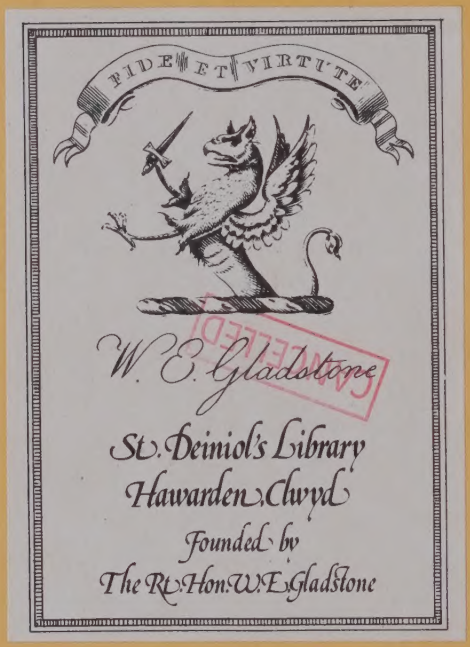
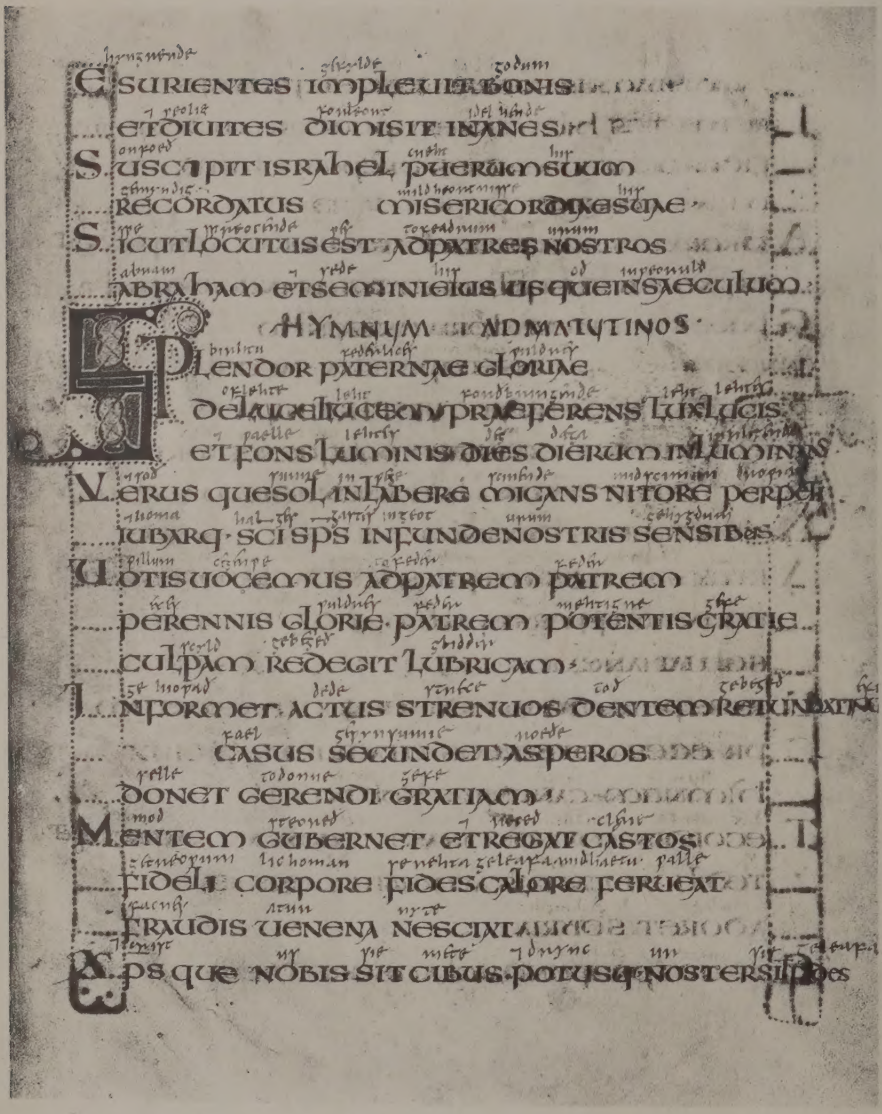

FIDE ET VIRTUTE
W. E. Gladstone
CANCELLED
St. Deiniol's Library
Hawarden, Clwyd
Founded by
The Rt. Hon. W. E. Gladstone

EASTMAN

Hymnology (English)
Hymnology (General)



E SURIENTES IMPLEVIT BONIS
ET DIVITES DIMISIT INANES
S USCIPIT ISRAHEL PUERUM SUUM
RECORDATUS MISERICORDIAE SUAE
S ICUT LOCUTUS EST AD PATRES NOSTROS
ABRAHAM ET SEMINI EIUS USQUE IN SAECULUM

HYMNUM AD MATUTINOS

P LENDOR PATERNAE GLORIAE
DE LUCE LUCEM PROFERENS LUX LUCIS
ET FONS LUMINIS DIES DIERUM INLUMINANS
V ERUS QUESOL INLABERE MICANS NITORE PERPETI
IUBARQ· SCI SPS INFUNDE NOSTRIS SENSIBUS
V OTIS VOCEMUS AD PATREM PATREM
PERENNIS GLORIAE· PATREM POTENTIS GRATIAE
CULPAM REDEGIT LUBRICAM·
I NFORMET ACTUS STRENUOS DENTEM RETUNDAT
CASUS SECUNDET ASPEROS
DONET GERENDI GRATIAM
M ENTEM GUBERNET ET REGAT CASTOS
FIDELI CORPORE FIDES CALORE FERVEAT
FRAUDIS VENENA NESCIAT
A PS QUE NOBIS SIT CIBUS· POTUSQ· NOSTER SIT FIDES

THE EARLIEST ENGLISH HYMNAL. [*Frontispiece.*

HYMNS

ANCIENT AND MODERN

FOR USE IN THE SERVICES OF
THE CHURCH

WITH ACCOMPANYING TUNES

HISTORICAL EDITION

WITH NOTES ON THE ORIGIN OF BOTH HYMNS AND TUNES

AND

A GENERAL HISTORICAL INTRODUCTION

ILLUSTRATED BY FACSIMILES AND PORTRAITS

PRINTED FOR THE PROPRIETORS
LONDON
WILLIAM CLOWES AND SONS, LIMITED
23 COCKSPUR STREET
1909

40723.
52A
6

BIBLIOGRAPHICAL NOTE.

Original Edition	1861
Appendix added	1868
Revised Edition	1875
Supplement added	1889

Of the foregoing Editions many impressions have been issued.

New Edition	1904
Supplemental Tunes added	1905
Historical Edition (*first published*)	*Dec.* 1909

ST. DEINIOL'S LIBRARY,
HAWARDEN.

PREFACE.

The object of this Historical Edition is to give a short account of each hymn and tune in the Collection. It has grown, to a large extent, out of all the preparatory work that was undertaken in getting ready the New Edition; but, even after all the time of preparation, it has needed nearly five years to put the notes into order and make further inquiries and verifications. In spite of admirable work that has been done in this field before, there remains much that is still uncertain; and it can hardly be hoped that these notes represent the last word to be said about the history of some of the hymns or their tunes. At the same time it has been possible, through these researches and through profiting by the labours of others (particularly those summarised in Julian's *Dictionary of Hymnology* and Cowan and Love's *Music of the Church Hymnary*), to give a more satisfactory account than could have been given a few years ago.

Many hymns and tunes alike have an obscure origin. They come into the field in some small, possibly ephemeral, publication; and even some of the greatest books in this sphere of literature have begun by an obscure first edition which has entirely disappeared, leaving no trace behind it. The result is, that it is difficult to say what was the original text either of words or of music.

The originals are given in the case of translations. Those of the Latin hymns are printed as they were given in *Hymni Latini qui libro intersunt cui nomen H. A. & M.* (1906). It is possible that in one or two instances some slight change of text might be desirable in view of the researches of Dreves and Blume which have been published since the Proprietors issued their little volume; but these researches have in the main amply justified the text of *Hymni Latini*, and it seems more practical to keep the two books uniform than to break the uniformity by introducing a few unimportant modifications. The same statement applies in a small degree to the text of both words and music in other respects. It is possible that the Committees, if they had had before them the fuller *data* which are now available, might occasionally in some small point have given a slightly different form of the hymn or the tune. No modifications, however, have been made, for this book is intended simply to be the counterpart of the New Edition as published in 1904.

The annotations, and to a certain extent also the Introduction, will in some degree explain, and in a few instances offer justification for, the line taken by the Revisers in their revision. In most cases such justification is

not so much needed now as it was in the days when the New Edition first appeared; for many of the innovations, for which the Committee were most severely criticised at the moment, have been adopted by the editors of more recent hymn books.

Some lists at the end of the book (pp. 801–804) deal briefly with the hymns and tunes which have once appeared in *Hymns Ancient and Modern* and are not included in the New Edition. The number of these is much smaller than is often supposed. A glance at these lists will show how little loss has been entailed by their omission. On the other hand, the chronological indexes (pp. 848–854) will show, especially in the case of the music, how much more fully the various schools and periods of hymnology are represented than in the preceding editions.

The best thanks of the Compilers are due to many who have helped in the difficult work of investigation or have contributed information from their stores of knowledge; especially they must express their gratitude to the Rev. G. H. Palmer, the Rev. G. R. Woodward, the Rev. H. M. Bannister, for help with regard to the ancient tunes; to Mr. William Cowan, for taking much pains to verify and correct many points of detail, as well as for contributing from his library the extract printed on page liv. Dr. Henry Watson, Mr. F. Kidson, Mr. J. R. Griffiths, Mr. W. H. Bedford have given valuable information, and many of the writers and composers have furnished details for insertion in the notes or in the biographies. A friend, who is a leading authority on hymnology, sent a valuable list of *Addenda* and *Corrigenda* as the book was passing through the press; most of them it has happily been found possible to incorporate before printing off the sheets. To these and all others who have contributed the Committee wish to express heartfelt thanks.

LIST OF ILLUSTRATIONS.

PAGE

THE EARLIEST ENGLISH HYMNAL *frontispiece*
From MS. Vespasian A. 1. fo. 152 at the British Museum. A Psalter with hymns of the Eighth century from St. Augustine's Abbey, Canterbury. The Saxon gloss is of later date. (See the hymn at No. 2: and for the MS. consult Introd. p. xv.)

CANTERBURY HYMNAL OF THE TENTH CENTURY . . . . . *facing* xviii
From British Museum MS. Add. 37517, fo. 106ᵛ. The three hymns that mainly occupy the page may be seen at Nos. 15, 34, 163. For the MS. consult Introd. pp. xviii and ff.

A LATER MEDIEVAL MS. OF HYMNS *facing* xxxii
From British Museum MS. Harl. 4664, a Noted Breviary of Coldingham or Durham. The first page of the Hymnal containing Hymn and Tune as No. 36 in this Collection, and Tunes 91 and 2.

AN ENGLISH CAROL OF THE SIXTEENTH CENTURY . . . . . *facing* xxviii
From British Museum MS. Royal Appendix 58, fo. 52ᵛ. For a copy of this in modern-notation see No. 77.

THE FIRST EDITION OF THE OLD VERSION . . . . . xxxix, xl
Printed at Geneva 1556, Title page and p. 158, containing the tune Commandments, No. 336. From the copy at the John Rylands Library, Manchester.

THE GENEVAN EDITION OF 1561 . . xliv
Title page from the unique copy in the Library of the Dean and Chapter of St. Paul's. The facsimile is taken from the *Musical Times*, Jan. 1907, by kind permission of Messrs. Novello.

THE FIRST "WHOLE BOOK OF PSALMS," 1562 . . . . . xlvii, xlviii
Title page and page containing the Old 81st (see No. 217). The former from the *Musical Times*, Nov. 1907, by kind permission of Messrs. Novello, the latter from the copy at the British Museum (C. 25. g. 3).

THE FIRST ISSUE OF THE PSALMS IN FOUR PARTS . . . . . lii, liii
Printed by J. Day, 1563. (*a*) Frontispiece showing a man instructing his family in music, and (*b*) the bass part of the Old 121st (this slightly reduced). From the *Musical Times*, March 1906 and Jan. 1908, by kind permission of Messrs. Novello.

PAGE

EST'S PSALMES, 1592 lv
A single opening showing the latter part of the Old 145th and the whole of Cheshire Tune (No. 452): from the copy at the British Museum (K.2.c.7).

RAVENSCROFT'S PSALMES, 1621 . . lvi, lvii
Title page from the copy at the British Museum, which is a different impression of the first edition from that figured in the *Musical Times*, Sept. 1905. Also Christ's Hospital Tune (p. 132 of the book) from the *Musical Times*, by kind permission of Messrs. Novello.

JOHN PLAYFORD (1623–1693) lix
From an engraving by D. Loggan in the British Museum.

ARCHBISHOP PARKER'S PSALTER, 1567 . lxiii
The Tune Ordinal by Tallis (No. 81), from a copy at the British Museum (C. 24. a. 5).

BISHOP KEN (1637–1711) lxvi
From a portrait by F. Scheffer, engraved by G. Virtue (British Museum).

ETLICH CHRISTLICHE LYEDER . lxviii, lxix
Printed at Wittemberg, 1524; Title and *recto* of leaf C. 1, containing the tune used at No. 406. From a copy at the British Museum (1220. f. 26).

EIN' FESTE BURG lxxi
From the Luther Codex (facsimile of O. Kade, 1871).

ST. ANNE'S TUNE lxxvii
Printed in *The Supplement to the New Version*, 1708; from the original, as reset (practically without alteration) in the edition of 1712. Cp. *Mus. Times*, June 1908.

WILLIAM CROFT, MUS. DOC. (1678–1727) lxxviii
From a portrait by T. Murray.

THE PSALM-SINGING AT ST. PAUL'S CATHEDRAL lxxix
Frontispiece by F. H. van Hove to *The Psalm Singer's Necessary Companion*, second edition, 1700. (British Museum, A. 620. w.).

THE CHAPEL ROYAL . . . . *facing* lxxx
From Weldon's *Divine Harmony*, c. 1715 (curtailed in height). This shows the choir, instrumentalists, a mitred bishop in the pulpit, and the king on his throne.

LIST OF ILLUSTRATIONS.

PAGE

PORTRAITS . . . . . *facing* lxxxvi
P. Doddridge, I. Watts, J. Wesley, and C. Wesley. The last from the *Musical Times*, Aug. 1902, by kind permission of Messrs. Novello; the rest from prints in the British Museum.

FRONTISPIECE TO ONE OF THE MAGDALEN CHAPEL BOOKS . . . . *facing* xci

WILLIAM COWPER (1731–1800) . . . xciii
From a portrait by Sir Thomas Lawrence, engraved by F. Bartolozzi.

JOHN NEWTON (1725–1807) xciv
From a portrait by J. Russell, R.A., engraved by J. Colyer, A.R.A.

PORTRAITS OF MUSICIANS . . . *facing* xcvi
Edward Miller, Rev. W. Jones, S. S. Wesley, and Sir G. T. Smart; from the *Musical Times*, by kind permission of Messrs. Novello.

FACSIMILE OF J. DARWALL'S 148TH (*c.* 1770) . . . . . *facing* xcviii
In the handwriting of the composer from his MS. book now in the possession of his grandson, the Rev. L. J. T. Darwall. (See No. 408.)

PAGE

PORTRAITS . . . . . *facing* ci
James Montgomery, Bishop Heber, H. F. Lyte, and J. Keble; from prints in the British Museum.

FREDERICK W. FABER. cii
From a portrait.

PORTRAITS . . . . . *facing* cvi
J. B. Dykes, W. H. Monk, Sir John Stainer, and Sir F. A. Gore Ouseley.

PORTRAITS . . . . . *facing* cvii
Bishop Chr. Wordsworth, Mrs. Alexander, Miss C. Winkworth, and Miss F. R. Havergal.

PORTRAITS . . . . . *facing* cviii
J. M. Neale, Bishop W. Walsham How, W. Bright, and S. J. Stone.

PORTRAITS . . . . . *facing* cix
F. H. Murray, Sir H. W. Baker, G. C. White, and J. Ellerton.

FACSIMILE OF THE MS. OF J. ELLERTON, No. 32 . . . . . *facing* cx

FACSIMILE OF THE MS. OF SIR H. W. BAKER, No. 7 . . . . *facing* cxi

There are facsimiles from *Piæ Cantiones*. 1582, to be found on pages 77 and 228.

TABLE OF COPYRIGHT TUNES AND THEIR OWNERS.

The Proprietors of *Hymns Ancient and Modern* (marked with *).
7, 8[2], 14, 18, 21, 24[3], 28[1], 29, 31, 32, 33, 39, 44, 45, 50, 69, 73, 81[3], 85, 91[2], 101[1], 101[2], 102, 106[2], 129, 130[2], 131[1], 131[2], 135, 136, 137, 142[4], 143, 144, 151, 153, 157[2], 158[2], 164, 169, 172, 173, 182, 183, 188, 190, 192, 196, 202, 204[1], 204[2], 207, 212, 214[2], 225, 227, 231, 232, 240, 241, 242, 246, 250[2], 255, 259, 263, 264, 267[2], 268, 269, 274[2], 275, 278[2], 279, 284, 285, 286, 291, 292, 300, 303[2], 304, 306, 318, 323, 324, 325, 326[2], 329, 330, 332, 337[1], 337[2], 339, 340[2], 347, 349, 352, 353[2], 357[1], 357[2], 359, 360, 361, 363, 365, 368, 369[2], 371[2], 373, 375, 383[1], 383[2], 384[2], 394, 402, 411, 421[1], 421[2], 422, 426, 428, 429, 434, 438, 440, 451[1], 451[2], 454, 455, 460, 461, 463, 466, 469[1], 471, 472[2], 479, 480, 482[1], 496, 497, 498[1], 500, 501[2], 503[2], 510, 518, 520, 523, 524, 528, 530, 531, 532, 533, 535, 536, 548, 550, 555, 558, 559, 567, 569, 571, 572, 574[1], 574[2], 576, 578[2], 581[2], 584, 590, 592, 594, 599, 600, 603, 605, 608, 613, 614, 615, 617, 618, 623, 625, 626, 627[2], 629, 632, 636[2], 637, 638, 639, 641, 642, 643.

The Composers of the respective tunes (marked with †).
17, 19, 28[2], 37[3], 72, 113, 139, 145[3], 199, 200, 219, 220[1], 236, 245, 249, 250, 251, 253, 258, 277, 282, 297, 303[1], 305, 309, 320, 362, 391, 394[2], 399, 418, 431, 441, 475, 556, 609, 619[2], 636[1].

Messrs. Novello & Co. (marked with ‡).
10, 80, 88, 154, 194, 216, 220[2], 221, 262, 271, 272, 287, 389, 430, 442, 444, 482[2], 492, 498[2], 515, 577, 593, 596, 610, 616, 624, 630, 634.

Rev. F. G. Wesley—tunes of S. S. Wesley.
99, 157[1], 439, 457, 494, 607.

Trustees of E. J. Hopkins (per Messrs. Weekes)—tunes of E. J. Hopkins.
163, 247, 538, 575.

Mrs. Darling—tunes of C. Steggall.
288, 382, 586, 627.

Society for Promoting Christian Knowledge.
295, 356, 529.

Mrs. Garrett—tunes of G. M. Garrett.
301, 537, 582.

Victoria Lady Carbery, 401.

Rev. A. Havergal Shaw, 587.

Repr. of Miss H. Sloane Evans, 611.

Mrs. Borradaile, 581[1].

The London Church Choir Association, 197.

The Congregational Union, 560.

Rev. C. W. A. Brooke—tunes by J. K. D. Bedwell, from *Alternative Hymn Tunes*, 396.

Editors of the *Home Hymn Book*, 585.

Messrs. Hughes & Sons, 534.

Messrs. Longmans, 620.

Mrs. Arthur Patton, 578.

Miss Jenner, 622.

E. M. Oakeley, Esq., 24[1], 504[2].

Rev. J. Hampton, 606.

Messrs. Macmillan & Co., 486.
(?) 554, 583.

Mrs. Greatheed, 297[2].

Rev. C. Bowden, 551[2].

Rev. W. G. Horder, 565.

SOME PRINCIPAL AUTHORITIES.

Analecta Hymnica medii aevi (Edd. Blume and Dreves). 51 vols. 1886–1909, &c.

BAEUMKER, W. *Das katholische deutsche Kirchenlied.* 3 vols (based on Meister). 1883–1891.

COWAN AND LOVE.—*The Music of the Church Hymnary.* 1901.

DOUEN, E.—*Clément Marot et le Pseautier Huguenot.* 2 vols. 1878–9.

GROVE, G.—*Dictionary of Music.* 2nd ed. (ed. Fuller Maitland). 5 vols. 1904–

JULIAN, J.—*A Dictionary of Hymnology.* 2nd ed. 1907.

KOCH, E. E.—*Geschichte des Kirchenlieds und Kirchengesangs.* 4 vols. 1852–3.

LIGHTWOOD, J. T.—*Hymn Tunes and their Story.* 1906.

LIVINGSTON, N.—*The Scottish Metrical Psalter of* 1635. 1864

STEELE, R.—*Early English Music Printing.* 1903.

WACKERNAGEL, P.—*Das deutsche Kirchenlied.* 5 vols. 1864–1877.

ZAHN, J.—*Die Melodien der deutschen evangelischen Kirchenlieder.* 6 vols. 1889–1893.

INTRODUCTION.

By the Rev. W. H. FRERE.

I. Hymnody in the Early Church.

The Christian Church may be said to have started on its way singing. The earliest witnesses from within and from without alike bear witness to this. The Epistles of St. Paul are full of the echo of "psalms and hymns and spiritual songs."[1] Indeed, some have thought to trace there, either actual quotations from early Christian hymns, or at least allusions to them. The strongest case is that of Eph. v. 14, "Wherefore he saith"—we read,

> Ἔγειρε, ὁ καθεύδων,
> Καὶ ἀνάστα ἐκ τῶν νεκρῶν,
> Καὶπιφαύσει σοι ὁ Χριστός.
>
> 'Awake thou that sleepest,
> And arise from the dead,
> And Christ shall shine upon thee.'"

Other passages of a rhythmic and epigrammatic character are common in the Pastoral Epistles, *e.g.* the "faithful sayings" of 1 Tim. i. 15 and 2 Tim. ii. 11–13; the credal summary in 1 Tim. iii. 16; the doxology in 1 Tim. vi. 15, 16. But it is probable that when St. Paul speaks of "psalms and hymns and spiritual songs" he has in view private devotion rather than public worship.

The apostle himself with his companion consoled themselves in prison at Philippi by "praying and singing hymns unto God."[2] This seems an instance of a general principle enunciated by St. James:—

> "Is any among you suffering? let him pray. Is any cheerful? let him sing praise" (ψαλλέτω).[3]

Such habits do not necessarily imply anything more than the use of the Psalms and Canticles in the Old Testament, though St. Paul seems to distinguish other kinds of hymnody. The Psalter was well established in use, both for liturgical and private worship, alike among the Jews who used the Hebrew original and those who used the Greek translation. The apostles had sung them in company with our Lord, and the early Church continued to sing them on Jewish lines until it developed a line or lines of its own.

When the Lucan Gospel came to be written, then at any rate, if not before, a distinctive Christian hymnody began with the song of the Angels at the Nativity, and the three great canticles with which the Evangelist adorns his narrative of the infancy of Christ, the *Benedictus*, the *Magnificat*, and the *Nunc dimittis*. Later the same poetic inspiration shows itself in the Apocalypse, and sets the model for further developments of music-worship.

When we turn to look for the witness from outside, we catch eagerly at the report of the government investigators of early Christian services at the beginning of the Second century, as preserved in the letter of Pliny, the Governor of Bithynia, to the Emperor Trajan: and we would gladly know what was the poem addressed to Christ as God (*carmen christo quasi deo dicere invicem secum*) which an obscure handful of Asiatic Christians were reported to sing antiphonally before dawn at their Sunday worship in 112 A.D.[4] Was it a Hebrew psalm full of Messianic import? or was it some new Christian hymn? It seems impossible to say. The worship and literature of the Second century are but scantily known to us; and thirty years later, Justin Martyr, on whom we mainly have to depend for descriptions of services in that century, makes no mention of singing.

While the canon of Scripture was still unformed, it is probable that there was as much liberty of choice in regard to what was sung, as there was in regard to what was read aloud, at the public services. But liberty of this sort was bound to be restricted, and it is likely enough that such restriction affected both sides of the services. The lessons were to be taken only from such books as were "canonized," or recognised as suitable for the purpose; and correspondingly the psalmody and hymnody was in the main restricted to the

[1] Eph. v. 19, 20: Col. iii. 16, 17.
[2] Acts xvi. 25.
[3] James v. 13.
[4] Pliny, *Epist.* x. 96.

psalms and canticles of the canonical scriptures. Some few exceptions were made. The *Sanctus* and *Gloria in excelsis* were almost Biblical; and with them might be classed two early hymns, less known in the West though in universal use in the East, the *Trisagion* and the *Te decet laus*. The former is found in the Eastern liturgies thus:—"Holy God, Holy and Mighty, Holy and Immortal, have mercy on us." It found its way also into the Gallican West, and has survived in the Reproaches of Good Friday. The latter is a brief doxology which passed from the East to the West in the form of a hymn used in monastic rites; it is based on Ps. lxv. 1 and is closely allied to the *Gloria Patri*, thus:—

"To thee belongeth praise, to thee belongeth laud, to thee belongeth glory, Father, Son and Holy Spirit, for ever and ever. Amen."

Only one other surviving hymn can claim to be placed in the same class: it is the φῶς ἱλαρόν, the earliest hymn in this Collection of *Hymns Ancient and Modern* (see No. 18). Its exact age is unknown, but it held a high place as an evening hymn, corresponding with the Δόξα ἐν ὑψίστοις in the morning. In the Fourth century it was appealed to by St. Basil as an unquestionable authority on a point of doctrine.[1] His name for it was ἐπιλύχνιος εὐχαριστία (see below, p. 25); and as an evening hymn it has held its place ever since in the services of the Eastern Church. But fortune has separated it from its companion. While the Morning Hymn came to the West as the *Gloria in excelsis*, first won a place for itself in the Mattins Office, and then was promoted to the Liturgy itself, the Evening Hymn remained almost unknown in the West. Both were added at the end of the volume of Bishop Andrewes' *Preces Privatae*. After that time the hymn received fuller notice in its original Greek; and in 1834 the translation which is in most general use was made by John Keble.

One more hymn claims a mention here, which in dignity surpasses all other hymns of this class. The *Te deum laudamus* is like the *Gloria in excelsis* in dignity, but unlike it in origin, for it is a purely Latin composition. The authorship of it is now commonly assigned to Niceta, Bishop of Remesiana in Dacia (*c.* 410). It seems to have taken the place of the *Gloria in excelsis* in the Western services of Mattins when that canticle was promoted to form part of the Eucharistic service. Its real place is therefore with the great canticles of the Church, rather than among the hymns.

II. The Spread of Hymn-Singing in the East.

We pass now to a later period when hymns begin to make their way merely as hymns, not claiming a place alongside with the Biblical canticles. The stern exclusion from worship of compositions other than Biblical began to break down. In the East perhaps this exclusiveness had never been so rigid as in the West; at any rate it was there that it first began to weaken, as the mass of hymnody, arising outside the sacred enclosure of worship, grew in bulk and popularity, and forced its way within.

Syria is probably the source of this as of many other innovations in church music; and here, as elsewhere, heretical teaching played a part in the evolution, by forcing the hands of the orthodox, by obliging them in self-defence to give place to hymnody. At Edessa in the middle of the Second century Bardaisan, the Gnostic, had popularised heterodox views, by using his poetical talents to enshrine his teaching in hymns or songs. This procedure was so successful that it became traditional in his school of thought; and it seems that the orthodox began a rival hymnody under pressure of competition. The orthodox hymnody reached its climax in the Fourth century in the writings of the great Ephraim (*c.* 307–373), who had immense influence as a teacher, especially through his Hymns and his Metrical Homilies. These were for the most part lengthy and dogmatic, being intended to teach, and to counteract the doctrines of Bardaisan and his followers; but there are also some shorter hymns for liturgical and private use. The example of Ephraim was followed by many succeeding writers, who contributed to form a large body of Syrian hymnody. Some of the Syrian hymns have been translated for English use, but few have as yet attained any popularity.[2]

In Greek-speaking centres something of the same history repeated itself. Hymns became part of the weapons

[1] St. Basil, *De Sancto Spiritu*, 29.

[2] See *Dict. Hymnol. s.v.* Syriac Hymnody.

used in the controversy between heretic and orthodox at Antioch in the days of Paul of Samosata in the Third century, and again at Alexandria in the time of St. Athanasius, as well as at Constantinople under the rule of St. Chrysostom, in the later developments of Arian controversy. In the latter case hymns accompanied the rival demonstrations, which were held in the city by the contending parties, one procession vying with another in its imposing array and its hymn-singing.

Unfortunately the Greek hymns of this era have disappeared before the more developed and elaborated hymnody of a later date. If any fragments of them survive, they are to be found in the brief *Hirmoi*, or typical stanzas on which the later hymns are modelled; but these are mere anonymous fragments, which have survived merely as models. The hymns which fill the Greek Service-books of to-day, and have found their way in some degree into English use through translations and adaptations, are those of the Seventh, Eighth, and Ninth centuries.

An intermediate school of Greek hymnodists belonging to the Fifth and Sixth centuries was equally ousted by the later writers, and its compositions have only recently been brought to light. Though Romanus and others of this school lend themselves more readily to translation for English use than the later writers, they have not so far been drawn upon; and the school is unrepresented in this Collection.

The later writers became known in England mainly through Dr. Neale; in 1862 he published his *Hymns of the Eastern Church*, and opened the treasures of the East to the West. He did much more than translate. He made out of Greek hymns, very living in their own atmosphere but largely alien to our Western atmosphere, a series of living English hymns, which, while they owed the first impulse of their inspiration to the Greek originals, declined to be fettered by them. In some cases Neale's versions owe no more than their first impulse to a Greek text (perhaps in some cases not even that); but in other cases they follow the lines of the Greek much more closely, and may be called translations rather than adaptations.

Two of the Greek hymns in this Collection belong to standard ferial services of the Orthodox Church; these are anonymous and may belong to an earlier date than the school from which the rest come. They are the Midnight Hymn (No. 50) and the Evening Hymn (No. 19). The rest are representative of the final school of Greek hymnody; five or six specimens are included, and they hail from the three centres round which this school gathered, viz., the Monastery of St. Sabbas near Jerusalem, the Greek monasteries in Sicily and Southern Italy, and the monastery of the Studium at Constantinople. Two Easter hymns are by St. John of Damascus, the chief representative of the Palestinian centre, whose life covers the greater part of the Eighth century. Two translations set forth the one and only known Canon of Theoctistus (*c.* 890), and represent the native art of the Studium (Nos. 102 and 606); while two belong to St. Joseph the Hymnographer, a Sicilian who spent much of his life in travel and at Constantinople (Nos. 204, 241).

Before leaving the Greek hymns some mention must be made of Synesius (*c.* 375–430), the illustrious but suspect Bishop of Cyrene, on account of his collection of ten hymns, the last of which has found a place in English use, through the hymn built on it by A. W. Chatfield (No. 480).

While the same term "hymn" is used to describe both Eastern and Western compositions, it must be remembered that this adoption of one general term for all is apt to be misleading. For, in the first place, Eastern hymns are of many different sorts, and bear a puzzling number of proper distinctive titles—such as Ode, Canon, Contakion, Idiomelon, &c.—according to their different nature and use. The same is the case to a less extent as regards Western poems when a Sequence, a Rhythm or a non-liturgical poem is classed with the proper liturgical poems under the general title "Hymn."

But, further, there is something misleading in the use of one term to describe things so unlike as the Eastern and the Western "hymn." There is a broad difference between East and West in this respect. Their respective hymns are unlike in scope, in subject-matter, in metre, in length—in fact, in almost every respect, except that all alike are meant for some liturgical use. The difference is, however, not so marked in translations. A native English hymn is mainly modelled upon the Western rather than the Eastern type; and for

this reason any translation of an Eastern hymn, that is to find acceptance in a modern English hymn-book, must go through a process of transformation before it can appear in English dress. With this *caveat* we may now pass to the consideration of Latin hymnology.

III. The Earliest Latin Hymnody.

The earliest hymn-writing began in the West under the influence of the Arian controversy and the Eastern precedents. St. Hilary of Poitiers, the "Hammer of the Arians," being banished from his diocese to Phrygia in 356, by one of the moves in the struggle between orthodox and Arian, spent six years in surroundings where, no doubt, hymns were in common use. On his return he made the first essay of Latin hymnody, and became the first of an illustrious line of writers. He has had full credit for the innovation, although his actual compositions never attained any celebrity. They had, indeed, all disappeared, until some parts of three were discovered in 1884; these can now be seen as a specimen of his work.[1] Of those once conjecturally assigned to him none can now be thought to be his, unless it be one, *Hymnum dicat turba fratrum*, which has survived under his name in the old Irish collection preserved in the Bangor Antiphoner and elsewhere. It is from this very interesting source that we get the early Irish communion hymn *Sancti venite* (No. 269).[2] St. Hilary's poetical compositions are the work of a pioneer, who has not found the way along which progress is ultimately to be made.[3]

The case is very different with St. Ambrose, who follows St. Hilary at a short interval. He struck the path at once, and marked it out clearly for all subsequent writers to follow. He too had travelled in the East, and brought back new ideas with him to Milan. But it was the persecution, which as orthodox bishop he had to undergo from an Arian Empress in 386, that first called out his powers as a hymn-writer. His celebrated disciple St. Augustine in his *Confessions* has described the scene where the bishop took refuge in his church and was encircled by ranks of his faithful flock, eager to protect him from the imperial troops who surrounded the building. He adds, "Then it was first instituted, that according to the custom of the Eastern parts, Hymns and Antiphons should be sung, lest the people should faint through the fatigue of sorrow; from that day to this the custom has been retained; and to-day many, indeed, almost all Thy congregations throughout other parts of the world, follow us herein."[4]

Milan in this way became the leader of the rest of the West. St. Ambrose set a type, which others were to follow because it was one which accorded with the genius and the needs of Western rites, and provided them with a form of enrichment which they required.

St. Ambrose himself alludes to his hymns; and St. Augustine, besides referring to them in the above passage, and in another preceding it, which tells of the powerful influence of the hymns in preparing his heart for conversion, makes also several direct quotations from the hymns of St. Ambrose.

The question next arises as to which are the hymns written by St. Ambrose: and to this no final and complete answer can be given. Certain points, however, are clear. There are three classes of hymns attributed to him. The first class consists of six which are attested by contemporary or very early authorities as being his. They are the following:—two morning hymns, (i) at cockcrow, *Aeterne rerum conditor;* (ii) at daybreak, *Splendor paternae gloriae* (Hymn 2); a hymn for Terce, (iii) *Iam surgit hora tertia;* an evening hymn, (iv) *Deus creator omnium;* a Christmas hymn, (v) *Intende qui regis* = *Veni Redemptor gentium* (Hymn 55); and an Epiphany hymn, (vi) *Illuminans altissimus.*

The second class contains eight hymns, one for Easter, *Hic est dies verus dei*, six for Saints' days, including St. John, St. Agnes, St. Lawrence, SS. Peter and Paul, and one for martyrs in general, *Aeterna Christi munera* (Hymns 192 and 202). These have no early external attestation; but, like the above, they form part of the traditional collection of hymns in use at Milan, they are like the undoubted hymns in style and metre (consisting like them of eight

[1] See *Anal. Hymn.* L. 1–9.

[2] See on the subject of the Old Irish Hymns, the two volumes devoted to them in Henry Bradshaw Soc. publications, and Blume *Anal. Hymn.* LI. 258–365.

[3] See articles on his Hymns in *Journ. Theol. Stud.* vol. v. p. 413; and vol. vi. p. 599.

[4] Aug. *Conf.* ix. 7.

verses of four iambic lines each), and they are closely allied in thought and expression to prose works of St. Ambrose.

There remains a third class containing four doubtful claimants. They are part of the Milanese tradition,[1] and are not alien to the thought and style of St. Ambrose; but there are obstacles that hinder them from being unhesitatingly recognised as his. Three of the four form the well-known group of hymns for Terce, Sext and None (Hymns 9, 10, 11), and, as such, they stand or fall together. Against them it must be admitted: (a) that as there is already in the field an unquestionable hymn of St. Ambrose for Terce (see above), in the regular form consisting of eight stanzas, it is therefore disquieting to find another claiming the same position consisting (like its two companions) of only two stanzas with a doxology; (b) that these three hymns, though in use at Milan, are not the early hymns allotted to these hours, but belong to a later tradition, as will be shown below; (c) that the early cycle of hymns for the weekdays and the Lesser Hours includes all the hymns which *on other grounds* are placed above in classes 1 and 2, but does not include those in class 3. This circumstance, which will be more fully explained below, thus corroborates the other independent lines of argument.

The fourth hymn of this class is the Hymn of Virgins, *Iesu corona virginum* (No. 212). This is in regular Milanese use, and has several points of contact with St. Ambrose's undoubted prose writings. It consists of only four verses; but this fact need not weigh heavily against it when it is recognised that it is not, in its original nature, a hymn for commemorating Virgin Saints, but rather a hymn for nuns to sing as a prayer and homage to our Lord on their own behalf. It is thus not primarily liturgical; and it might on that account differ from St. Ambrose's liturgical hymns, but yet be his.

A further question, however, arises through its relation to the treatise *De lapsu virginis*. Some connexion between the two is traceable, and it has even been supposed that the treatise makes a definite reference to the hymn; but it is not certain whether St. Ambrose was or was not the author of the treatise. It is attributed also to St. Jerome, and in the earliest extant MS. to Niceta of Remesiana, the probable author of the *Te Deum*. Now Niceta is said by Gennadius to have written a book on the subject of a fallen nun; but there is extant another handling of this subject which might be Niceta's.[2] The question is, therefore, necessarily left without a final answer. There is nothing that finally prohibits the ascription of the hymn to St. Ambrose, but there is some considerable doubt.

These four hymns in the doubtful class are all found in this hymn book, together with two of the first group and one of the second group.[3]

Thus St. Ambrose laid the foundation of the hymnology of the West, and all subsequent writers have built upon it. Not only had he settled a form which was to dominate the future of Latin hymns, but he had won for the hymns themselves a place in church, which, apart from the special circumstances of the crisis of 386, they would have had great difficulty in winning. It is not clear how far thenceforward hymns formed a regular part of the services at Milan. They certainly had no place in the Eucharist: at that service for many a long year to come nothing was sung but the psalms (apart from those exceptions which prove the rule such as the *Sanctus*, and, later, the *Gloria in excelsis* and Creed). At the Hour Services, however, which by the end of the Fourth century were beginning to become regular institutions in the large churches, it is possible, though not demonstrable, that hymns were thenceforward in use.

IV. The Early Monastic cycle of Hymns.

The use of hymns as an integral part of the services is first to be seen in the monastic offices, which developed with great speed into an organised system, as monasticism itself developed and spread through the West in the Fifth century. To this move-

[1] It seems safe to reject any hymns called "Ambrosian" which have found no recognition in the services of Milan.

[2] On the connexion with Niceta see Burn, *Niceta of Remesiana*. The introduction discusses the authorship (without reference to its bearing on this Hymn), p. cxxxi. At pp. 112 ff. the two treatises are printed, including (from two MSS.) a curious colophon saying that the *De lapsu* is by Niceta, but was revised by St. Ambrose.

[3] For a full study of the question see Biraghi, *Inni sinceri e Carmi di Sant' Ambrogio* (Milan 1862), and Dreves, *Aurelius Ambrosius* (Freiburg 1893), with the hymns as printed by Dreves in *Anal. Hymn.* L. 10–21.

ment is due the definition of the Seven Hours of daily prayer: for in the monasteries (i) the Vigil or Nocturn service (later called Mattins) became a daily service instead of an occasional service; (ii) the Morning and Evening Services, called Mattin-Lauds and Vespers (or in English, Evensong), were further defined; (iii) the Lesser Hours of Terce, Sext and None, which had been only private devotions at 9, 12 and 3 o'clock, became public services; (iv) the two services of Prime and Compline were added—the former to fill the space between Lauds and Terce, or to be the preparation for the day's work, and the latter to serve as the preparation for going to bed. Thus the fabric of the system of Services was completed, of which the hymns were to become a new ornament.

The fabric was more or less completed and in general use, while the details of psalmody, lessons and hymnody were still variable. The great leaders of the monastic movement, therefore, in the Rules which they drew up for the guidance of their disciples, laid down regulations as to the undecided points. Hence we find in the Rules of Gallican monastic leaders, such as Caesarius (542†) and Aurelian (551†), and again in the still more important Rule of the Italian, St. Benedict (530), the earliest clear information as to the incorporation of the hymns into the services. In the last-named Rule the directions are quite explicit.[1] There is to be a hymn at each of the Hour Services. At Nocturns after the *Venite*, at Lauds and Evensong before the Gospel-Canticle (separated from it only by a Versicle), at Prime, Terce, Sext and None, before the psalms, and at Compline after the psalms, there was to be a hymn. Thus the places were settled, which, with slight exceptions, the hymns have ever since held in the Latin services.[2] The Rule distinguishes between the hymns by using two terms. At the Little Hours it orders "the hymn belonging to the Hour," because there was only one such, which belonged to the Hour and was used perpetually almost without variation. At Nocturns (= Mattins), Lauds and Evensong it orders "an Ambrosian," because at these services there was sung a series of hymns, differing on different days of the week, of which the hymns of St. Ambrose formed the nucleus.

This cycle of hymns for the different offices of the week was evidently well known in the time of St. Benedict: for he does not specify any by name. Happily his Gallican contemporaries, Aurelian and Caesarius, while they are less explicit in other respects, make definite mention of several of the hymns in question. From these clues we are enabled to identify the whole cycle of primitive monastic hymns, as contemplated in the Rules of the Sixth Century, with a cycle which is found in the earliest available hymnal MSS.[3] This cycle of hymns in its earliest form falls into two parts; for here, as in the rest of the early monastic services, there is one law for Eastertide and another for the rest of the year; and we thus get the beginning of a distinction, which was to run through all the services, between (a) the course for the general part of the year, and (b) the special arrangements for special occasions. The special arrangements (or *Proprium*) at first referred only to Eastertide; but, as time went on, special provision was made at the Hour Services (as had long before been done in the case of the Eucharist) for all the various Seasons (*Proprium de Tempore* or *Temporale*) and the various Festivals (*Proprium de Sanctis*) of the Calendar.

We may, therefore, give the primitive monastic cycle thus:—

EASTERTIDE—

Terce.	*Iam surgit hora tertia.
Sext.	Iam sexta sensim volvitur.
None.	Ter trina hora volvitur.
Evensong and Lauds.	*Hic est dies verus dei.
Compline.	Christe, qui lux es et dies,
or	Christe, precamur adnue.
Nocturns.	A Hymn.

DURING THE REST OF THE YEAR—

Nocturns.	Rex aeterne domine.
	Magna et mirabilia.
	Mediae noctis tempus est.
	*Aeterne rerum conditor.
	[Tempus noctis surgentibus.]

[1] St. Benedict, *Regula* cpp. ix, xii, xiii, xvii.

[2] This Benedictine position is not quite the same as the Secular, *i.e.* non-Monastic, position so far as Compline is concerned, nor as the Milanese position so far as Evensong is concerned.

[3] A group of five such MSS. is described by Blume, *Cursus S. Benedicti und die Liturgische Hymnen* (1908) 48 and ff, where also the passages of the three Rules that bear upon the subject are printed and discussed. Cp. *Anal. Liturg.* LI. Einleitung. The account here given follows Blume in the main but with some alterations of detail in the method of statement, which seem to bring it more into accord with liturgical history.

Lauds. Te deum laudamus.
Gloria in excelsis.
[Deus, qui caeli lumen es.]
*Splendor paternae gloriae.
[Mon.]
Aeterne lucis conditor.
[Tu.]
Fulgentis auctor aetheris.
[Wed.][1]
[Deus aeterni luminis.
Th.]
[Christe caeli domine. Fri.]
[Diei luce reddita. Sat.]
Prime. [Postmatutinis laudibus.
Terce. Certum tenentes ordinem.
Sext. Dicamus laudes domino.
None. Perfectum trinum numerum.]
Evensong. Deus, qui certis legibus.
*Deus creator omnium.
[Deus, qui claro lumine.]
Compline. As at Easter.

This list is that which is attested in principle by the three monastic Rules, and in all details by Caesarius and Aurelian, except the entries in brackets which refer to hymns found in the earliest MSS. of the cycle but not attested by the Rules. It will be noted that while the Rules[2] provide only two hymns for Lauds (apart from the canticles *Te Deum* and *Gloria in Excelsis*) the MSS. show that the two canticles have been moved elsewhere, the Prime hymn has been set back to Lauds and four fresh hymns have been added so as to provide one for each day of the week. It should be noted also that the hymns marked with an asterisk are those unquestionably due to St. Ambrose, and that the cycle includes *all the hymns appropriate to the scheme*, which are to be found in the two classes of hymns of St. Ambrose which it seemed safe (on other grounds) to attribute to him.[3]

Three of the MSS. reveal also some further development that has taken place, along two lines. First, the provision of hymns for the Seasons has been enlarged in one case by the adoption of two further hymns of St. Ambrose, one for Christmas and one for Epiphany,[4] viz.:

Intende qui regis Israel = Veni redemptor gentium.
Illuminans altissimus.

The other two MSS. have provided variants for the Lesser Hours in Lent thus:—

Terce. Dei fide qua vivimus.
Sext. Meridie orandum est.
None. Sic ter quaternis trahitur,

besides adopting two fresh Easter hymns,

Ad cenam Agni providi.
Aurora lucis rutilat.

Secondly, one of these MSS. shows that the first step has been taken towards introducing hymns for Saints' days, for it includes St. Ambrose's hymn on the Martyrs,

Aeterna Christi munera.

This point had been reached in the development, so far as it can be traced from extant authorities, when something like a revolution took place, which installed a new cycle of Hymns for the week in place of the old monastic cycle described above. It was like a *coup d'état* that introduces a new dynasty. The old cycle disappeared so completely that its importance was altogether unknown, until Blume in 1908 recovered the history, by identifying the cycle of hymns contemplated by the Rules of the Sixth Century with the cycle to be found in MSS. of the Seventh–Ninth centuries and thereafter extinct.[5]

V. The Anglo-Irish Cycle of Hymns.

The new cycle that displaced the older one throughout Western Christendom has a special interest for us, as it seems to have been formed and to have begun its victorious course in these islands. The Roman Benedictine mission to Kent was, no doubt, the occasion of the introduction to England of the old monastic-Benedictine cycle. A valuable evidence of this is to be seen in the frontispiece, a page taken from a Psalter which was probably written at St. Augustine's, Canterbury, in the early part of the Eighth century, and copied from one of the service-books which St. Augustine brought with him from Rome. It contains, after the Psalter proper, the Canticles in use according to the Benedictine rite for the ordinary week days and for the various seasons, then *Benedicite*, *Benedictus*, *Magnificat*, and lastly three hymns (see the frontispiece):[6]

[1] Caesarius and Aurelian assign this to Prime, and do not allot their Lauds hymns to the days of the week, as, later on, the MSS. do.
[2] More accurately Aurelian's Rule only.
[3] But not the current hymns of the Little Hours.
[4] Besides the supplying in this MS. of an additional hymn for Evensong, *Sator principesque temporum*.
[5] See the books cited above.
[6] All this is in the original hand. There follow, in a later hand, *Te deum*, *Quicunque vult*, &c. For the MS. in general see Warner, *Illuminated Manuscripts*, p. xx. It is Brit. Mus. MS. Vespasian A. i.

Hymnus ad matutinos. Splendor paternae gloriae.

Hymnum Vespertinum. Deus creator omnium.

Hymnum diebus dominicis. Rex aeterne domine.

The first two are by St. Ambrose and are common to both cycles. The third belongs to the old monastic cycle, and shows that the meagre provision for hymnody, which this service-book makes, belongs to the earlier and original, not the later and victorious, cycle.[1]

This is in fact the oldest MS. that bears witness to the earlier cycle. Apart from this, the extant early MSS. of Irish and English origin are the first and basal evidence for the newer cycle which must now be described. It covers the same area of services as the earlier cycle. It is found in its simplest form in an Irish MS. of the middle of the Ninth century;[2] and thenceforward it, with more or less of supplement, is found in every series of Latin hymns throughout the Middle Ages, and *mutatis mutandis* in the Roman Breviary of to-day.

The Anglo-Irish cycle is as follows:—

(i.) *Prime.* Iam lucis orto sidere.
Terce. Nunc sancte nobis spiritus.
Sext. Rector potens verax deus.
None. Rerum deus tenax vigor.

(ii.) *Evensong.* Lucis Creator optime. [Sun.]
Immense caeli conditor. [Mon.]
Telluris ingens conditor. [Tu.]
Caeli deus sanctissime. [Wed.]
Magnae deus potentiae. [Th.]
Plasmator hominis deus. [Fri.]
*Deus creator omnium. [Sat.]
O lux beata trinitas. [Sat.]

(iii.) *Nocturns (Mattins).* Primo dierum omnium. [Sun.]
Somno refectis artubus. [Mon.]
Consors paterni luminis. [Tu.]
Rerum creator optime. [Wed.]
Nox atra rerum contigit. [Th.]
Tu, trinitatis unitas. [Fri.]
Summae deus clementiae. [Sat.]

(iv.) *Mattin-Lauds.* *Aeterne rerum conditor. [Sun.]
*Splendor paternae gloriae. [Mon.]
†Ales diei nuntius. [Tu.]
†Nox et tenebrae et nubila. [Wed.]
†Lux ecce surgit aurea. [Th.]
Aeterna caeli gloria [Fri.]
Aurora iam spargit polum. [Sat.]

(v.) *Compline.* Christe, qui lux es et dies.
Te lucis ante terminum.

(vi.) Eastertide.
Evensong. Ad cenam Agni providi.
Mattin-Lauds. Aurora lucis rutilat.

(vii.) Sanctorale.
Martyr. Noct. Martyr dei, qui unicum.
Martyrs. Rex gloriose martyrum.
*Aeterna Christi munera.
Martyrs. Sanctorum meritis.
Virgins. Iesu, corona virginum.
Virgins, Lauds and Evensong. Virginis proles.
Confessors. Summe confessor sacer.

(viii.) *Terce* (Eastertide?). *Iam surgit hora tertia.

There follows a non-liturgical poem.[3]

It is interesting to compare this cycle with the preceding. The first five sections (i.–v.) cover the same ground as

[1] This hymn remained in use in Monastic circles as a hymn for Eastertide when it was superseded as a hymn for Sunday. It so figures in this Hymn-book; only the translation is made not from the original form but from the text as recast in 1632. See No. 145.

[2] Part of the MS. is at St. Paul's Monastery in Carinthia, the other part is at Karlsruhe. They are described by Blume (*ut sup.*), who identified them as being parts of one whole. It cannot be earlier than this, if it is true that Raban (776–856) is the author of the hymn *Sanctorum meritis* which it contains. See further below, p. xviii, note 1.

[3] *Ad caeli clara* of Paulinus of Aquileia, *Anal. Hymn.* L. p. 148.

the previous cycle proper (and to it, too, the rest is an appendix); but the ancient division of the year into "Eastertide" and "The rest" has disappeared, though something must be said about Eastertide in regard to the supplementary sections, vi.–viii. The only ground common to the two cycles of Hymns for the Week is the four hymns of St. Ambrose (marked with an asterisk) and one of the two hymns for Compline. These are printed in capitals to show their special significance. In other respects the two cycles differ absolutely.

(i.) There is a different set of hymns for the Lesser Hours.

(iii.) There is a full set of seven hymns for Nocturns (Mattins) in place of the four or five of the monastic cycle. This set is not homogeneous in character, and its origin is obscure.

(iv.) There is a full set for Mattin-Lauds in place of the full set which we saw developed in the monastic cycle. This is made up of two hymns of St. Ambrose, one of which does duty here in the monastic cycle and the other at Nocturns: three hymns taken from the poems of Prudentius (marked with an obelus): and finally two others of unknown origin. The Friday hymn is an acrostic which has lost its last verse.[1]

(v.) There are two hymns for Compline as before and one of the two is common to both cycles.

(ii.) There is a full set for Evensong which will repay further investigation. It includes for Saturday the evening hymn of St. Ambrose, which is in the older cycle; and it associates with it as an alternative the hymn *O lux beata trinitas.* The rest of the set have no place in the monastic cycle: the whole six form an orderly series, four verses every day being devoted to a commemoration of the work of the corresponding days of creation. The set must be by one author: there must originally have been a Saturday hymn, which would have been displaced in favour of St. Ambrose's hymn (and its fellow): and it is probable that the Saturday hymn of the series is none other than *Rerum deus fons omnium,* which is found in Mozarabic use[2] in this connexion. The series as a whole is probably rightly identified with a set of hymns for every evening in the week, which Irish records describe as having been sent by St. Gregory to St. Columba. The ancient preface to St. Columba's hymn *Altus prosator* describes the coming of St. Gregory's messengers with gifts, including a set of hymns for the evenings of the week, and the sending by St. Columba of his hymn to St. Gregory in return.[3] The series is not unworthy of such an author, and the hymns go to justify the tradition that ascribes to that most versatile of popes a place among the Hymn-writers.[4]

We may now turn to the supplementary sections. They show a growth in the direction of the establishment of special series of hymns for Seasons and Saints' days. In the first respect the growth is very small: section vi. only includes the two Eastertide hymns which we have already seen added also to the earlier cycle. It may have borrowed them from there, or *vice versa:* it would be perilous to conjecture where the priority lies. But this point of identity between the two appendixes is noteworthy.

Section vii. gives much fuller provision for Saints' days. The appendix to the monastic cycle had only St. Ambrose's hymn for the Martyrs: this appendix has that and six more. It includes for Virgins the hymn attributed to St. Ambrose, *Iesu corona virginum:* and it also begins to make provision for Confessors. Lastly, in section viii. we seem to see that this cycle has been affected by the earlier one, for it adds at the end St. Ambrose's hymn for Terce which forms part of the Eastertide portion of the monastic cycle.

One further point must be noted before leaving the analysis of this cycle. It shows signs of the influence of Latin sacred poetry apart from the Ambrosian style and tradition. The Spanish poet, Aulus Prudentius Clemens (†c. 405), has been laid under contribution for the hymns of Lauds. Also the classical metres of the poets other than the

[1] Unless indeed the author gave up the task when confronted with the letters VXYZ.

[2] *Anal. Hymn.* XXVII. 101.

[3] See *Irish Liber Hymnorum* (H. Bradshaw Soc.) i. pp. x–xv: also *Anal. Hymn.* LI. pp. 275 and ff.

[4] See Blume's article in *Stimmen aus Maria-Laach* lxxiv. 3 (March 1908). To the evidence accumulated there in favour of Gregory's activity in this sphere a further small item may be added. In the Treves Psalter and Hymnal of the Ninth century in the Rylands Library, Manchester (MS. Latin 133), there is added at the end of the Hymnal in a hand of the Twelfth century with early staff notation a form of the poem *Gregorius Praesul,* not that usually found in graduals but of a more general kind. It makes no reference to hymn-writing, but its position at the end of a Hymnal is significant. See also Dreves' reply, *Theol. Quartalschrift,* 1909, p. 436.

iambic tetrameter of St. Ambrose (our L.M.) begin to win a place in liturgical use, with an Asclepiad hymn for Martyrs, *Sanctorum meritis*, and a Sapphic hymn for Virgins, *Virginis proles*. The former is attributed to Rabanus Maurus[1] (856†); the author of the other is unknown.

This is the cycle of hymns for the week which established itself throughout the West, to the exclusion of the older monastic cycle. Its success is all the more intelligible if it is true that St. Gregory had a hand in it. Then the Celtic party in England might fairly claim that it should supersede the older cycle even at Canterbury itself; and much more throughout other churches, monastic and secular, of England. And then, too, the Irish and English missionaries, as they carried it about the continent, might well make a similar claim with success, and even cause Rome itself to change from the older cycle to the new.

VI. The Medieval Series of Hymns.

Having thus established the Anglo-Irish cycle of hymns for the week as the nucleus of all the series of medieval hymnals from the end of the Ninth century onward, we now have to trace the evolution and growth of the appendix as it rapidly expanded in order to make better provision for the Seasons of the year and the Saints' days. The earlier provision for the Saints' days (as we have seen) took account of classes of Saints, not individual Saints; and provided (to use the later term) a Common of Saints (*Commune Sanctorum*). When later a proper hymn was adopted for a special Saint it was put among the proper hymns of the seasons in its place in the year: thus the series at first falls into two divisions (i.) a Proper of Seasons and Saints with (ii.) a Common of Saints. Later it fell into three divisions by the separation of the Proper of Saints from the Proper of Seasons (*Proprium Sanctorum* and *Proprium de Tempore*).

The development was at first very uniform throughout Europe: already, apart from the hymns, there was uniformity as to the seasons observed, as to the classes of Saints commemorated, and even to a large extent as to the principal Saints' days. Local calendars might vary in some degree and display local varieties, but nearly all were based upon a common Roman model: the principal Saints' days were in general the same, and it was these, naturally, that could first claim to have proper hymns allotted to them. In the Eleventh and Twelfth centuries the series of hymns, in whatever class, differed but little in the different localities. By then the series for the Proper of the Season and the Common of Saints was practically settled, and it continued almost unchanged throughout the Middle Ages. In the third division, however, the Proper of Saints, the case is different. The chief development of this division was subsequent to the Twelfth century, was the outcome of local considerations and tended to diversity and the formation of local Uses.

In other words, at the Reformation, when England changed its form of service-book, and foreign countries to a large extent surrendered their local Uses and adopted the Roman Use according to the Breviary of the Council of Trent, the state of the case was as follows:—The various hymnals were (a) practically uniform as regards the Hymns of the week, (b) very similar as regards the Proper of the Season and the Common of Saints, but (c) widely divergent as to the Proper of Saints, especially in regard to festivals of local interest, or of relatively recent origin.

The earliest English hymn-book available for our study is one that was written for the monastic Cathedral at Canterbury in the second half of the Tenth century, probably about the time of St. Dunstan.[2] It will be well to give a full list of its contents and to utilise it to illustrate both what had already taken place, as described above, and also what was yet to take place and must be described hereafter.[3] First come

[1] *Anal. Hymn.* L. pp. 181, 204. Compare below Hymn No. 201, and the point noted below, p. xxiii, note 2, which seems to tell against Raban as the writer of the hymn. The question of authorship has a bearing on the date of the MS. which is the earliest evidence for the Anglo-Irish cycle. See above, p. xvi, and note.

[2] The Bosworth Psalter (Brit. Mus. MS. Addl. 37,517). It is the subject of a book by Abbot Gasquet and Mr. Edmund Bishop, *The Bosworth Psalter*, 1908, which deals fully with the Calendar and provenance of the MS., but very inadequately with the Hymnal. See p. 12 with facsimile of the opening folio of the Hymns. A different facsimile is given opposite.

[3] There is considerable evidence as to the Hymnals used in England in the Eleventh century. Five good MSS. at least are available in England; a good text is printed from several of them in *The Anglo-Saxon Hymnarium* (Surtees Soc. vol. 23), with the Saxon glosses: and the contents of all five are given in tabular form in *Dict.*

Largire clarum uespere
quo uita nusquam decidat
sed premiū mortis sacre
perhennis inflet gloria.
Prefta pater piissime
hymnus ad uesperam.
Lucis creator optime
lucē dierū pferens
primordiis lucis noue
mundi parans originem;
Qui mane iunctum uespere
diem uocari precipis
tetrum chaos inlabitur.
audi preces cum fletibus
Ne mens grauata crimine
uite sit exul munere
dum nil perhenne cogitat
seseque culpis illigat.
Cælorum pulset intimum
uitale tollat premium
uitemus omne noxium
purgemus omne pessimum
Prefta pater piissime
hymnus ad completorium.
elucis ante terminum
rerum creator poscimus
ut solita clementia
sis presul ad custodiam.
Procul recedant somnia
et noctium fantasmata
hostemq; nr̄m comprime
ne pulluantur corpora.
Prefta pater omnipotens
per ihm xp̄m dn̄m
qui tecum in perpetuum
regnat cum sc̄o sp̄u amen.
Item alius ymnus.
Ihū redemptor sæculi
uerbum patris altissimi
lux lucis inuisibilis
custos tuorum peruigil.
Tu fabricator omnium
discretor atq; temporum
fessa labore corpora
noctis quiete recrea
Te deprecamur supplices
ut nos ab hoste liberes
ne ualeat seducere
tuo redemptor sanguine.
Et dum graui incorpore

CANTERBURY HYMNAL OF THE TENTH CENTURY.

[To face p. xviii.

the hymns for the week: and it will be seen that the series reproduces the Anglo-Irish cycle with the addition of four further hymns, indented in the list. The pair of Sapphic hymns for morning use has come in to serve as alternatives in summer[1] to the two sets for Mattins (Nocturns) and Lauds respectively. Two additional hymns are added for Compline.[2]

I.	Primo dierum omnium	. [ ]
	Aeterne rerum conditor	. Ymnus ad matutinam.
	Nocte surgentes	. Item ymnus ad nocturnam.
	Ecce iam noctis	. Hymnus ad matutinam.
(1)	Iam lucis orto sidere	. Hymnus ad primam.
(9)	Nunc sancte nobis Spiritus	. Hymnus ad tertiam.
(10)	Rector potens, verax deus	. Ymnus ad sextam.
(11)	Rerum deus tenax vigor	. Hymnus ad nonam.
(15)	Lucis creator optime	. Hymnus ad uesperam.
(34)	Te lucis ante terminum	. Ymnus ad completorium.
(163)	Iesu redemptor saeculi, Verbum.	. Item alius ymnus.
(105)	Christe qui lux es et dies	. Ymnus ad completorium.
(108)	Cultor dei memento	. Item alius.
		Salvator mundi domine.
	Somno refectis artubus	Hymnus ad nocturnam.
(2)	Splendor paternae gloriae	Hymnus ad matutinam.
	Immense caeli conditor	Feria ij ymnus ad uesperam.
	Consors paterni luminis	Hymnus ad nocturnam.
	Ales diei nuntius	Ad matutinam.
	Telluris ingens conditor	Hymnus ad uesperam feria iij.
	Rerum creator optime	Hymnus ad nocturnam.
	Nox et tenebrae et nubila	Ymnus ad matutinam.
	Caeli deus sanctissime	Hymnus ad uesperam, feria iiii^ta.
	Nox atra rerum contigit	Ad nocturnam.
	Lux ecce surgit aurea	Ymnus ad nocturnam†.
	Magnae deus potentiae	Hymnus ad uesperam feria v.
	Tu trinitatis unitas	Ad nocturnam.
	Aeterna caeli gloria	Ad matutinam.
	Plasmator hominis deus	Feria vj hymnus ad uesperam.
	Summae deus clementiae	Ad nocturnam.
	Aurora iam spargit polum	Ymnus ad matutinam.
	Deus creator omnium	Hymnus ad uesperam in sabbato sancto.
(36)	O lux beata trinitas	Item alius ymnus.

This series came ultimately into the later diocesan uses; in fact, it exactly represents the Sarum Use except that one fresh hymn was added to the four for Compline,[3] and one more was taken for the same purpose from Mattins at Eastertide; and then these six alternatives for this service were allotted to definite seasons. Consequently they figure thus in the present hymn-book:—

Te lucis *for general use* (No. 34),
Iesu salvator (redemptor) *for Eastertide* (No. 163),
Christe qui lux *for Lent* (No. 105),
Cultor dei (of Prudentius) *for Passiontide* (No. 108),
Iesu nostra redemptio *for Ascensiontide* (No. 76),

with a new hymn probably of no earlier date than the Twelfth century—

Salvator mundi *for festivals and other special seasons* (No. 67).

The rest of the hymns are unaltered, though they are differently arranged here from the earlier list. The extent to which the hymns of the series appear in this Collection will be clear from the reference numbers given on the left-hand side of the list.

Hymn. art. Hymnarium. For the Twelfth century there is an almost complete dearth of evidence: and on reaching the Thirteenth we have left behind uniformity of use (in respect of hymns in particular or of rites in general) and find ourselves surrounded by the different Uses, diocesan (Sarum, York, &c.) or monastic or conventual.

[1] The following passage is an interesting commentary on this Hymnal. It is from the *Regularis Concordia*, i.e. the Rule which was laid down by King Edward for the restored monasteries at Winchester and elsewhere after the monastic reform had been instituted there by St. Ethelwold, shortly after the death of St. Dunstan (988).

"cp. ii. A kalendis Novembris usque in caput Quadragesimae unus teneatur ordo hymnorum scilicet ut in diebus brevioribus breviores dicantur hymni, et in longioribus productiores etiam hymni psallantur: id est, ut dominica uespera *O lux beata:* ad completorium *Christe qui lux es:* ad nocturnas uero *Primo dierum:* et ad matutinas dicatur *Aeterne rerum conditor.*

"Omni uero tempore, ad nocturnam, ad matutinam, ad uesperam, exceptis dominicis et festivitatibus sanctorum, feriales more solito teneantur. Preclaris uero et festiuis sollempnitatibus hymni competentes usu celebrentur consueto. Aduentus autem Domini, Quadragesimae ac Passionis tempore hymni eiusdem cultus legitime decantentur: ita tamen ut non hymni de ieiunio, sed hi qui per totum annum currunt, dominicis diebus siue noctibus tempore quadragesimali celebrentur."

Later on provision is made for the hymns between Whitsuntide and Advent, thus:—

"Sabbato dominicalis uespere canatur hymnus *Deus creator omnium:* ad completorium *Te lucis ante terminum:* ad nocturnas *Nocte surgentes:* ad matutinas *Ecce iam noctis.* Iste ordo tota aestate teneatur usque Kalendas Nouembris."

[2] These four additions (and others below) are indented in the list.

[3] Also at Whitsuntide and, later, on the Feast of the Most Sweet Name, a Sequence *Alma chorus* took the place of the Hymn at Compline.

II.	(43)	Conditor alme siderum .	Hymnus ad uesperam de aduentu domini.
	(44)	Verbum supernum prodiens	Ad nocturnam.
	(45, 46)	Vox clara ecce intonat .	Hymnus ad matutinam.
		Nobis ecce dies ordine .	In natale sancti andree apostoli. Veni redemptor gentium.
	(57)	Christe redemptor omnium,	Hymnus in natale domini ad uesperam.
		Surgentes ad te domine .	Hymnus ad nocturnam.
		Audi redemptor gentium .	Ad matutinam.
		Iam rutilat sacrata dies .	Hymnus in festivitate sancti stephani protomartyris.
	(56)	A solis ortus cardine .	Hymnus ad uesperam in epiphania domini.
	(79)	Hostis Herodes impie .	Ymnus ad matutinam.
		Quod chorus vatum .	In purificatione sancte marie.
	(89)	*Alleluia dulce carmen* .	In septuagesima ad uesperam.
	(383)	*Alleluia piis edite laudibus*	Ymnus ad nocturnam.
		Almum sidereae . .	Ymnus ad matutinam.
		Dei fide qua vivimus .	Ymnus ad tertiam cotidie in xl.
		Meridie orandum est .	Hymnus ad sextam.
		Perfecto trino numero .	Hymnus ad nonam.
		Sic ter quaternis trahitur .	Hymnus ad uesperam.
	(94)	Audi benigne conditor .	Item alius ymnus. Summi largitor praemii.
	(92)	Ex more docti mystico .	Item alius ymnus. Ecce tempus idoneum.
	(97)	Iesu quadragenariae .	Item alius ymnus.
	(96)	Clarum decus ieiunii .	Item alius ymnus.
		Christe sanctorum decus .	In festivitate sancti benedicti abbatis.
	(222)	Quem terra pontus aethera	Hymnus ad uesperam in purificatione sancte mariae.
		Ave maris stella . .	Hymnus ad nocturnam.
	(106)	Vexilla regis prodeunt .	Ymnus ad uesperam. Pange lingua.
		Auctor salutis unicus .	Hymnus ad matutinam. Chorus nouae Hierusalem.
	(143)	Ad cenam Agni providi . . .	Hymnus ad uesperam in pascha domini.
	(176)	Iesu nostra redemptio .	Hymnus ad nocturnam.
	(142)	Aurora lucis rutilat	Hymnus ad matutinam.
		Hymnum canamus domino Y. H.	Hymnus ad uesperam in ascensione domini.
		Optatus votis omnium .	Ad matutinam. Eterne rex altissime. Tu Christe nostrum gaudium.
	(178)	Jam christus astra ascenderat	Hymnus ad tertiam in pentecosten.
	(180, 181)	Veni creator spiritus .	Hymnus ad uesperam.
	(179)	Beata nobis gaudia .	Hymnus ad nocturnam.
		Anni peractis mensibus .	Ad matutinam. Adesto sancta trinitas. O pater sancte. Sacris sollemnis. Pange lingua. Verbum supernum. Urbs beata Hierusalem.
		Ut queant laxis . .	Ymnus ad uesperam In natale sancti iohannis baptiste.
		Aurea luce et decore .	Hymnus in passione petri et pauli.
		Martyris christi colimus .	Hymnus de sancto laurentio.
		Mysteriorum signifer .	Ymnus in sollempnitate sancti michaelis archangeli.
	(239)	Tibi christe splendor patris	Ad nocturnam.
		Christe sanctorum decus .	Ad matutinam.
		Festiva saeclis colitur .	Ymnus in festiuitate omnium sanctorum.
		Christe redemptor omnium	Hymnus ad nocturnam.
		Omnium christe pariter tuorum	Hymnus ad matutinam.
		Martine confessor dei .	In festiuitate sancti martini.
III.	(191)	Exultet caelum laudibus	Hymnus in sollempnitate omnium apostolorum.
B.	*Aeterna christi munera* . . .	Y. H.	Hymnus ad nocturnam.
		Iam bone pastor Petre .	Hymnus de sancto petro apostolo.
	With	Annue christe saeculorum	With verses also for SS. Paul, Andrew, James and John, James, Bartholomew, Matthew, Philip, Simon and Jude, Thomas.
		Martyr dei qui unicum . . .	Hymnus in natale unius martyris.
	(200)	Deus tuorum militum .	Hymnus ad matutinam.
		Rex gloriose martyrum . . .	Hymnus in natale plurimorum martyrum.
	(201)	Sanctorum meritis inclyta gaudia .	Item alius ymnus.
		Iste confessor domini .	[For a confessor.]
		Christe splendor gloriae .	Item alius ymnus.
	(209)	Iesu redemptor omnium .	Item alius ymnus.
		Summe confessor sacer . . .	[For a confessor.]
		Virginis proles opifexque . . .	Hymnus de uirginibus.
	(212)	Iesu corona virginum . . .	Hymnus ad nocturnam.

It will be best to consider next the hymns of the Common of Saints, though these come at the end of the collection in the Canterbury MS., after the proper hymns of Seasons and Saints. The seven hymns already noted (p. xvi) all reappear, with six new ones, one of which is called a hymn for SS. Peter and Paul, but is really a common hymn for Apostles with ten differentiated

verses, the first of which is intended for the feast of SS. Peter and Paul. Apart from this there are two new hymns for Apostles (a class not provided for above), one new one for Martyrs and three for Confessors. This provision proved somewhat ample, and was reduced later on, especially in the case of the Confessors. The old *Summe confessor sacer* disappeared speedily out of use; and the more recent addition, [*O*] *Christe splendor gloriae*, after surviving in collections of the Eleventh century, failed to win a place in the English Uses of the Twelfth century and later. These are, therefore, distinguished from the others by italic type: and so is the hymn of St. Ambrose, *Aeterna Christi munera*, because it, strangely enough, found no place in the Sarum rite, though it was in almost universal use elsewhere.

We now turn to the Proper of Seasons and Saints.[1] The Proper of Seasons has developed a long way beyond either the small appendix to the Anglo-Irish cycle (p. xvi), or the larger provision made in the later MSS. containing the old monastic cycle. Eastertide has no special place of its own, and is now only one among other seasons. It, therefore, has no more special provision than they—only three hymns, two old friends and one new. The hymns for the Little Hours prescribed in the monastic cycle have gone, and not even St. Ambrose's hymn for Terce survives, though it won a place for itself in the early appendix to the Anglo-Irish cycle (p. xvi). On the other hand it will be noticed on reaching Lent in the year's course that special hymns are provided for the Little Hours and that they are made up of those which have already been cited in connexion with the old monastic cycle, but slightly rearranged (p. xv). Provision is made for Advent, Christmas, Epiphany, Septuagesima, Lent, Passiontide, Eastertide, Ascensiontide, Whitsuntide.

These arrangements were to hold good for the future in the main, subject to some omission and some addition. The only season that lost its right to hymns was Septuagesima. The hymns provided for that occasion were all connected with the quaint farewell which was said in the services[2] to "Alleluia," as it disappeared out of use till Eastertide came. This custom was in general vogue at least from the Ninth to the Eleventh century. But some stern decree improved it away. The quaint ceremonies were suppressed, and with them the hymns, sequences, and other liturgical pieces which had accompanied them. It was reserved to the Nineteenth century to bring them back in English dress. Two of the hymns are represented in this Hymnbook (Nos. 89 and 383) as well as one Sequence (No. 328) which served also as a hymn. The italic type shows other instances of individual hymns that are not found in the Sarum series of later days. Most of those italicised disappeared from common use after the Eleventh century. This is not the case, however, with St. Ambrose's *Aeterna Christi munera*, nor yet with Bede's hymn for Ascensiontide, *Hymnum canamus gloriae*, which was in use at York, Hereford, and in most Uses other than that of Sarum.

Consider now the additions. They are noted in small type on the margin of the Table on the last page. The season of Trinity Sunday, which does not figure in the Canterbury list, became popular in England in the Eleventh century; two hymns were added for it as a rule, viz.:—

Adesto sancta trinitas (No. 188).
O pater sancte (No. 189).

Both of these survived into the later Uses. And it will be well to note here one other which did not, as it finds a place in this Collection—

Ave colenda Trinitas (No. 190).

About the same time (or rather earlier, abroad) provision was also made for the festival of the church-dedication; this brought in the hymn—

Urbs beata Ierusalem (No. 253),

which survived in general use. A good deal later the introduction of the festival of Corpus Christi brought in three hymns of St. Thomas Aquinas, two of them to be found in this Collection—[3]

Sacris sollemniis (*Evensong*).
Pange lingua (*Mattins*). (No. 260.)
Verbum supernum (*Lauds*). (No. 261.)

With this the set of seasons, to be pro-

[1] So far another English MS. of the Ninth century at the Vatican (MS. Regin. 338) has run practically parallel with the Canterbury MS. described in the Text. But it seems to have no Proper beyond the first Advent hymn and is presumably incomplete.

[2] Either at Septuagesima or just before it.

[3] Mention may also be made in this connexion of St. Thomas' sequence for the festival (partly in No. 273) and his Rhythm on the Eucharist (partly in No. 266).

vided for in the Proper of Seasons, was complete. It remains further to note what individual hymns required to be added to the series as given here, in order to arrive at the later Sarum Use, which in this respect is in general agreement with others.

At Christmastide, in place of the two hymns that disappear, the great Ambrosian hymn *Veni redemptor* (No. 55) is restored to use, and the first part of the acrostic hymn of Sedulius *A solis ortus cardine* is taken for Christmas, instead of Epiphanytide as at Canterbury. In some Uses (though not that of Sarum) parts of the hymn of Prudentius,

Corde natus ex parentis (No. 58),

were utilised.

At Epiphanytide the second part of the Acrostic of Sedulius remained, while a new hymn was added to it—

A patre unigenitus (No. 80).

Two fresh Lent hymns were brought in, as the series was made to cover (exclusive of Passiontide) two separate fortnights—

Summi largitor praemii (No. 93).

Ecce tempus idoneum (No. 95).

At Passiontide one of the two hymns made way in order that Venantius Fortunatus' hymn—

Pange lingua (No. 107)

might take rank with his still more celebrated *Vexilla regis*. Both hymns were written for the same occasion, viz., the bringing to Poitiers of a relic of the Cross as a present from the Byzantine Empress Sophia to Queen Rhadegund, Fortunatus' patron, Nov. 19, 569. They stand in the series together with the same writer's great hymn of the Blessed Virgin Mary,

Quem terra pontus aethera[1] (No. 222),

which is here set down at Candlemas.

It will be well at this point to mention in a parenthesis the Passiontide processional of Theodulf of Orleans—

Gloria laus et honor (No. 110).

It is not an Office-hymn, but a feature of the Palm procession. Its history is given at No. 110, and it need only further be noted that it soon won itself a place everywhere in some form or another, and nearly always carried with it the melody to which it is here set.

Returning to the Office-hymns, we note that for Easter one fresh addition has already taken place. Also one more was to come; for, when Fulbert of Chartres (†1085) had written his[2]

Chorus novae Ierusalem (Nos. 140, 141),

it lost no time in winning itself a place in the general series,[3] and the hymn *Iesu nostra redemptio* was transferred to Compline of Ascensiontide. At Ascensiontide there was less uniformity than elsewhere. Many Uses preserved the hymn of Bede adopted at Canterbury, and a few the companion hymn there *Optatus votis omnium*. The Sarum Use, however, had neither, but prescribed another hymn (besides that for Compline already mentioned) divided into two parts, viz.:

Aeterne rex, *Evensong and Mattins* (No. 167).

Tu Christe nostrum gaudium, *Lauds* (No. 168).

At Whitsuntide the hymn *Anni peractis mensibus* did not as a rule survive the Eleventh century: the other three continued in the later Uses, but were generally otherwise distributed. The use of some special hymn at Terce was natural on Whit-Sunday as a commemoration of the outpouring of the Holy Spirit at the third hour of the day; but later it was customary to keep the *Veni Creator* for that position. This famous hymn is one of the few additions to the Proper of the Season that can be assigned to a known writer. One or two have been so assigned above in going through the list. Otherwise all are anonymous. Till recently there was no certainty with regard to this most famous of hymns. It had been ascribed to various writers, including Charlemagne, on entirely insufficient grounds. It may now with some confidence be ascribed to Rabanus Maurus (†856). It has been thought to be older, but in fact it has had no earlier attestation than the end of the Ninth century; on independent grounds that date is the earliest one which it is possible to assign either for its incorporation into the series of Whitsuntide hymns, or for its adoption into any Pontifical for the ordination of a priest. Indeed, the latter use is probably of more recent origin. Further, the evi-

[1] For a vindication of the ascription of this hymn to Fortunatus see Dreves, *Hymnologische Studien*.

[2] *Anal. Hymn.* L. 285.

[3] For the remaining ancient hymn given in this Hymn-book for Eastertide (No. 145) see above, p. xvi, note 1.

dence of the MSS. in favour of Raban's authorship has recently been considerably strengthened. On these grounds it is definitely accepted as his by Dreves.[1] A further argument may be added from the unusual scansion of *Paracletus*, in st. 2, line 1. Universally in the Middle Ages the word was scanned, as in the Doxology, Paraclĕtus, according to the Greek accent, Παράκλητος. This hymn, therefore, was presumably written in some surroundings where the scansion Parăclĕtus was usual. Now on turning to other poems of Raban it is noticeable that the word is always thus scanned. This fact greatly strengthens the case for assigning the *Veni Creator* to him.[2]

We now turn to consider the hymns proper for Saints. Five festivals only are provided with hymns in the half year from Advent to Trinity, and are, therefore, interwoven with the hymns for the Season in the Canterbury book —St. Andrew, St. Stephen, Purification, St. Benedict, Annunciation (2). Of these the hymns for the Blessed Virgin survived in the later Uses, while the others disappeared, and a new hymn came into use for the Assumption (*O quam glorifica*). St. Andrew's Day, like many other festivals of Apostles, according to the later English custom, was only provided with a special verse to be used in conjunction with the common hymn for Apostles, *Annue, Christe*. The festivals of St. Peter and St. Paul were similarly treated in the Canterbury book by the use of stanzas—

Iam bone pastor Petre,
Doctor egregie Paule,

with the hymn *Annue, Christe*.[3] But these stanzas are properly part of the hymn—

Aurea luce et decore roseo,

which figures for the festival of SS. Peter and Paul. It is stated, without much probability, to have been written by one of the earliest of women hymn-writers in the Fifth century, Elpis, said to be the wife of Boethius.[4] The hymn as a whole with its two special stanzas was included in the later Uses. A similar hymn ascribed to Elpis on the same subject was included in some Uses (not including Sarum), viz. the five line poem—

Felix per omnes festum mundi cardines.[5]

The hymn for St. Stephen's Day was replaced in Sarum Use and generally by—

Sancte dei pretiose,

written by Eusebius Bruno, Bishop of Angers (1047–1081), as three stanzas of four lines, but generally utilised as two stanzas of six lines and adapted to the tune of *Urbs beata*.

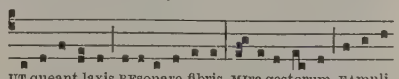
The hymn of St. Benedict remained in Benedictine Use but was not incorporated into the diocesan Uses.

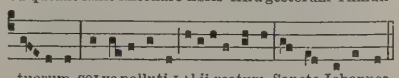
The only additional hymn in Sarum Use for this half year was one of St. Vincent—

Christi miles gloriose,

which was adopted also at York and set to the familiar melody of *Urbs beata*.

In the second half of the year, from Midsummer Day onwards, the Canterbury book provides for the days of St. John Baptist, SS. Peter and Paul, St. Lawrence, St. Michael, All Saints, St. Martin. Midsummer Day was very naturally one of the earliest of festivals to be provided for. The famous Sapphic hymn, *Ut queant laxis*, had been written in the Eighth century by Paul, called "the Deacon," monk at Monte Cassino (730–799), and author of the *History of the Lombards*. Divided usually into three portions, it served almost universally as the Office-hymn. It has also acquired a lasting notoriety in another connexion: for Guido of Arezzo (*c.* 990–1050), noticing that one of the tunes associated with the hymn began each verse and half-verse with the successive notes of the scale thus,—





took the syllables of the first verse to serve as the names for the notes for the

[1] *Anal. Hymn.* L. p. 194.

[2] Since this was written Dreves has also worked out this point in his *Hymnologische Studien*, 126. It serves, however, as evidence against attributing to Raban the hymn *Tibi, Christe, Splendor patris*, where the word is scanned in the ordinary way (No. 239).

[3] This hymn in the Canterbury book has special verses for the following: 1. St. Peter; 2. St. Paul; 3. St. Andrew; 4. SS. James and John; 5. St. James; 6. St. Bartholomew; 7. St. Matthew; 8. St. Philip; 9. SS. Simon and Jude; 10. St. Thomas. These and sometimes others as well were included in the later Uses.

[4] See *Anal. Hymn.* LI. p. 219.

[5] But Dreves (*Anal. Hymn.* L. 141) ascribes it to Paulinus of Aquileia, †802.

purpose of solmisation: and with one alteration (Do for Ut) and one addition they serve so still.

The distinction of having a proper hymn was not preserved to the feasts of St. Lawrence or St. Martin in the later diocesan Uses; Michaelmas was shorn of one of its hymns, but the two others, which were possibly written by Rabanus, survived; All Saints lost two of its three, but gained in their place another—

Iesu salvator saeculi, Redemptis, &c.

Otherwise the later provision was like that here, except for additional festivals. For the Visitation three hymns were added in Sarum Use but were not generally current; for St. Mary Magdalene, not the old hymns of Anglo-Saxon days, but three later hymns were adopted, written by Philip de Grevia, Chancellor of Paris (†1236):[1] for St. Anne's Day also a set of three new hymns was adopted in Sarum Use. Two other festivals also were allotted special hymns there; and these need fuller mention. The festival of The Transfiguration (Aug. 6) is an ancient festival in some rites, but was a late importation into the Sarum Use. It was allotted three hymns—

Caelestis formam gloriae (No. 249).
O sator rerum reparator aeui.
O nata lux de lumine.

Only the first is represented here. It is a relatively modern hymn, while the other two go back at least till the Tenth century.

The Feast of the Most Sweet Name of Jesus followed on Aug. 7. It was of English origin and began in the Fourteenth or Fifteenth century. When it won its place in the Sarum Kalendar it was assigned two hymns—

Exultet cor praecordiis.
Iesu dulcis memoria (in two portions) (No. 252).

The former was probably written for the purpose: the latter is part of a long poem written in the Eleventh century, probably by an Abbess (see p. 357).

This last group of additions comes in towards the close of the Middle Ages. In the earlier days it was quite exceptional for a new festival to be dignified with special hymns. But the writing of such hymns increased in the Fourteenth and Fifteenth centuries to a vast extent: and thenceforward it was thought that a new office was hardly complete without special hymns. In England the multiplication of hymns for minor occasions was not excessive: the hymns of the Common of Saints were generally considered sufficient, and it will be noted that most of the new festivals above-mentioned were such that no hymns from the Common were available. Abroad, however, the case was very different, and the long row of volumes of Dreves and Blume, *Analecta Hymnica Medii Ævi*, shows what immense labour was spent on the Continent in providing second-rate festivals with third- or fourth-rate hymns.

This ends what need be said about Latin Office-hymns proper: for we have traced their evolution from the earliest times down to the last days of the Sarum Use. But a note may be appended of two other early anonymous Office-hymns, which, though not in English Use but only current abroad, have found a place in this Collection—

O beata Ierusalem, Mozarabic of the Tenth century or earlier (No. 258).
Gloriosi Salvatoris, of the Fifteenth century for the festival of the Holy Name (No. 338).

There remains a large number of Latin hymns of a different sort; one class comprises poems of the Early and Middle Ages not intended to be Office-hymns: another class comprises liturgical hymns written chiefly in France for the new Breviaries of the Seventeenth and Eighteenth centuries. These two classes include most of the remaining Latin hymns of this collection; but there are some liturgical hymns of still later date, and some late hymns that defy classification.

It will be interesting now to give a brief descriptive list of the early and medieval poems of the former of these classes with the names of their authors.

First, two more hymns must be put to the credit of Prudentius (Nos. 72 and 82), and two more to the credit of the Venerable Bede (Nos. 73 and 235), besides those already cited. The processional hymns called after their first word *Salve*, are taken from a poem of Venantius Fortunatus (†609). He has been already quoted for the two Passiontide hymns (106 and 107), and in all probability the Hymn of the Blessed Virgin, *Quem terra pontus* (No. 222), is from his pen. The *Salve* hymns that occur at Nos. 144, 169, 182, are taken directly from one poem on the Resur-

[1] *Anal. Hymn.* L. 532. At York a Hymn of the Eleventh century was preserved, which in altered form is found in this Collection (No. 248).

rection:[1] they served as models for many such compositions later, and one such copy, for the Dedication Festival, is included in this Collection (No. 255). Venantius was also the author of two hymns which became Office-hymns in many Uses though not that of Sarum: viz., the elegiac hymn of the Cross, *Crux benedicta nitet*, and a Christmas hymn, *Agnoscat omne saeculum*, which was often (as at York) divided up into four sections to serve at Prime, Terce, Sext and None during Christmastide.

A hymn by the celebrated Abelard (1079–1142), *O quanta qualia* (No. 381), deserves attention for its origin as well as for its merits. It was a feat that few smaller men would have cared to attempt, to produce a whole hymnal off the reel; but Abelard did this in his *Hymnus Paraclitensis*, written for the Nunnery of Heloisa: and this history gives the familiar hymn a special interest.

The claim of his great contemporary and antagonist, St. Bernard (1091–1153), to be reckoned as a hymn writer has to be set on one side. It is now clear that the long poem from which *Iesu dulcis memoria* and other centos are taken (Nos. 252, 492, 493) is older than his date, and is, probably, the work of a woman. Also the group of seven poems addressed to the Members of Christ on the Cross constantly attributed to him from the Fifteenth century onward lacks the evidence of an earlier date necessary to establish the poems as being his. See Hymn 122.

Another poem by a namesake, a Cluniac monk, Bernard of Morlas or Murles,[2] was written in this same century (*c.* 1140), and in the monastic surroundings which in that century were the centre of so much of movement as well as of heavenly peacefulness. Parts of this have won a high place in English dress through Neale's masterly translation (Nos. 376-8). He has succeeded in giving to the Nineteenth century a set of hymns far more acceptable than the original can ever have been, because of the troublesome dactylic restlessness of the metre. The centos utilised here are a very small part of the whole, and are not representative of its general tenour. The poem is a very long satire "De contemptu mundi," and the quiet passages about heaven form a foil to set off long wailings about the vanity of all things of this world.

Passing from the controversies that centred round Abelard and from the revived monastic life of his time into the next century, we find ourselves in the thick of the movement caused by the Friars. This left lasting marks on the services of the Breviary in general and also made considerable contributions both to liturgical and semi-liturgical hymnody. Two of the most notable are the *Stabat mater dolorosa* (No. 132), ascribed to Jacopone, and the *Dies irae* (No. 302), an earlier product of the same movement, probably written by Thomas of Celano, the friend and biographer of St. Francis of Assisi. Between these two in date lies the Office of the Holy Cross written by St. Bonaventure, the Seraphic Doctor and Franciscan Cardinal (1221–1274), at the request of King Louis of France. From this semi-liturgical Office comes the hymn *In passione domini* (No. 116). And yet one more Franciscan contribution is to be noted at the close of the Middle Ages: for it is now clear that we owe the *O filii et filiae* (No. 146) to Jean Tisserand, a Minorite friar, who died in 1494.

Another recent discovery enables us to recognise, as the author of four favourite hymns in the Collection, no less a person than Thomas à Kempis, the Augustinian Canon of Zwolle (1379–1471). They are the following:—

En dies est dominica (No. 37).
Quisquis valet numerare (No. 246).
O amor quam ecstaticus (No. 336).
Ierusalem luminosa (No. 380).[3]

VII. Later Latin Hymnody.

Here ends our list of medieval Latin hymns. We now pass on to those of later date. The era of the Reformation brought in a zeal everywhere for liturgical uniformity. Just as the Prayer Book in England superseded the local Uses of the old days, so abroad, while there was no such liturgical revolution as here, the Latin Service books of Roman Use, revised according to the order of the Council of Trent, superseded the old local diocesan Uses of France, Germany, &c. The Religious Orders to a considerable extent retained their own ways, but elsewhere, for the most part, the Roman Use became dominant. However, a zeal for uniformity is apt to be followed by a revulsion, which rebels against the

[1] *Anal. Hymn.* L. p. 76.
[2] *Journ. Theol. Stud.* VIII. 394.
[3] *Anal. Hymn.* XLVIII. 475.

monotony and woodenness that are the result of uniformity. Such a revulsion took place, particularly in France in the Seventeenth and Eighteenth centuries. It coincided with the rise of liturgical science as a real branch of study, which trained competent liturgists, and filled them with the desire not only for variety but for improvement in the contents of the Breviary, the use of Holy Scripture, the distribution of the Psalter, the arrangement of the hymns, and so forth.

This affected both the secular clergy and the religious orders. There grew up in consequence a number of new Breviaries for the use of such and such a diocese or such and such a body. They varied much in excellence and in the extent to which they favoured novelty; but some both attained a high order of excellence and admitted an immense amount of novelty, especially as regards the hymns.

The ancient Office-hymns, as we have traced them through the Middle Ages, had recently been severely handled by the editors of the Roman Breviary. Their roughness offended the elegant taste of the sons of the Renascence; consequently more than once they had to submit to such a drastic revision as made them little better than caricatures of their former selves. It was not surprising that the new spirit of liturgical venture, that was rising in the end of the Seventeenth and the beginning of the Eighteenth century, rebelled against the hymns as it found them, and to a large extent set to work to furnish the new breviaries with new hymns.

Two such breviaries deserve special mention here, because of the number of hymns that they have contributed to this Collection. First the Cluniac Breviary of 1686. It contained a large number of hymns by the brothers de Santeuil. In this Hymn-book there are ten of Jean-Baptiste de Santeuil, the Canon of St. Victor (called Santolius Victorinus), and one of Claude, his elder brother of St. Magloire (called Santolius Maglorianus). There was also a third brother, Baptiste, who wrote two hymns for the Paris Breviary of 1680, to which the others also contributed; but he is not represented in this Collection. The hymns of Jean Baptiste taken from these two breviaries and other places are the following:—

68. O qui tuo, dux martyrum.
First of Martyrs.

85. Christus tenebris obsitam.
Now heaven's growing light.

86. Divine crescebas puer.
The Heav'nly Child in stature grows.

193. Supreme quales arbiter.
Disposer Supreme.

195. Caelestis aulae milites.
Captains of the saintly band.

196. Christi perennes nuntii.
Ye deathless messengers of Christ.

205. Ex quo salus mortalium.
Our Lord the path of suffering trod.

207. Non parta solo sanguine.
Not by the Martyr's death alone.

229. Templi sacratas pande.
O Sion, open wide thy gates.

240. Christe qui sedes Olympo.
Christ, the highest heavens enthrone Thee.

It will be noted that nearly all of these are for Saints' days. To his brother belongs a Passiontide hymn—

113. Prome vocem.
Now, my soul, thy voice upraising,

and to Nicolas le Tourneaux—

71. Iussu tyranni.
An exile for the faith,

and to Guillaume de la Brunetière—

227. Quae gloriosum.
Lord, from out Thy glorious skies.

Two further hymns here come from this breviary, but are anonymous—

69. Quae dixit, egit, pertulit.
The life, which God's incarnate Son.

177. Supreme rector cordium.
Ruler of the hosts of light.

There is an even longer list of hymns taken from the Paris Breviary of 1736: as many as fifteen, taken from this as their original source, are by Charles Coffin (1676–1749), Rector of the University of Paris, and there are others besides. They include among them many that have won a settled place in English use—

16. Labente iam solis rota.
As now the sun's declining rays.

48. Instantis adventum dei.
The Advent of our King.

49. Iordanis oras praevia.
On Jordan's bank.

60. Iam desinant suspiria.
God from on high hath heard.

234. Nunc suis tandem.
Lo! from the desert homes.

444. O quam iuvat fratres, Deus.
O Lord, how joyful 'tis to see.

These six must serve as representing the most familiar of Coffin's hymns: to them must be added two of the Abbé Besnault[1] for the Circumcision, a day that was not provided with proper hymns in the medieval series—

75. Debilis cessent elementa legis.
The ancient law departs.

76. Felix dies, quam proprio.
O blessèd day, when first was pour'd,

and two that are anonymous—

98. Sollemne nos ieiunii.
Once more the solemn season calls.

341. Victis sibi cognomina.
Conquering kings.

There remains beside these a certain number of other hymns from French Breviaries of this date; but they hardly need special mention.[2]

In general character these later Latin hymns differ much from the earlier ones. Liturgically they cover not the same ground merely, but a rather wider area. They make special provision, for example, for the time between Septuagesima and Lent, when, in later medieval days, the hymns for the week were sung. They also provide special hymns for some ancient festivals (like the Circumcision) which were previously unadorned by proper hymns, as well as many of the new festivals.

But the difference in style is more remarkable than the difference in use. The Latinity is elegant and polished. The older hymns had begun well with St. Ambrose, and had borrowed well from poets like Prudentius; but in point of literary style they soon fell to a lower level. Three main features show this: (*a*) the tendency to substitute scansion by accent for scansion by quantity; (*b*) an indifference as to elisions; (*c*) a growing love of rhyme. Such features are absent in the hymns of St. Ambrose and of other writers who aimed at the old literary standard; but they are increasingly common as we descend the stream of Latin hymnody. The hymns have often many counterbalancing merits—a rugged sincerity, a biblical tone, a clear presentment of the facts of belief—but they have for the most part more devotional than literary value. The new hymn-writers avoided the signs of decadence, and followed classical models. They wrote as if they were determined that no enthusiastic Latinists should ever be needed to mend their versification, as had happened in the case of the medieval hymns.

In their contents and subjects they are also more modern, and reflect the mind of the Seventeenth century rather than that of the Middle Ages. The thought is more subjective, there is more human fancy and human emotion: less of a simple presentment of facts and more of reflexion upon them, not without some traces of the literary conceits which had been the fashion of the day. In all these ways they are to be classed with modern hymns rather than with old hymns, in spite of their language.

Apart from this large and important group, there are here some which come from even a later date than the Eighteenth century and belong to modern offices of the Roman and other breviaries of the Nineteenth century. For example, one Passiontide hymn seems to date back only to the Roman Breviary of 1798—

115. Ira iusta conditoris.
He Who once in righteous vengeance,

and another only to that of 1827—

112. Saevo dolorum turbine.
O'erwhelm'd in depths of woe.

The devotion to the Sacred Heart has been the inspiration of some hymns, which have become popular where that particular form of devotion does not prevail. To it may be set down—

118. Quicumque certum queritis.
All ye who seek a sure relief

and a non-liturgical hymn first found in a German Collection of 1695, the *Symphonia Sirenum*—

484. Dignare me, O Iesu, te.
Jesu, grant me this, I pray,

owes much to the same trend of thought at a stage earlier than its approval by authority as a form of liturgical devotion. A small number of other translations from the Latin find a place here.

Only one item in the Collection may be called representative of the immense treasury of Carols—

59. Adeste, fideles.
O come, all ye faithful,

and this, at its first appearance in English Roman Catholic Books of the middle of the Eighteenth century, is dignified with the name of a "Prose." Beyond this there remain a few de-

[1] These, like most of his hymns, appeared first in the Sens Breviary, 1726.

[2] See for examples two from the Breviary of Meaux, 1713 (Nos. 77 and 99): one by Guiet from the Breviary of Paris, 1680 (No. 256): one from the Le Mans Breviary, 1748 (No. 38): one from the Breviary of Bourges, 1734 (No. 413).

tached poems, including the lines attributed to St. Francis Xavier—

117. O deus ego amo te.
My God, I love Thee,

the versification of the Great Oos of Advent—

47. Veni, veni, Emmanuel.
O come, O come, Emmanuel!

the Easter hymn—

148. Finita iam sunt praelia.
The strife is o'er,

which is also traceable to the *Symphonia Sirenum*, and the Communion hymn of the preceding century—

274. O esca viatorum.
O Food that weary pilgrims love.

Finally two hymns are taken from a curious publication of H. Lindenborn called *Tochter Sion*, 1741, in which German and Latin hymns by the author were collected to the number of over 200. Some of the latter were printed by Daniel in his *Thesaurus*, and have consequently found English translators—

147. Cedant iusti signa luctus.
Far be sorrow, tears, and sighing.

183. Almum flamen.
Bounteous Spirit.

We have thus a stretch of Latin hymnody which extends from the end of the Fourth to the beginning of the Nineteenth century. This range is considerable, and the selection that is given in this Hymn-book may fairly claim to be representative of the best of the Latin hymns. Concerning the translators who have made them accessible to English congregations something must be said later on.

VIII. The Sequences.

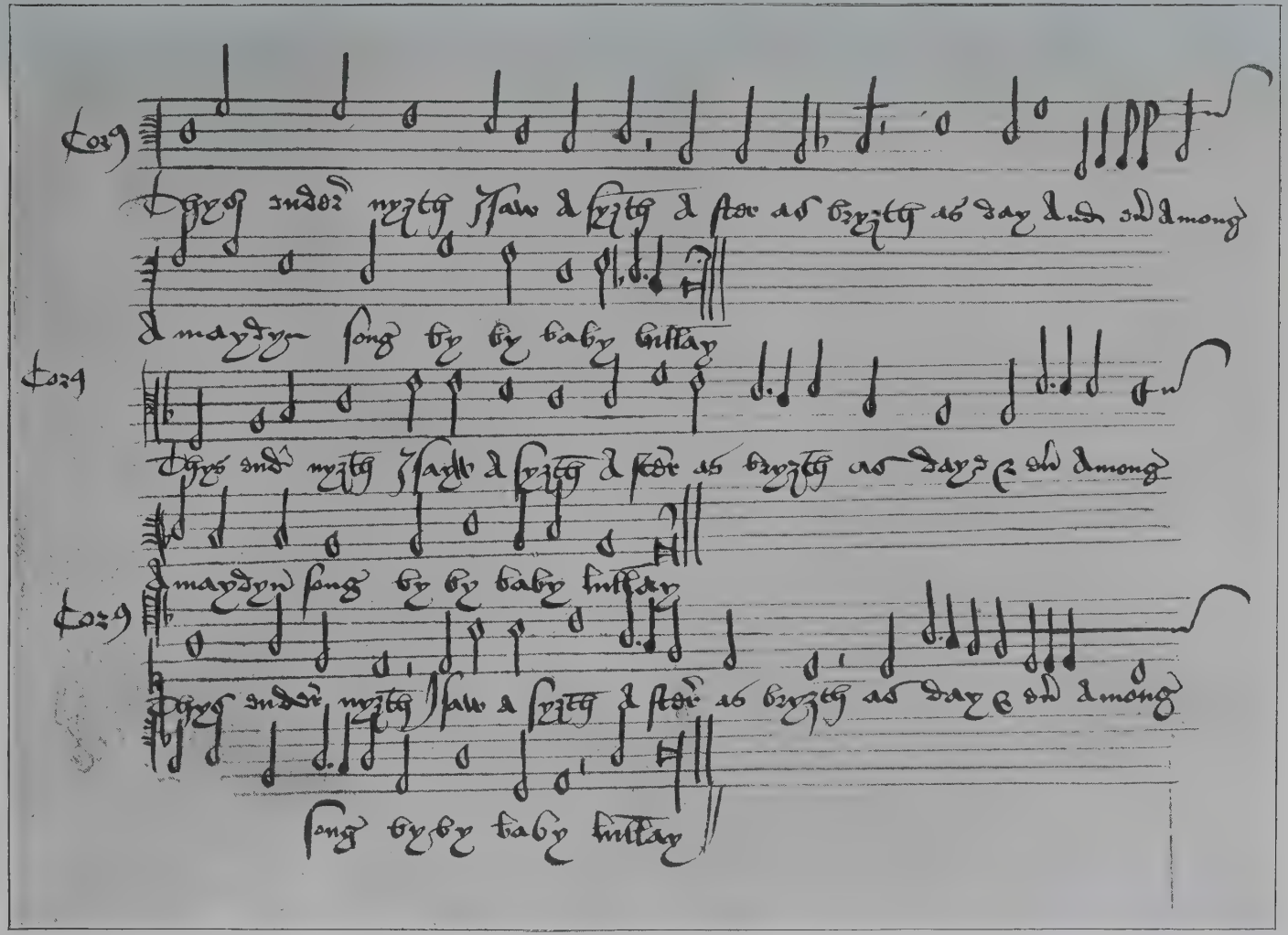
So far, no reference has been made to the Sequences, which form a totally different class from the hymns treated thus far, and one that is much less fully represented in modern Hymn-books. The Sequences belonged to the Mass, not to the Hours of the Breviary, and differ from the hymns not only in use but also in structure, metre, music, &c. Their origin is as follows.

Under Byzantine influence in the Eighth and Ninth centuries the old Gregorian music of the Church was supplemented, and even padded out, by melodies of a new and Eastern type. These were not sung to the words of the liturgy (for they already had their music), but were vocalised to any vowel sound on any convenient syllable. These interpolated or added melodies were known by the general name of "tropes," or by special names according to the particular place into which they were foisted. Thus, to begin with, the Alleluia melody at Mass and the Respond melodies at Mattins and Evensong were "troped." The "a" at the end of the Alleluia afforded a grand opportunity for the addition of one of these novel melodies on festivals, just before the Gospel at Mass. Similarly, the last Respond sung at Mattins on a high day was searched to find a good vowel near the end of the words, and on it a similar melody was suspended.

This habit of ornamentation, rich in oriental profusion of notes, and with a new type of melodic character, soon extended to other parts of the services. The unchanging parts of the music of the mass were troped—the *Kyrie*, *Sanctus*, *Agnus*, even the *Gloria in excelsis*, but not apparently the Creed. A trace of this is found in this Hymn-book, for the second Tune of No. 58 is in its origin a trope to the *Sanctus*.[1] Again, the other parts of the Breviary offices were similarly handled, till there was hardly an item in the chief services that had not been troped. Even the brief Versicle and Response *Benedicamus Domino*, ℟. *Deo gratias*, with which the services closed, was not exempt: and Hymn 146 is in form a trope upon *Benedicamus*. One might have thought that nothing further was possible. But no. In the so-called "Office of the Ass," even the reading of the *Tabula* or list, detailing the distribution of the service among the various participants, was accompanied by a comment, which is the *ne plus ultra* of troping. It is called *conductus*, that being the name for an independent musical addition which had no peg in the text of the service on which to hook itself. See the familiar melody at No. 413.

A more extended and more justifiable development was that which brought forward the Sequences or Proses, in conjunction with the Alleluias of Mass or the Responds of Mattins. It was found difficult to keep in memory these elaborate Byzantine tropes, consisting of a number of pieces of melody of indeterminate length and varying character, each of which was sung twice over before passing on to the

[1] See p. 76.



AN ENGLISH CAROL.

[To face p. xxviii.

next. So the experiment was made in Northern France of supplying words to the whole or a part of these melodies, and a number of them were thus treated. This method spread elsewhere and came to St. Gall,[1] where it was received with enthusiasm by the body of skilled and adventurous musicians gathered there at the famous monastery in the Ninth century. The more elaborate of these tropes had been those added on to the existing music of the Alleluia; and when words were added to these melodies, the Sequences came into being. The French school wrote many, and many of the best, retaining as a rule for them (as for the similar compositions that arose out of the Responds) the name "Prose," which described the rhythmical, but not metrical, character of the verses fitted to the musical phrases. The Swiss school reached great eminence under its leader Notker; and as St. Gall had exceptional opportunities of making its doings known, it acquired a greater reputation than it deserved, in this as in some other departments of learning. Here the name "Sequence" was used for the trope, because it followed on *after* the *Alleluia*, while other proses were as a rule intercalations. Perhaps also the name was influenced by the formula for the announcing of the Gospel, which immediately followed, *Sequentia Sancti Evangelii secundum*..., &c.

A sequence melody in its original form may be seen on p. 449. This reveals the structure of the poem. The effect of writing a syllable to each note, preserving (roughly) the rhythm of the music, is to produce a pair of lines corresponding to each phrase of the music. Each pair, however, differs probably both in length and rhythm from other pairs; and the result is rhythmical prose in binary form.

The French school of writers as a rule kept the Alleluia, with which the melody opened, intact, and their adapted words began at the second phrase. The German school adapted words corresponding to the notes of the Alleluia, and their compositions, therefore, began (as may be seen in No. 328) with a single line followed by the rest in pairs of lines.

When all the existing melodies had been fitted with words, and some of them several times over, the rage for Sequences was still in the ascendant. New melodies, therefore, were devised, and new corresponding words. Then it became natural that the words should take precedence, and that the music should be written for them, rather than *vice versa*, as had been the case originally. Consequently, the words (and the music too) tended to become more strictly metrical: the term "Prose" became unsuitable and the word "Sequence" gained ground. The Sequences became lyric poems with a definite scheme pervading them, while still retaining their binary form both for words and music.

The later metrical sequences are represented best in this Collection by the *Veni sancte spiritus* (No. 184), an early specimen of its class.[2] The greatest literary genius among the Sequence-writers was Adam of St. Victor in the middle of the Twelfth century, to whom belongs No. 194, and to whom have been ascribed the poems from which Nos. 197 and 198 are taken. He brought the art of Sequence writing to its furthest development, bringing a polished metrical scheme to take the place of the early "prose." But literary skill went hand in hand with musical tastelessness. There was a magnificence about the early rhythmical melodies which was entirely lacking in the prim and conventional formulas which made up most of the later Sequence-melodies.[3] The Specimen which is found at No. 198 is a case in point. The later Sequences steadily declined in worth as they increased in number.

For this and other reasons the Sequences almost entirely disappeared at the Tridentine revision of the Latin services.[4] Neither the earlier nor the later type has become popular since, though various attempts at revival have taken place. The old type of Sequence is too unconventional for the modern congregation to grasp, and the later type is as a rule too insipid.

It is, however, to be noted that the revival of composition of liturgical poetry in France in the Seventeenth century produced new Sequences as well as new hymns. An instance may be seen at No. 245.

[1] It was brought by a monk who fled from the Monastery of Jumièges at its destruction by the Northmen.

[2] Cp. No. 203 as an inferior specimen of later date.

[3] See an analysis of Adam's work in Misset and Aubry, *Les Proses d'Adam de Saint Victor*, 1900.

[4] The *Dies irae* and the *Stabat Mater* are used as Sequences in the later Roman rite; but are not such in form or history.

IX. The Plainsong Hymn Melodies.

In dealing with the Sequences it seemed inevitable to treat both words and music at the same time, though in the case of the Hymns only the words have been discussed. It is time, therefore, now to go back and give some account of the old plainsong tunes, which belong to the ancient hymns, and are finding an increasing place in our modern hymn-books and hymn singing.

The greater part of the ancient church music is largely an unknown language to modern musicians, and one which many neglect rather than attempt to learn. It differs from modern music in its scales, and therefore in its melodies, being far richer in both respects than modern music is, even with all its power of chromatics. It differs also in its conception of rhythm as widely as in its theory and melodic capacity. It was made for prose words, not for poetry; and therefore, in its proper form, it is not tied down to strict time or metrical uniformity: the notes, phrases and melodies are free in their time-value just where modern measured music is restricted.

Plainsong hymnody, so far as its theory, style of melody, and variety of scale go, is as foreign a language as any part of plainsong to the man who has only an acquaintance with the music of the professional musicians of Western Europe to-day. But so far as rhythm goes it is a language more akin than the rest of plainsong, for the melodies, being set to metrical words, not prose, and repeated constantly to them, necessarily acquire some sort of time-scheme, and each syllable necessarily has its time-value, as will be shown later on.

In many cases the melodies grew up with the words. Some writers have supposed that necessarily at first they were simple, and even syllabic. But investigation does not bear out this supposition, and it seems to be based on a false assumption that early or primitive vocal music is simple. The contrary is usually the case: primitive singing is, like "jodel"ling, a grouping of quantities of notes, which it is the business of the gifted (not necessarily trained) musician, when he arises, to reduce to simplicity; for it is only he who has enough melodic gift to enable him to reduce the natural hummings and meanderings of the crowd to simple and clear-cut stretches of melody. This is the history of the Latin Church music: and it is a piece of history that repeats itself again and again.

Hymns, no doubt, from the beginning, have never had, as a rule, highly elaborated melodies. They are popular music, not choir music. But there is plenty of evidence to show that in their earliest recoverable forms they were as elaborate (roughly speaking) as in their heyday, say, during the Thirteenth century. Those earliest forms, it is true, do not go behind the Tenth century, and that is a good distance away from St. Ambrose. Much, therefore, may have happened which we cannot trace. But the question whether they were elaborated or not can only be settled by general considerations and by analogy; and these do not favour a theory that they began simple and only later became more elaborate.

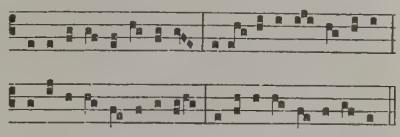
In the Eleventh century, when it is possible to get evidence, not merely as to an isolated tune here and there, but as to the tunes of the hymns as a whole, it is clear that for the most part the tunes were what they continued to be in the medieval English Uses. It is interesting to compare the Sarum Hymnal with the collection of hymn tunes in neums which may be recovered from the Hymnal in Leofric's *Collectarius*, in use at Exeter in the latter half of the Eleventh century. There are, as a rule, some sixty-seven tunes in the latest Sarum sources.[1] Only ten or so of these at most have come in since the hymnals of the beginning of the Thirteenth century. The greater part have been added as alternative tunes to ancient hymns, especially the daily hymns and the Common of Saints; none find a place simply through the recent additions to the hymnal, for the newly added hymns were habitually set to the old tunes. Some of these tunes that came into Sarum use after the beginning of the Thirteenth century were not by any means novelties; they are found in the Leofric Hymnal along with the greater part of the tunes originally

[1] The collections of Tunes in use at York and Hereford in the Thirteenth century are each of about the same size. York has seventeen (or in the Sixteenth century eighteen) tunes not among the sixty-seven used at Sarum as against fifteen which Sarum has but not York. Hereford is slightly more similar, having all the Sarum tunes but eight; with nine non-Sarum tunes, five of which it has in common with York.

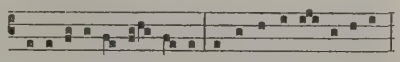
used at Sarum, and often in the sister Uses of York and Hereford. The Leofric tune-book is, on the whole, richer than the developed Sarum book, containing in all about seventy tunes; it has not so many alternative tunes for common hymns; but, on the other hand, it has tunes for hymns which did not continue in use; some of them, too, in peculiar metres, so that the tune disappeared with the words,[1] in some cases so completely that it is not now recoverable.

The bulk of the plainsong tunes in this Collection are taken from the Sarum Hymnal, but they are at the same time common to York and Hereford for the most part, and go back to the Anglo-Saxon collections. All but five of the Sarum long-metre tunes are to be found here; but, besides those five, there are not included sixteen tunes in Sapphic metre, or some other which it has been found sadly hard to reproduce satisfactorily in English. Most of the melodies are here set to the hymns to which they traditionally belong. In some cases the connexion of tune and hymn is exceedingly close. It would be impossible, for example, to dissociate them in *Vexilla Regis*, "The Royal Banners" (No. 106). On the other hand, the *Veni creator* tune does not in origin belong to the hymn. It was originally the Easter melody of St. Ambrose's hymn, *Hic est dies verus dei*, and was borrowed alike for the *Veni creator* (No. 161) and the *Salvator mundi* (No. 67), both comparatively late introductions to the hymn-series. Similarly the tune most familiar now as set to *Iesu dulcis memoria* (No. 252) is really the Christmas melody of *Christe Redemptor omnium* (No. 57), and was borrowed thence, first for *Iesu corona virginum* (No. 212), and then for No. 252.

There are a few plainsong hymn-melodies utilised here, which were in English use before the Reformation, though not part of the Sarum tradition. Prominent among them is that of *Corde natus*, "Of the Father's love begotten" (No. 58), popular at York and Hereford. Another of special interest is that set to *Aeterna Christi munera* (Nos. 192, 202), which is not included in the Sarum Common of Saints. The part of St. Ambrose's hymn that is used for Apostles has the tune here which was set to it at York, Hereford and elsewhere, but was at Sarum utilised as one of the alternatives for No. 209 or 212. The part for martyrs is set to a tune which is now more familiar, but had less vogue and a curious history in medieval England. It was not used at Salisbury; but elsewhere it had a variety of use. In the Leofric Hymnal it is set to a Lent hymn (No. 96), and it is found in this connexion at York, Hereford, Durham, &c.; but it was not as the tune for *Aeterna Christi munera*. It figures more or less in this form [2]:—

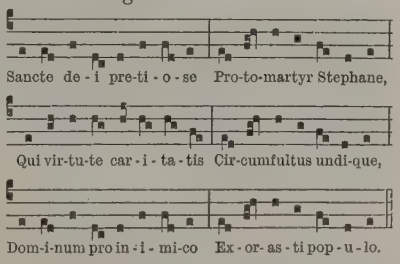


It was apparently the Benedictines who introduced it to England as the tune for St. Ambrose's hymn. Its opening is thus given in a Cluniac book [3]—



and a similar cue is in the Consuetudinary of St. Mary, at York.[4]

The form printed at No. 202 is mainly derived from Italian MSS., where the tune is constantly found for these hymns. This history illustrates what was probably a fairly common occurrence, viz., the introduction of foreign ways of hymnody, and even foreign tunes, through the Religious Orders. Again, we may trace a foreign tune brought in for the use of a religious house in the case of No. 89 = 246, which is found in an Augustinian hymnal in the following form [5]:—



while the same book introduces also

[1] For example, *Alleluia dulce carmen* (No. 89), *Rex angelorum praepotens*, *Rex Christe factor omnium*, *Nunc tibi virgo virginum:* and in peculiar metres, *Alleluia piis edite laudibus* (No. 383), *Almum sidereae*, *O Nazarene lux Bethlehem*, *Gaude visceribus*, *mater*, *in intimis*, &c.

[2] York form. Leofric is very similar. Hereford a little simpler. See p. 134.

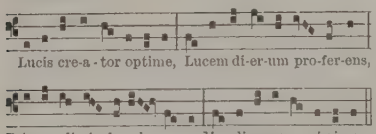
[3] Bodleian, MS. Ashm. 1523 from Bromholm.

[4] St. John's Coll. Camb. MS. D. 27.

[5] Jesus Coll. Camb. MS. 21 of the 13th cent.

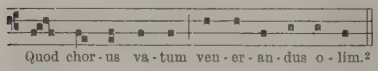
the German tune of *Veni, Redemptor gentium*, as given at No. 54.

But at the same time some of the old monastic tunes tended to disappear, as may be seen from the above-cited Canterbury Hymnal. There are only three hymns there which have tunes; one is *Iste confessor*, which has a well-known tune; another (see facs. at p. xviii), is *Lucis creator* (No. 15), which has a tune that has disappeared entirely, unless, indeed, it be identifiable with the following tune in the Hymnal of Bury St. Edmunds[1]:—

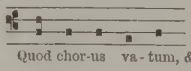


The third is [*Rex*] *Christe splendor gloriae* for a Confessor, which is probably set to the tune given at No. 55.

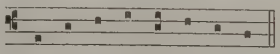
Thus the medieval collection of hymn-tunes waxed and waned. Meanwhile the melodies themselves were undergoing some modifications. These cannot be discussed here in detail, but some general characteristics may be stated. In some cases there is simplification. One of the Sapphic tunes in the Thirteenth century begins thus:—



and the elaboration of the opening phrase is amply borne out by the neums of the Eleventh century. Before the Sixteenth century it had taken a simpler form, thus:—

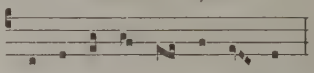


More often simplification merely meant the excision of passing notes. The tune given at No. 37 represents the Sarum form; and it is in general agreement with the neums of the Leofric Hymnal. But at York and Hereford a simpler second line found favour, thus:—



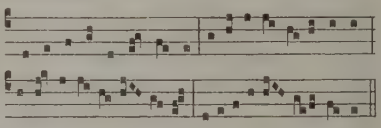
and a further simplification in the fourth line was current at York.

In other cases the modification is of the opposite sort, and results in the addition of passing notes, or the writing of a *portamento* at the end of lines. Both these methods find constant illustration in the Sarum hymn-book: and a comparison of the resultant forms, found there, with the corresponding forms in other books, often shows that a master hand has been at work, securing artistic balance to the different phrases that compose a tune, or altering in order to get a little piece of imitation or of musical rhyme. Take for an example the familiar Christmas melody (No. 57). It is not in the Leofric Hymnal; but in those of the Thirteenth century it has a *porrectus* in the first line, thus:—

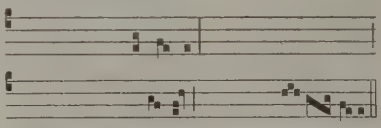


This remained at York and Hereford; but at Sarum it was removed, no doubt, in order to keep the three-note-group solely for the one position where it makes such a great effect, viz. on the penultimate syllable of lines 1, 2, 4, line 2 thus rhyming with lines 1 and 4.

In the companion Christmas melody Sarum is more elaborate and flowing than Hereford or York, in the Thirteenth century no less than in the Sixteenth: for it has[3]:—



while others have:—



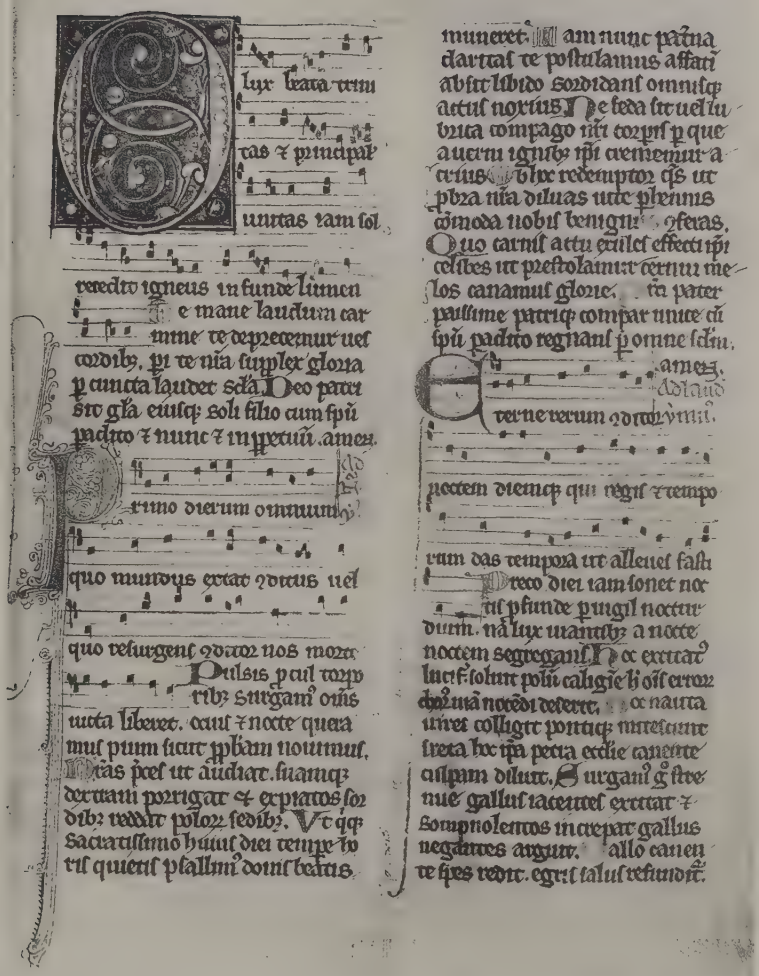
But this filling up of intervals with passing notes is not solely innovation; for the neums in Leofric show that in the Eleventh century the second syllable of the third line also had its gap filled up and carried four successive rising notes, thus corresponding with the last syllable of the same line. It seems likely that the Sarum group on the 6th syllable of the last line is a deliberate imitation of the 5th syllable of the previous line.

The delicate feeling of the old singers for rhythmical propriety may be well illustrated by the tune given at No. 200.

[1] MS. Psalter and Hymnal of the Grammar School at Bury.

[2] This is so at York, Hereford, and Gloucester, as well as Sarum.

[3] But sometimes a *virga* and *climacus* instead of two *clivis* in the second line.

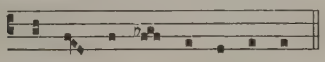


A Later Medieval MS. of Hymns.

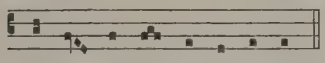
[To face p. xxxii.

It is one that is bound to fall into an almost exact triple beat; consequently, in order to break the monotony and prevent an unbroken triple rhythm, the *clivis* is placed on the penultimate note (not the antepenultimate) in lines 2 and 3. This secures the same variety as the Eighteenth century composer secured in similar circumstances, but by more mechanical means, through a syncopation, as, for example, in the tune called Bedford (No. 477).

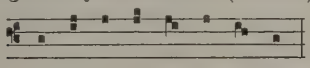
One further sort of modification must be noted as showing the breakdown of the old tonality as the Middle Ages drew to a close. The later books constantly flatten the b; as, for example, in the last line of the *Veni Creator* :—



instead of :—



The instances of such treatment are numerous.[1] It might be thought that the later books were merely writing a flat, where the older books meant it to be sung but did not express it; but this can hardly be the case. There was never any hesitation as to writing the b♭ when it was meant: it was an integral part of the accepted scale, not an accidental. There is, therefore, no question here of supplying an accidental according to the convention called *Musica ficta*, which wrote F or G, when it meant F♯ or G♯, but was too conservative to write a ♯ or even to devise the sign for a sharp.[2] If the b was written without a flat it was meant to be sung b♮. This is shown also by the fact that when the flattening was desired in the later days the tune was sometimes otherwise written in order to secure the opportunity for marking it. Thus the melody of No. 37 is in early days generally written thus (3rd line) :—



but in later days with the C clef on the topmost line, in order to make clear the addition of the flat.

Some later plainsong tunes are also included in this Collection, *e.g.* No. 81 from the Mechlin books, No. 90 from the Paris Antiphonal of 1736. No. 207 is also from a modern source, but it closely resembles more than one tune known in England in old days. A look at No. 107, No. 180 or No. 261, will show how melodies became degraded in decadent days by comparison with their originals, which are to be seen at Nos. 260, 181 and 167; while a glance at No. 381 will show how a good modern tune may be made by a reckless hand out of a bastard plainsong one.[3]

Side by side with the proper hymn-melodies there are others not quite of that class which deserve a passing recognition, *e.g.* the processional melody of the *Gloria laus et honor* (No. 110), adapted as well as may be to the words in an English metre,[4] and the curious melody sung to *Pange lingua* at the "Creeping to the Cross" on Good Friday (No. 132), set here to a more modern hymn but one of a similar feeling.

Finally, after this historic summary a little description must be given of the method of performance of plainsong hymns, since this is little understood; and, indeed, previous editions of this Collection have encouraged wrong methods by the presentment that they gave of the ancient melodies.

The melodies like the hymns are metrical, and consequently they come closer to measured music than most plainsong. Nearly all that we have to consider here are of one type, now known as Long Metre, *i.e.* metrically they are :—

˘ – | ˘ – | ˘ – | ˘ – |

while musically they are better represented thus :—

˘ | – ˘ | – ˘ | – ˘ | –

Each foot (either metrical or musical)

[1] But note the b♮ in the harmonised form given below, p. 28.

[2] The sign ♯ is quite modern: it is merely a development of ♮ which is itself "b quadratum," *i.e.* b natural as against ♭ which is "b molle," *i.e.* b flat. The sign ♯ only begins to be differentiated from ♮ in the Sixteenth century.

[3] In the restoration of plainsong tunes at the time of the *Hymnal Noted* a considerable part was played by a French book of the Eighteenth century, La Feillée, *Nouvelle Méthode de Plain Chant;* but this treatise in its original form did not deal with the hymns. A chapter was, however, devoted to them in the enlarged edition of F. D. Aynès (Lyon, 1808), and this is the source from which Helmore and others drew. Aynès added greatly to La Feillée's own work, making it applicable to the later French Uses as well as to the Roman Use.

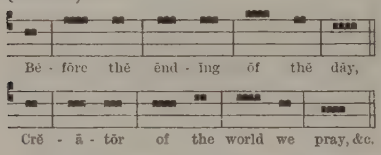
[4] The tune does not fit the Latin metre either. For the elegiac form was never treated strictly according to its scansion in medieval hymnody, even when set to a syllabic tune, still less when set to something more ornate.

may be taken as a unit, each one being roughly equal to each other. To this extent there is measured time. But this is not the strict time of measured music.

The accompaniments in this Collection are printed in semibreves and minims; but this notation is not meant to do anything but express the note to be played, each minim being the equivalent of one plainsong note of the melody, which has no time-value in the modern sense.

The foot is the nearest approximation that there is to a time-value; but the value of the individual notes depends upon two continual principles, (1) upon the number of them that there are in any given foot, and (2) on the value of the syllables on which they fall.

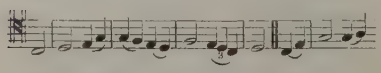
In a syllabic tune there is a natural tendency for the iambic rhythm to fall into triple time. But this is modified by the continual occurrence of a spondee instead of an iambic in some feet. This, therefore, the simplest case, may be graphically represented thus. Given six beats as roughly representing the value of each foot, it will sometimes be divided into 4 + 2, sometimes into 3 + 3, thus (No. 34):—



But (*it cannot be too clearly stated*) these values are only approximate, and vary verse by verse according to the words.

There are very few syllabic melodies; they tended, no doubt, too much to monotony, and most melodies have some alternation of groups containing two or three notes with single notes. In these melodies also the foot remains the unit; but it may be very differently divided. Some melodies, for example, approximate more to quadruple than to triple time; but in such cases again the rhythm is studiously diversified by the occurrence of groups of three notes acting like triplets alternating with pairs.

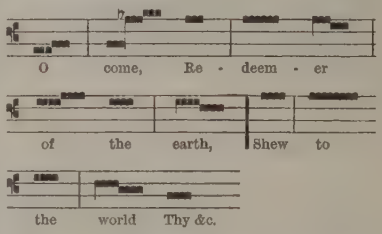
A familiar tune will exemplify this: it may *almost* be written thus (No. 57):—



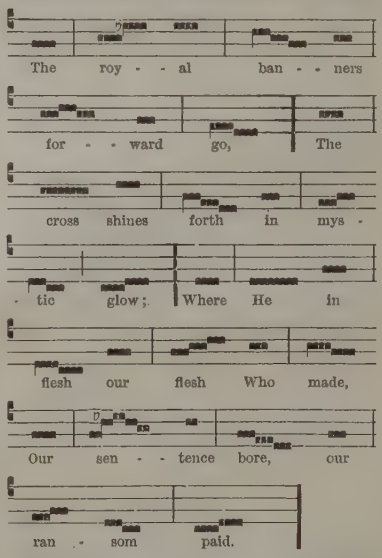
Again, in this case there must be no *strict* time-valve, and the rhythm will vary with different words. It will never be far off from the above, but it will never be quite that exactly.

The rhythm of the greater number of the melodies can only be approximately described by taking 12 as the number of sub-divisions in each foot. This will allow of the proportion 8 : 4, *i.e.* triple time; or 6 : 6, *i.e.* duple time. It will allow also for a foot of four notes 3 : 3 : 3 : 3; or even, if it includes elaborate groups, of notes which will have only a value of 2.

Following this line we may graphically represent the rhythm of No. 55 (approximately) thus:—



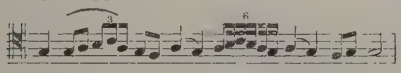
A yet more elaborate case will be found in those few tunes which contain groups of more than three notes. As an example it will be best to take the familiar but much-mangled melody of *Vexilla Regis*, "The Royal Banners," No. 106:—

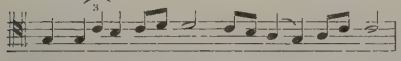


This represents, clumsily enough, the working out of the first principle stated

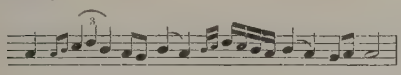
above; but it must be remembered that the second principle is also at work all the time too, lengthening the heavy syllables and curtailing the light ones.

More troublesome still is a tune such as No. 167, where the rhythm can hardly be represented graphically even in the most distant way, so far as the first line, with its elaborate *fioriture*, is concerned. Perhaps the following may serve as a rough suggestion:—





or this may represent the actual performance of the big groups of the first line:—



Such attempts as these to represent the free rhythm look poor and formal to one who already knows the charm of the liberty of plainsong. But inadequate as they are, they will at least show that to sing these tunes as if each minim had a time-value is radically wrong. In this way they may help to get rid of the misconception from which these melodies too often have suffered. When that is gone, and the presuppositions of modern measured music are laid aside, then the difficulty is at an end. The tunes sing themselves if they are left free to follow the natural accent of the words, fitting whatever notes there may chance to be to the syllable on which they fall, with a large allowance of *tempo rubato* everywhere within each foot of the verse, especially where there are any elaborate groups to be rendered. These as a rule fall on the light syllables, and very rightly so, because it is single notes that make a syllable stand out strong, while a rapidly sung group necessarily is weaker.

The same principles which are explained here with regard to the L.M. tunes will apply also, *mutatis mutandis*, to the plainsong tunes in other metres.

Finally, a word of explanation is due about the harmonies of the tunes. Plainsong is always best unharmonised. Harmony of any sort is alien to it, and limits the effective power and the possibilities of meaning that are contained in a modal melody. It is a restriction and not (as in the case of a modern melody made in view of harmony) an enrichment or fuller statement of its meaning. These melodies, therefore, make their best effect without harmony and without accompaniment.

Again, harmonisation tends to hamper the delicacy of the free rhythm: an organ accompaniment, unless it is very light and very skilfully played, will clog the singers: and a setting in parts will require great adaptability, freedom and unanimity in the singers, if it is to escape from being fettered and tramelled by the conventions as to time which part-singing almost necessarily requires.

But if harmony is used, it must be in the same modal system to which the melody belongs, not in the modern scales; otherwise a ludicrous hybrid is produced, as ludicrous (it has been said) as the Venus of Milo with a Parisian bonnet erected upon her head.

These modal harmonies are no doubt archaic, and even an archaism; for they do not represent the medieval art of harmony (such as it was), nor the modern either. But modern modal harmonisation has some claim to be considered an art in itself. At any rate, it seems the only satisfactory way of dealing with these melodies, if they are to be harmonised at all: and it is a perfectly legitimate line of development from the strict but crude and unskilful harmonisations of the Middle Ages.

Some specimens of the harmonisation of hymn-tunes in pre-Reformation days are given at pp. 146, 199, and another may be added here. They illustrate two points already mentioned, one as a defect to be avoided, the other as a good feature to be preserved. For, be it observed, (i) that these settings are not meant as accompaniments for the plainsong hymn tune; the melody is used as the *canto fermo* for more or less elaborate part writing. Very naturally, therefore, in view of this purpose, all regard for its proper rhythm as a hymn-tune has been laid aside. It must not be taken as plainsong but as measured music. (ii) But even so the tonality is not as yet sacrificed: no liberties are taken in that respect: the parts are all strictly modal. Later, in the hands of Palestrina and others, the modal system began to capitulate in face of the victorious inrush of the modern tonality: and finally it dis-

appeared, except so far as it survived in ecclesiastical music and folk-song. But there is a place in modern days for a system of harmonisation of plainsong which retains both the rhythmical freedom and the modal purity: and this is now being universally adopted in the plainsong revival of to-day.

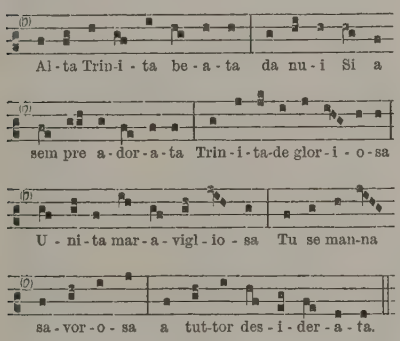
A setting of the Veni Creator tune.

From Magdalene Coll. Camb., MS. Pepys 1236 of XVth–XVIth cent.

Ad - est - o nunc pro - pi - ci - us, et par -
Ad - est - o nunc pro - pi - ci - us, et par -
Ad - est - o nunc pro - pi - ci - us, et
- ce sup - pli - can - ti - bus: tu
- ce sup - pli - can - ti - bus; tu de -
par - ce sup - pli - can - ti - bus; tu de -
de - le nos - tra cri - mi - na, tu te -
- le nos - tra cri - mi - na, tu te - ne - bras
- le nos - tra cri - mi - na, tu
ne - bras il - lu - mi - na.
il - lu - mi - na.
te - ne - bras il - lu - mi - na.

X. The Old Version of the Metrical Psalms.

In the crisis of Reformation in the Sixteenth century, hymnody came to the front as a popular adjunct to the struggle, just as it had done in the christological controversies of earlier days. Even before the Sixteenth century minor movements of reform and reawakening had had their hymnody. The Italian *Laudi Spirituali* grew up with the Franciscan movement as a style of vernacular hymnody, and one early Collection of *Laudi* has furnished a tune which in its original form is as follows [1] :—



The transcription is uncertain in lines 3 and 4, owing to mistakes in the original.

In Bohemia the Hussite movement in the Fifteenth century made for itself a similar ally.[2] But before the days of the printing press there was not much facility for the dissemination of hymns, as compared with what was feasible at the Reformation era: consequently, the output was a restricted one and information about it is scarce.

When the Sixteenth century dawned, the case was very different. The printing press had begun to be a popular power. In England and Germany, as well as in Bohemia and Italy, and to some extent in France, the vernacular tongue had begun to assert itself as a religious force in prose and poetry. In a small degree there had begun to exist translations of the more popular of the Latin Hymns and Sequences. But these were not as a whole easily grasped by the multitude,[3] and the main popular output in England, France and Germany alike had been up to the end of the Fifteenth century in the form of Carols.[4] One such carol-tune is utilised in this collection at No. 77, though the carols themselves do not fall within the scope of *Hymns Ancient and Modern*. Thus everything was ready for a fresh development to come, as soon as enthusiasm and innovation were prepared to set to work at it.

The earliest beginnings were in Germany, where the Lutheran movement speedily captured the popular religious music of the day, and developed it for its own purposes. Luther himself had grown up with the old German carols and songs on his lips; and he knew the power that such means might exert both for the revival of religious enthusiasm and for the propagation of the reformed views.

The history of Lutheran hymnody must be traced in outline later; for in the early days of the Sixteenth century it had very little influence in England, and, indeed, down to the present time it is, on the whole, surprising how much less influence it has had than would have been supposed. In the days of Henry VIII. there was a brief moment when Lutheranism seemed likely to count for much in English religious reform; but it soon passed away,

[1] The *Laudi* continued in use, and the enthusiasm for them recurred at various stages of religious revival. Jacopone da Todi represents the earliest period of them, *i.e.* the Thirteenth century: to the early part of the next century belongs the MS. from which is taken the tune at No. 203. Bianco da Siena represents the end of the Fourteenth, and his *Laudi* more than Jacopone's hold a place in the later collections. At the end of the Fifteenth century Florence produced a whole group of writers headed by Lorenzo de Medici, the most prominent of whom were Feo Belcari and Francesco d'Albizo. To this period belong the earliest printed collections (four of the earliest were reprinted at Florence, *Laudi Spirituali di Feo Belcari di Lorenzo de Medici* . . . 1863). The revival at the end of the Sixteenth century produced the first printed collections with music, beginning with one edited by S. Razzi, Venice, 1563. See D. Alaleona in *Rivista Mus. Ital.* (1909), pp. 1–54. A century later new fashions in *Laudi*, both words and music, were represented by the *Corona di Sacre Canzoni e Laudi Spirituali*, originally published at Florence in 1675, and followed by a second and third edition, each considerably enlarged in 1689 and 1710.

[2] See further below, p. lxvii.

[3] Their popularity, however, is attested by the number of *Expositiones* or Commentaries on them published previous to the Reformation.

[4] For English carols (words and music) see the *English Carols of the Fifteenth Century* (edd. Fuller-Maitland, and Rockstro, *c.* 1880) from a Roll at Trinity College, Cambridge. There are similar collections in the Brit. Mus. and the Bodleian. They include a few pieces which are translations of Latin hymns, &c, or based on them. See a facsimile of an English Trans. of the sequence *Laetabundus*, in Frere, *Bibliotheca Musico-liturgica*, i. plates 11 and 12.

leaving more mark on the Prayer Book of the English Church than on its theology generally, and leaving practically no mark at all on its Hymnody.[1]

The work that lies at the base of all modern English hymnody is the Metrical Version of the Psalms known as "The Old Version," or sometimes as "Sternhold and Hopkins," from the names of its two chief translators. While Lutheran Germany was developing hymnody, England and France were bent on metrical psalmody; and Germany, where it followed French or Swiss models, under the influence of Calvin and Zwingli rather than Luther, followed the same line of evolution. Thus at Geneva, at Strasburg, and in England, the popular music of the Reformation took the form of the psalm, not the hymn or chorale. This was, no doubt, due to a recurrence of the strict view, which we have noted as prevailing at one time in the primitive church, namely, that only what was biblical should be used in public worship.

Strangely enough the first effective steps towards "The Whole Book of Psalms" in metre, whether in French or in English, were taken at Court. France had the priority; for it was in 1533 that Clement Marot, the popular Court poet and satirist, the *valet de chambre* of Francis I., included a version of ps. 6 in his *Miroir de treschrestienne Princesse Marguerite de France*, a collection of poems dedicated to his patroness.[2] The frivolous poet had begun to turn serious; and soon other versions of the psalms followed. Before the end of that decade, some thirty had earned popularity at Court. They were set to familiar ballad tunes, and thus easily won a hearing wherever Huguenot tendencies began to prevail. But when the tide turned the other way, the collected psalms, published for the first time in 1542, brought down the wrath of the authorities on the poet's head. He fled from Paris, and came to Geneva. During a short sojourn there he increased the number of his versions to fifty (including *Nunc dimittis*), published in 1543. In the following year he died, leaving the rest of the translation of the psalms to be done later on by Théodore de Béze, between 1551 and 1562.

A little later than Marot, at the Court perhaps of Henry VIII., but more probably of Edward, Thomas Sternhold started upon a similar task,[3] with less of literary skill but more of religious enthusiasm than Marot. He was heard singing his own first versions of the psalms to an organ accompaniment for his godly solace: and the innovation attracted considerable attention. Some time before his death in 1549, nineteen of his versions appeared under the title, *Certayne Psalmes, chosen out of the Psalter of Dauid and drawen into Englishe metre by Thomas Sternhold, grome of ye kynge's Maiesties roobes.*[4] The book was dedicated to the King, who had taken pleasure in hearing the author sing these novel psalms.

A larger collection containing thirty-seven appeared after his death: these were the first twenty-one psalms (except No. 18), with seventeen others chosen at random from the rest of the Psalter. All were in the old Ballad metre (C.M. duple or triple), except the 25th, which was D.S.M., and the 120th, which was 6 6.6 6.6 6.[5] It is probable that Sternhold had translated some others besides those published in this posthumous edition; for in later editions of the metrical psalter some fresh versions are attributed to him.[6]

In 1551 began the work of his chief colleague, for John Hopkins added seven new versions to the above thirty-seven in an edition of that year.[7] This book was was several times printed in Edward's reign. But at this point came a pause, and a change of scene. The accession of Mary banished the Psalter to Geneva, throwing it into new hands, and submitting it to new influences.

---

[1] There is one book which sums up the history so far as this latter point is concerned. The *Goostly Psalmes and Spirituall Songes* of Coverdale was published probably *c.* 1539, and represented an attempt to import Lutheran hymnody into England. But the book was suppressed, and had no lasting influence. Only one copy of it is known to be extant, at Queen's Coll. Oxford. A facsimile is in Steele, *Earliest Engl. Music Printing*, Fig. 8.

[2] See Douen, *Clément Marot et le Psautier Huguenot*, 1878, i. p. 152.

[3] For some previous attempts which had been made, see *Dict. Hymn.* 916; *Dict. Mus.* iii. 832.

[4] British Museum. G. 12147.

[5] British Museum. G. 12148.
The selected psalms are 25, 28, 29, 32, 34, 41, 43, 44, 49, 63, 68, 73, 78, 103, 120, 123, 128.

[6] Pss. 18, 22, 23, probably rightly, and pss. 66 and 100, probably wrongly.

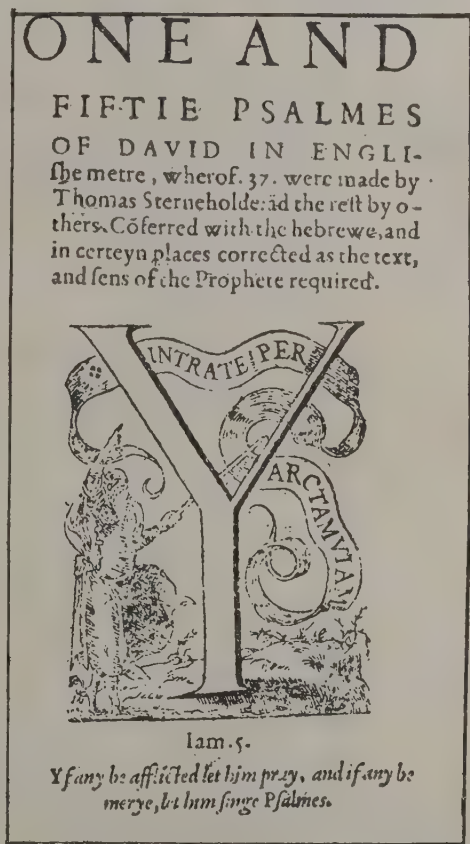
[7] Bodleian Libr., Tanner, 56. The seven are Nos. 30, 33, 42, 52, 79, 82, 146. They are not set in their places, but gathered together at the end of the book and separated from those of Sternhold by a warning "To the Reader" that they are not to "bee fathered on the dead manne" nor "to be compared with his moste exquisyte dooynges." The name of the translator does not appear.

INTRODUCTION.

The exiled English reformers who went to Geneva in 1553 found there in use a French metrical psalter, the work in the main of Marot and Beza, which had reached the number of eighty-three psalms, and was still growing with each successive edition. Further they found tunes which had been in print for use with these versions ever since 1539; and under the masterly hand of Louis Bourgeois they were reaching a high artistic excellence. He was in charge of the music from 1541 to 1557 altogether: and he had already revised the earlier melodies and provided many new ones, so that the edition of 1551 contained a melody for each of the eighty-three psalms and also for the metrical versions of the Commandments and *Nunc dimittis* that were appended to them. No further melodies were added until the supervision passed out of the hands of Bourgeois in 1562. By that time the English Metrical Psalter was beyond the range of Genevan influence. But meanwhile it was powerfully affected by the early Genevan music as perfected by Bourgeois.

Indeed the first visible effect of Geneva upon the English collection was to produce an edition with tunes, which came out in 1556. The connexion in which it appeared must be noted. During the greater part of its history the Old Version was printed as a semi-official appendix to the Prayer Book; but this was not its original connexion. The English exiles took with them abroad the Second Prayer Book of 1552; but it soon became a bone of contention between rival parties among the exiles.[1] Those who made a home in Geneva were those who most disliked the Prayer Book. So the Genevan Psalms were not likely to appear in conjunction with it. The first part of the book of 1556 is *The forme of prayers and ministration of the Sacraments &c. used in the Englishe Congregation at Geneua: and approued by the famous and godly learned man John Caluyn. Imprinted at Geneua by John Crespin*, MDLVI. This was a rival to the English Prayer Book, which has had a curious history both in England and Scotland, but must not be allowed to detain us here.[2] The metrical psalms formed a separate central section of the book with its own pagination and a title-page which is reproduced here.

The third section contained the Catechism and Prayers as used at Geneva with a colophon dating the whole Feb. 10, 1556.[3]


ONE AND
FIFTIE PSALMES
OF DAVID IN ENGLI-
ſhe metre, wherof. 37. were made by
Thomas Sterneholde: ād the reſt by o-
thers. Cōferred with the hebrewe, and
in certeyn places corrected as the text,
and ſens of the Prophete required.

Iam. 5.

Yf any be afflicted let him pray, and if any be merye, let him ſinge Pſalmes.

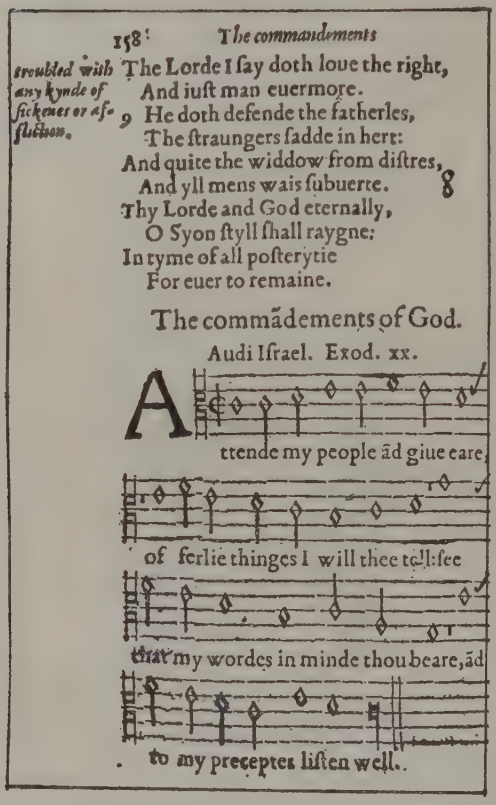
The title is significant The number

[1] See the history in *A brieff discours of the Troubles begonne at Franckford in Germany Anno Domini* 1554..., reprinted in 1575, &c., 1845 and 1908.

[2] See the history in Procter and Frere, *New Hist. of the B.C.P.*, pp. 112, 132, 143. The "Church Service Society" has reprinted *The Book of Common Order* (edd. Sprott and Leishmann, 189), which is the Genevan *Form of Prayers* in the form adapted by Knox for use in Scotland (the earlier shape was reprinted in the *Phœnix*, 1708, ii. 204); also the Frankfort *Liturgy of Compromise* (ed. Sprott, 1902). In both of these provision is made for metrical Psalmody.

[3] Rylands Libr. Manchester, R. 4509, and Bodl. Libr. Oxford, Tanner, 9. The *errata* of part 1

of psalms has grown to fifty-one by the addition of seven new versions,[1] and there is further a metrical form of the Ten Commandments, which is shown here in facsimile. These are due to William Whittingham, afterwards Dean of Durham, who seems to have been the leader of the English at Geneva. He also, as a Hebrew scholar, was no doubt responsible for the revision, mentioned on the title-page, which left its mark on all subsequent editions. The new additions brought in some metrical variety: the bulk were still in the old ballad metre; but ps. 51 and Commandments introduced Long Metre, ps. 130 introduced 7 6.7 6 D., while ps. 115 was in D.S.M.


158 The commandements

troubled with any kynde of sickenes or afflicion.

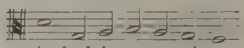
The Lorde I say doth loue the right,
And iust man euermore.
9 He doth defende the fatherles,
The straungers sadde in hert:
And quite the widdow from distres,
And yll mens wais subuerte. 8
Thy Lorde and God eternally,
O Syon styll shall raygne:
In tyme of all posterytie
For euer to remaine.

The commādements of God.

Audi Israel. Exod. xx.

Attende my people ād giue eare,
of ferlie thinges I will thee tell: see
that my wordes in minde thou beare, ād
to my preceptes listen well.

Each item in the book had its proper tune. The greater part of them probably came with the versions of Sternhold from England; but already there is evidence of Genevan influence. The tune set to his version in D.C.M. of ps. 128 is an adaptation of the corresponding tune in the Genevan collection. In the new additions of Whittingham there is more of this influence. His version of ps. 130 was no doubt made, clumsily enough, for the French 130th tune, and his versification of the Commandments for the tune allotted to the corresponding French versification. For this, see p. 460 below. The clumsiness of the adaptation of the 130th may be illustrated by a single line:—



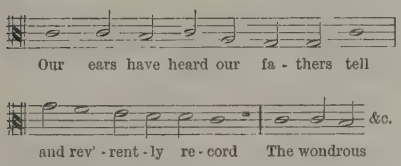
The music suits the French version with its iambic rhythm and feminine rhymes, but is wholly unsuited to the English version.

Very few of the fifty-two tunes in this first musical edition of 1556 survived the successive revisions of 1558 and 1561, and formed part of the complete edition of the Psalms in 1562, which became the standard edition for all future use. Of the nine that did so survive, only two have retained their popularity down to the present day together with the tune Commandments. The Old 44th is given at No. 400. It has varied singularly little in point of rhythm. These psalm-tunes, as a rule, in their early form began each odd line with a long note, and each even line either with a corresponding long note or else with a syncopation (see below); but apart from this there was no uniformity of rhythm: minims and semibreves alternated in the freest possible way, and there was evidently nothing very settled in this respect, since in most tunes variations occur with every successive edition. This 44th is, however, unusual, in that from the first it flowed on in an even rhythm, much as it does now, except for the semibreves and

are at the end of part 2: so clearly all must be treated as one book. The preface of the volume, so far as it relates to psalmody, is reprinted in Livingston, *Scottish Metrical Psalter* (1864), p. 11.

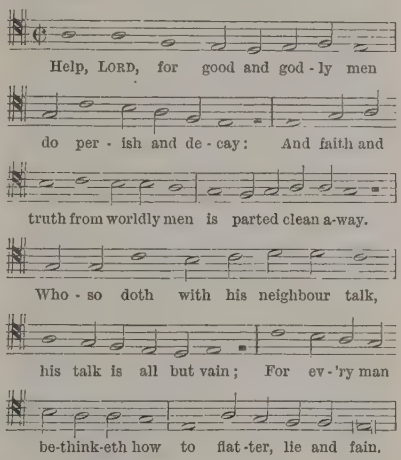
[1] Pss. 23, 51, 114, 115, 130, 133, 137.

syncopations at the beginnings of the lines :—

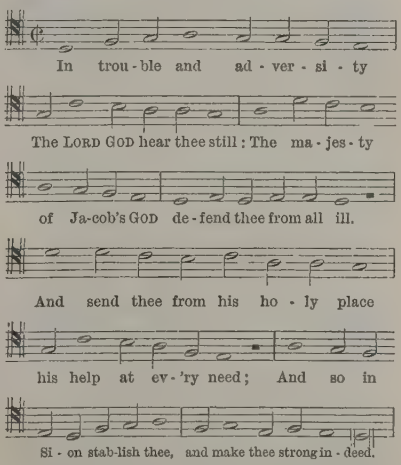


The 137th (No. 517) is the sole other survivor in this Collection of the fifty-one psalm-tunes of 1556. The rest have disappeared by degrees ; most of them had but a short career. No subsequent Psalter followed the principle of "Proper Tunes," allotting a several melody to each several psalm. In the next Psalter (1558), twenty-two of the fifty-two tunes were omitted, and the corresponding psalms were thenceforward to be sung to the tune of some other psalm. This plan was thereafter adopted to such an extent as time went on, that when the complete 150 psalms were published in 1562, only one-third of them had tunes of their own, and the remaining two-thirds had to borrow. In other words, when the metrical versions grew to completion the number of tunes was ultimately about the same as at first,[1] though the collection of tunes included in the six progressive editions, 1556, 1558, 1560, two of 1561, 1562, varied considerably, and a special musical edition, set in four parts, of 1563, included a larger collection than any other edition, as it retained alternative tunes for some psalms.[2]

In the edition of 1558 not only were twenty-two tunes gone but five of the rest were replaced,[3] and two were changed in position, so that in all twenty-seven disappeared. The reasons for such drastic change were probably various. The surrender of the principle of "proper tunes" made it possible to omit the weaker or less popular melodies. The collection was overloaded with tunes of one type, written in D minor (or A minor), and only relieved by a change into the relative major. Seven such disappeared at this stage. Others perhaps were too modal in character to remain popular, though fine in themselves, and so disappeared. This is a good specimen in the third mode which went (ps. 12) :—



Others belonged to the pure first-mode, without any b♭, like the following (ps. 20) :—



Others also which disappeared might be perhaps assigned to the eighth mode, though it is doubtful whether the F in certain positions was not in practice sharpened, so that the tune was practically in G major.

The tunes of 1556 that survived the decimation in 1558 were not touched by the edition of 1560, nor the Genevan edition of 1561. But in the English edition of 1561 further slaughter took place : once again the number of proper tunes was reduced, some more of the dull minor tunes disappeared, and with

[1] There was much greater variety in the Genevan Psalter, for the complete edition (also of 1562) contained over 120 Tunes.

[2] For example, it retained nine of the twenty-one which otherwise disappeared at this revision of 1558, viz., 42, 43, 49, 52, 63, 68, 78, 128, 146. See below, p. li. Another of the twenty-one, that of ps. 19, came back as the tune to the *Nunc dimittis* in 1560.

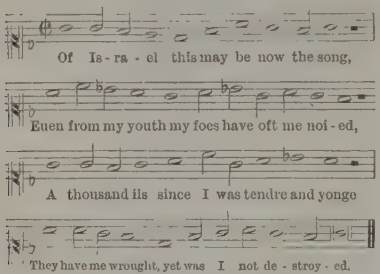
[3] No. 2 went to No. 10, No. 42 to 33, and five new superseded the old at Nos. 14, 25, 68, 79, 120.

them some fine modal tunes. Thus it came about that only nine of the original fifty-one retained a permanent place,[1] while a tenth was recovered later, as will be shown below.[2]

We may pass now to the direct consideration of the *Psalmes* of 1558, a tiny volume of which only one copy is known to exist.[3] Like its predecessor it was attached to the Genevan *Forme of Prayers*, and stood between it and the Genevan Catechism. On the title-page proper to the Psalms there are added the words :—

And in this Second Edition are added eleven mo newly composed...

Nine of these eleven were due to Whittingham and two to John Pullain, who thus made his only contribution to the development ; and the eleven novelties brought in eleven new tunes. Besides these there are the six tunes to be taken into account which displaced those of 1556. In each category the influence of the Genevan Tune-book is visible, both as regards new metres and new melodies,[4] and is responsible for the introduction of some of the best permanent features of the Old Version. One new tune, that of ps. 129, is a Genevan adaptation of the Plainsong tune that figures in this Collection at No. 80, in the following form[5] :—



It is not clear what is the source of such of the tunes set to Whittingham's versions as are not Genevan : nor of the two tunes set to versions by Pullain.

Of the seventeen fresh tunes in this edition nine survived and found a permanent place in the standard editions of 1562 and later years, five of the nine being of Genevan origin. One of the finest of them has a place in this Collection at No. 334, and another which did not remain in English use is now recovered at No. 340.

Besides the psalms one other version of Whittingham was added in 1558. It has been noted already that in 1556 a modest appendix was added to the psalms in the shape of a metrical Ten Commandments.[6] This appendix was destined to increase as time went on, and we shall have to trace not only the growth of the psalter till it becomes complete, but also the growth *pari passu* of the supplementary matter. In 1558 the appendix was enlarged only by one new item, a version by Whittingham of the *Nunc dimittis*, in 6 6 7 D. metre copied from its Genevan analogue and set to the Genevan tune. With this further sign of Genevan influence the tiny book closed.

This edition of 1558 is the point of divergence of two traditions, one which formed the English and the other the Scottish Psalter. Its successor on the one line was the English edition of 1560 next to be described : whilst its successor on the other line was the Genevan edition of 1561, which is the progenitor of the Scottish book of 1564.

Soon after the appearance of the book of 1558 came the change in England from the rule of Mary to that of Elizabeth, and with it the English Psalter returned to its home. At first its welcome was dubious. As it began to invade parish churches and even cathedrals,[7] a doubt was raised

[1] Three in D minor, three in F major, and two in C major. Pss. 3, 6, 41, 44, 51, 103, 130, 137.

[2] Of the ten, one kept its place only after mutilation. Ps. 30 in 1556 was triple C.M. like ps. 79 : in 1558 the latter was replaced by a D.C.M., but the former, with its middle section excised, was allowed to remain : and triple C.M. ceased to be represented in the collection.

[3] In the Library of T. E. Aylward, Esq. ; it measures only $2\frac{5}{8} \times 2\frac{1}{2}$ inches.

[4] The substituted tune for ps. 120 is taken from the Genevan 107th. Of the new items, five due to Whittingham, correspond with the French version in metre and melody, viz., Pss. 50, 121, 124, 127, 129. The other additions are Pss. 37, 67, 71, 119 by Whittingham, and 148, 149 by Pullain. Only two of these are D.C.M.

[5] Similar words are found in succeeding editions, but in the English edition of 1561 and 1562 with no tune, and some alterations have been made in the version that made it nearer prose than metre, and perhaps account for the disappearance of the tune. After 1562 a D.C.M. version by N[orton] takes its place.

[6] Metrical versions of the decalogue were not uncommon in the Middle Ages : Luther had published in 1524 his "Dies sind die heil'gen zehn Gebot" ; but the English version was a following of Marot's version as set by Bourgeois in the Genevan Psalter of 1549.

[7] The first note of it is given in *Machyn's Diary* April, 1559, thus :—"There was a great company of people, two and two together, and neither priest nor clerk : the new preachers came in their gown like laymen neither singing nor saying till they came to the grave : and afore she was put in the grave a collect in English : and then put into the grave : and after took some earth and cast it on the corpse and read a thinge...for the same, and

whether under the stringent provisions of the Act of Uniformity its use was legal. This doubt was set aside by the Ecclesiastical Commissioners to whom in the days of the Royal Visitation of 1559 an appeal was made from the cathedral at Exeter, where a dispute had arisen on the subject. This decision settled the matter.[1] A few months later, when the new bishops came into power, after the consecration of Parker and his suffragans, the decision was unquestioned, and thenceforward the metrical psalm singing had a recognised place in the Church services. This was all the more natural because the Prayer Book had failed to retain the hymnody of the old services. Cranmer had found himself baffled by the task of translating the old hymns. The one specimen that was included in the new services (the *Veni creator* in D.C.M. in the Ordinal) stands to prove that from that quarter no satisfactory version was to be had. With the disappearance of the Office hymns there disappeared the medieval view of a hymn, viz., as forming a fixed part of the service, no less fixed than the lessons or psalms. With the use of the metrical psalm there came in the modern custom of regarding these metrical compositions as a non-liturgical addition to be made at will.[2]

When legal justification was required for the admission of the Old Version into the services it was found in the 49th of the Royal Injunctions of 1559; and this sanction was thenceforward blazoned on the title-page (see below). After this it was natural to regard the book as the ally and colleague of the Prayer Book.

In 1559 the first English edition of the Psalms with their tunes was got into print by John Day, the celebrated printer; but his action was, in some way now unknown, judged to be irregular. It is not clear whether the book was ever issued; at any rate, no copy of it is known. Of the year following, 1560, an edition is extant, probably printed by Day, with the following title:—

Psalmes of David in Englishe Metre by Thomas Sterneholde and others, conferred...required: (as above, p. xxxix) *and the note ioyned withall. Very mete to be used of all sorts of people priuatly for their Godly solace and comfort: laiying aparte all ungodly songes and ballades, which tende only to the norishing of vice, and corrupting of youth.*

Newly set fourth and allowed according to the order appointed in the Quene's Maiestie's Iniunctions, 1560.

In this[3] the additions to the psalm-versions were few, while there were extensive additions to the appendix. More remarkable were the signs of a new influence at work, which was German rather than French, and came from Strasburg rather than from Geneva. Robert Wisdom appeared as translator for the first and only time, being responsible for versions of pss. 67 and 125. The additions to the appendix comprised versions of *Benedictus* and *Magnificat*, Apostles' Creed and Lord's Prayer, with a different version of the *Nunc dimittis* substituted for that of 1558. The line of development was probably a following of the old Latin psalters, where from very early days a collection of Canticles with Creed, Lord's Prayer, *Quicunque*, &c., had been added to the collection of psalms.[4]

It is in the two versions by Wisdom that the influence of Strasburg is visible. That town had had a place, almost as honoured as that of Geneva itself, in the history of metrical psalmody. Its first contribution had been a collection called *Psalmen, Gebett und Kirchenübung*, published in 1526.[5] Some metrical psalms had appeared there even a year previous in the *Kirchenampt* of 1525. Moreover, Strasburg had published the French versions in 1539, three years before the earliest edition of them appeared at Geneva, set to German tunes with the title *Aulcuns Pseaumes*. From that flowed a series of Strasburg books which influenced Wisdom in his work.

His version of ps. 67 followed Luther's German translation, "Es wollt uns Gott genädig sein," and is set to its melody as found in the Strasburg books. His

---

continent cast the earth into the grave; and continent read the Epistle of St. Paul to the Thessalonians the [ ] chapter: and after they sung Pater Noster in English, both preachers and other and [ ] of a new fashion: and after one of them went into the pulpit and made a sermon."

[1] Frere, *English Church in the reigns of Elizabeth and James I.*, p. 43.

[2] The Elizabethan Visitors seem to have prescribed metrical psalmody or hymnody at some of the Cathedrals in 1559. See Frere and Kennedy, *Visitation Articles and Injunctions*, ii. 42.

[3] One copy is extant at Christ Church, Oxford. See a facsimile in Steele, *Earliest English Music Printing*, Fig. 16.

[4] It cannot be a following of Geneva, for no versions of *Benedictus* or *Magnificat* were in use there.

[5] Zahn, *Melodien* vi. 7.

version of ps. 125 copies a German translation of the psalm made by Greiter, and again adopts the Strasburg melody for the same.[1]

In the appendix there is some further German influence to be traced. For the version of the Lord's Prayer by Dr. Cox, the future bishop of Ely, follows Luther's precedent in "Vater unser im Himmelreich," and adopts his tune. The remainder of the appendix seems to be English work; each new item introduces a new tune, except the novel version of the *Nunc dimittis*, which brings back again the tune set to ps. 19 in 1556, but ousted from that position in 1558.

Of the new additions of 1560[2] those in the appendix came to stay, while Wisdom's versions with their tunes did not, as a rule, appear again.[3] The Lord's Prayer tune was later on associated with ps. 112, and was known in England almost more in that connexion than in its original connexion. It may be seen in this Collection at No. 371.

Though the English series of editions had now begun, the Genevan series had not finished. The next year, 1561, produced at least two distinct books: one of them hailed from Geneva, but was also reprinted with slight changes in London; the other had its origin in London. The Genevan edition was still linked with *The Forme of Prayers*, but had its separate title-page opposite.[4]

FOVRE
SCORE AND SE-
VEN PSALMES OF DA-
VID IN ENGLISH MITRE
by Thomas ſt: rneholde and others:
conferred with the Hebrewe, and
in certeine places corrected, as
the ſenſe of the Prophet
requireth.
(:)

whereunto are added the Songe of Si-
meon, the then Commandements and
the Lords Prayer.

IAMES. V.

If any be affiicted, let him pray: and
if any be mercie, let him
ſing Pſalmes.

M. D. LXI.

It was, in fact, a continuation of the edition of 1558, not that of 1560. It had none of the additional matter of 1560, except the Lord's Prayer of Dr. Cox. On the other hand, it contained much new matter that showed how affairs had been progressing at Geneva.

There were twenty-five new psalm versions, probably all of them by W. Ke[the],[5] and most of them written in peculiar metres to suit foreign tunes. As regards the appendix, though only one "Lord's Prayer" is suggested by the title-page, there were, in fact, no less than three versifications of it, two by Whittingham, and one anonymous, but in reality the version of Cox. In other words, Kethe had carried on the work of translation at Geneva with the foreign models before him, and had filled some of the remaining gaps. Each of his novelties, except five, has a tune; all except one of these tunes are borrowed from the Genevan Psalter. The one exception is the "Vater unser"

[1] For these tunes see Zahn, 7247 and 7551.

[2] The copy is incomplete: it lacks M. i. and all after M. So possibly some of the new additions noted here as belonging to the next English edition of 1561 were in reality first included in 1560.

[3] But his ps. 125 is found in Damon's and Cosyn's Psalters. See below.

[4] It is without any name of place or printer. But *The Forme* mentions Geneva and Zachary Durand. The only known copy is in the library of St. Paul's Cathedral.

[5] The version of ps. 100 (our Old Hundredth) is, however, given here with the initials T. S.: and ps. 111, though here marked W. Ke., is in some later books assigned to N[orton]: ps. 54 is anonymous.

tune, also set to Cox's Lord's Prayer.[1] But the chief present interest of this edition is that it brings into English use the version of ps. 100, "All people that on earth do dwell," together with three most celebrated psalm tunes, the Old Hundredth, the Old 113th and the Old 134th, better known now as St. Michael (see Nos. 316, 335 and 75), each of them being an adaptation of a Genevan tune.[2]

While Kethe had made these steps of progress at Geneva, similar steps had been taken also in England,[3] and Hopkins had resumed his task of supplementing Sternhold. The result was an English edition of 1561, evidently for the most part independent of the Genevan edition of the same year.[4] For Hopkins brought in, besides three or four posthumous versions of Sternhold,[5] fourteen versions of his own, filling up gaps between pss. 24–31[6] and pss. 62–74, together with a version of ps. 75 that was later assigned to N[orton], one of ps. 100 with no note of authorship, and as an appendix two versions in L.M. by T. B[econ] of pss. 117 and 134.

These additions came into collision in some respects with what Kethe was doing at Geneva. He was providing versions of pss. 27, 62, 70, while Hopkins was doing the like.[7] There seems to have been no co-operation between them; but yet both books agreed in one innovation, viz., the insertion for the first time of the Old Hundredth, words and tune. The Genevan edition ascribed the version to Sternhold. This sounds improbable, and all the more so as the English edition knows nothing of this view and gives the psalm anonymously. It is perhaps probable that, like others in the new Genevan book, it was really by Kethe; that it had made its way to England alone of all his versions, and not recognised as his; and thus came anonymously into the English edition. But if this is so, then the Genevan misprint T. S. for W. Ke. is very strange. At any rate the question is a puzzle.[8]

This English edition of 1561 was responsible for the appearance of some other fresh tunes (besides the Old Hundredth) and for the rejection of some of the old tunes. Three of the newly included versions brought new tunes with them,[9] three others replaced ejected tunes of 1556,[10] another filled a gap where there was at the moment no proper tune.[11]

More remarkable was the extensive abolition of tunes that had done duty for the psalms so far. Nine more of the tunes of 1556 that survived the decimation of 1558 were ousted now:[12] seven of those that came in fresh then, now disappeared, as well as both the additional tunes that had been brought in to the Psalter in 1560.[13] In other words, of the tunes (over forty in number) set to the psalms in 1560 nearly half disappeared, and the words were allotted to be sung to the tune of some other psalm. This resulted in a more meagre provision being made here than in any other psalter. In this destruction the few remaining modal tunes for the most part disappeared; though some of the Genevan melodies which lie on the borderland of the 1st or 8th mode survived. With them there went also the adaptation of the Plainsong to ps. 129,[14] which is given above. One of the modal tunes which now disappeared may be seen at No. 339. The new importations were none of them modal, and clearly the changes were in part due to the passing away of the old tonalities.

---

[1] The new versions and tunes are as follows:—
Ps. 27, Tune=Genevan xlii: 36=cxxxii: 47=xlvii: 54 as Commandments: 58=xx: 62=ciii: 70=lxxxvi: 85=vi: 88=xxxv: (90 as 103): 91=xci: (94 as 41): 100=cxxxiv: (101 as 37): 104=civ: (107 as 119): 111=xix: 112=Vater unser: 113=xxxvi: 122=iii: 125=xxi (this replacing one of Wisdom's versions of 1560): 126=xc: 134=ci: 138=xvi: 142=xliii. In the Appendix one of Whittingham's forms of Lord's Prayer is set as ps. 100 and the other as ps. 88.

[2] The Old 113th came in no doubt from the Genevan book; but it is German in origin: (see p. 458).

[3] There was an English counterpart of the foregoing Genevan edition, printed by Day in 1561, but identical in contents with that printed by Durand. There are, however, small differences, and ps. 100 is assigned not to T. S., but to W. Ke. The only known copy is in the Britwell Library.

[4] A unique copy, formerly Mr. O. Morgan's, belongs now to the Royal Society of Antiquaries, London.

[5] These are pss. 18, 22, 23: possibly also 66. Wisdom's ps. 37 inserted in 1560, and its tune went now. Wisdom's other version (ps. 125) was kept (not the tune), though Kethe was superseding it at Geneva.

[6] Even supplanting Sternhold at ps. 28.

[7] Hopkins also was superseding in some degree what Whittingham had done in 1558; he omitted his version and tune of pss. 67, 71, though he retained most of his contributions.

[8] See a table of authorships in *Dict. Hymn.* 863, 865, and a discussion of this particular one at p. 44.

[9] Pss. 18, 69, 72.

[10] Pss. 1, 21, 78.

[11] Ps. 52; but it had one in 1556.

[12] Three of these were recovered in the four-part edition of 1563, viz., 16 set to ps. 22, 114 and 133.

[13] One of these set to ps. 127, may be seen below at No. 340. It was displaced because the words could be sung to the popular Lord's Prayer Tune.

[14] See above, p. xlii.

All this musical change was without any counterpart in the Genevan edition of this year, just described above. More distinguishing still between the foreign and the English edition was the handling of the appendix. The restricted character of the Genevan appendix (based upon that of 1558) has already been described. The English appendix was a further development of that of 1560. In fact, from this point onward the custom prevailed of including extra pieces prefixed to the Psalter as well as others affixed to it. The pieces here prefixed were metrical versions of—

Veni Creator, D.C.M.
Venite, "as Benedictus."
Te deum.
The *Benedictus*, *Magnificat* and *Nunc dimittis* as in 1560.
Quicunque vult. N[orton].
"The Lamentation of a Sinner." "O Lord, turn not away thy face."
"The Lord's Prayer," in D.C.M., by N[orton].
"The Ten Commandments," in D.C.M., by N[orton].

Each of the new additions, except the *Venite*, brought in a new tune with it.

The appendix at the end contained three old items: Whittingham's versification of the Commandments, Cox's of the Lord's Prayer, and the anonymous "Twelve Articles" of the Creed, with five new pieces:—

"The Spirit of Grace." Four stanzas L.M.
"Come Holy Sprite" (anon.) "as 119."
"Give peace in these our daies," by E. G[rindal], with new tune.
"The Lord be thanked" (anon.) "as 137."
"Preserve us, Lord," R. Wisdom, with new tune.

The Psalter was thus by slow degrees becoming the nucleus of a hymn-book as well. The appendix showed some further signs of German influence: "Give peace" is a version by Grindal, afterwards archbishop, but lately an exile at Strassburg, of the hymn of Wolfgang Capito, "Gieb Fried zu unser Zeit, O Herr" (based on the Latin antiphon *Da pacem*), and it is set to its tune[1]: while "Preserve us, Lord," is an adoption of the celebrated hymn and tune of Luther in which he calls for aid against Pope and Turk. See p. 132 for this.

[1] See Zahn 7556.

But the most significant difference between the two editions of 1561 is their *entourage*. The Genevan edition remains with *The Forme of Prayers*. The English edition has now become the companion of the English Bible and Prayer Book: it is printed of suitable size to bind with them. It is so bound up with them in the unique volume owned by the Society of Antiquaries, and even with the "Godly Prayers" and the first Book of Homilies as well.

At the end of the appendix to the Psalter there is a collection of private prayers, which henceforward constantly reappears in successive editions of the Psalter.[2] At the beginning before the *Veni Creator* is "A short introduction into the Science of Musick...." Some such musical treatise also becomes a constant feature of the book.[3]

This edition has several representatives in this Collection. "The Lamentation" is found, in an altered form, at No. 103, but set to a tune of rather later date. The tune of "Preserve us, Lord," is at No. 95. The Old Hundredth (No. 316) in its English dress may be said to belong to either this or the Genevan edition of this year.

It was reserved for the edition of 1562 to become the final and standard form of the "Old Version."[4] Its title-page may be seen opposite and a specimen of its interior on p. xlviii. With regard to the versions of the psalms, the whole set was now completed, as indeed the title-page shows.[5] The chief contributions were from Hopkins, who dealt in the main with the earlier gaps, and from Norton, who dealt with the later. The writers seem now to have become familiar with what Kethe had done at Geneva in 1561. They had apparently already made their own versions so far as was required to fill the gaps in the first two-thirds of the Psalter: consequently Kethe's versions in that part of the Psalter were passed over. But in the later part of the Psalter, from ps. 104 onwards, it was otherwise: Kethe's versions were for the most part incorporated. The

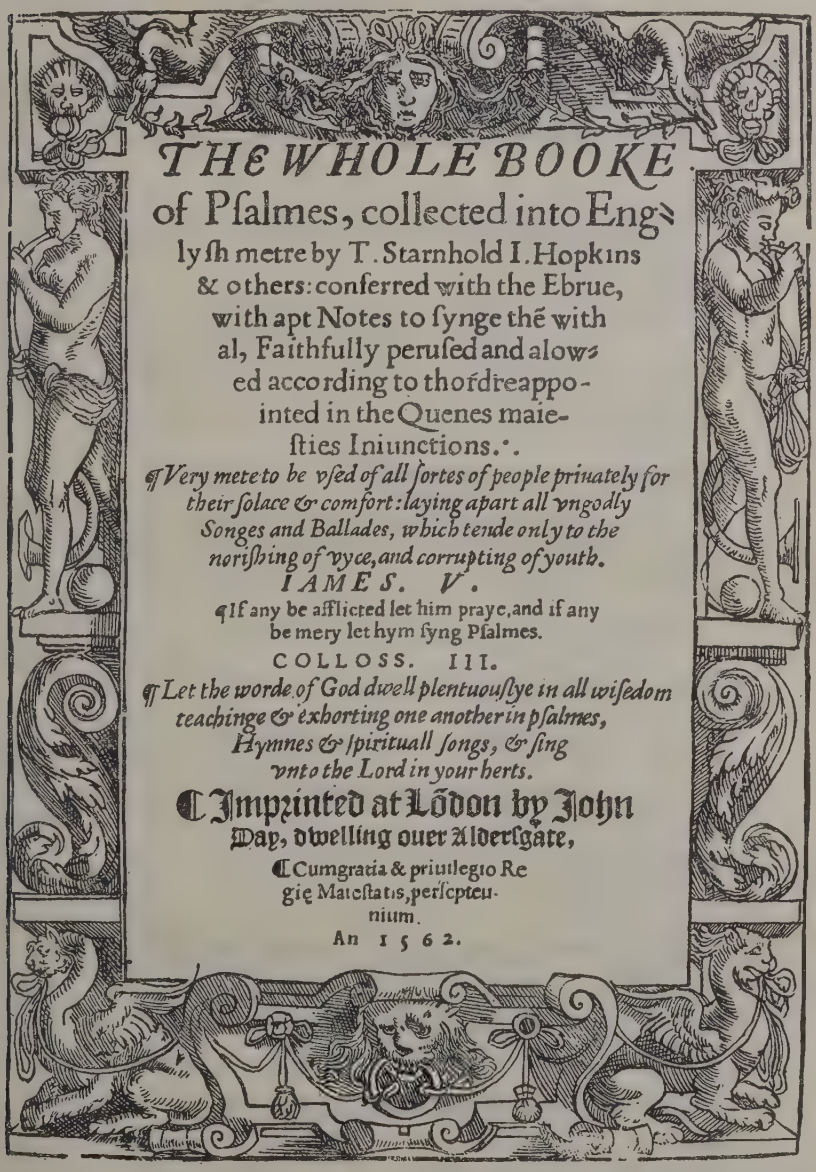
[2] One such is found in the Genevan edition of 1561.

[3] It had begun in 1560. For further details see *Mus. Times*, 1907, p. 596.

[4] Copies are at Brit. Mus. and the Rylands Library, Manchester. See an account of the book in *Musical Times*, Nov. 1907.

[5] But it must be remembered that this book did not contain two versions and tunes which were otherwise a regular part of the standard series, viz., ps. 50 P.M. and ps. 100 L.M.

editors were at the same time replacing by new translations some of Whittingham's versions that had been included in 1558, and had held the field since. It is clear, therefore, that they were not content merely to see that each psalm was translated, but that they had some standard according to which they judged the existing versions suitable or unsuitable. Their verdict was not in all cases final: for a few of the versions of Whittingham which were displaced in 1562 reasserted themselves and found places as alternative versions in some, at any rate, of the later editions. The versions displaced were chiefly those made abroad by Whittingham and Kethe together with one of Pullain; but it is noticeable that the two, presumably home-grown,



THE WHOLE BOOKE of Pſalmes, collected into Engly ſh metre by T. Starnhold I. Hopkins & others: conferred with the Ebrue, with apt Notes to ſynge thē with al, Faithfully peruſed and alowed according to thordre appointed in the Quenes maieſties Iniunctions.

¶ Very mete to be vſed of all ſortes of people priuately for their ſolace & comfort: laying apart all vngodly Songes and Ballades, which tende only to the noriſhing of vyce, and corrupting of youth.

IAMES. V.

¶ If any be afflicted let him praye, and if any be mery let hym ſyng Pſalmes.

COLLOSS. III.

¶ Let the worde of God dwell plentuouſlye in all wiſedom teachinge & exhorting one another in pſalmes, Hymnes & ſpirituall ſongs, & ſing vnto the Lord in your herts.

¶ Imprinted at Lōdon by John Day, dwelling ouer Alderſgate,

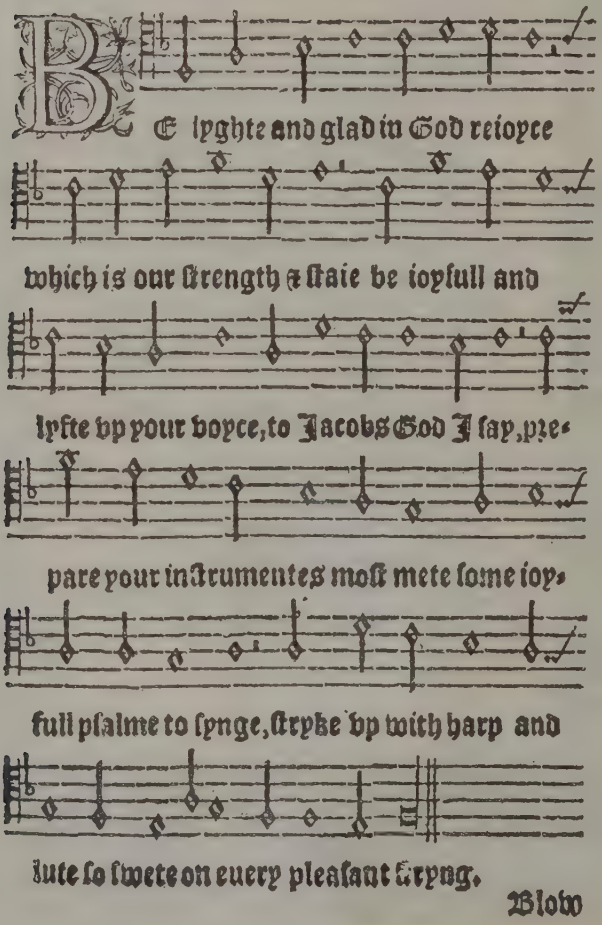
¶ Cum gratia & priuilegio Regię Mateſtatis, perſcpteuium.

An 1562.

versions of T. B., that had been admitted as an afterthought in the English edition of 1561, were also displaced in 1562.

In respect of tunes there was considerable addition and practically no further excision: after the second great decimation of 1561 there was nothing to be done in the way of omission except in one or two special cases. The substitution at ps. 115 of a new version by Norton for the old version of Whittingham, dating back to 1556, caused the disappearance of the tune of that date. A similar case occurred at ps. 50; but here Hopkins' new version only temporarily displaced the older version of Whittingham and its tune: they both reasserted themselves in later editions and survived. In fact, both melodies of ps. 50 appear in this Collection, one at No. 334 and the other at No. 261.

One of the tunes ejected in 1561


Psalme. LXXXI 201

Exultate deo, Psalme.lxxxi. I.H.

¶ An exhortation to praise God bothe in harte and voyce for his benefytes, and to worshyp him only: God condemneth the ingratitude, and sheweth what greate benefites they have lost thorowe their owne malyce.

BE lyghte and glad in God reioyce
which is our strength & staie be ioyfull and
lyfte vp your voyce, to Jacobs God I say, pre-
pare your instrumentes most mete some ioy-
full psalme to synge, stryke vp with harp and
lute so swete on euery pleasant tryng.

Blow

was now restored (ps. 6), and thirteen new ones were brought in—that is, counting the 77th and 81st as independent tunes: in fact, they are little more than two forms of one melody, one in duple and one in triple time. See No. 217.

We turn now to consider the development of the Appendix in this "Whole Book of Psalms."

As in 1561, there are additional items prefixed as well as affixed to the Psalter proper. The whole of the previous additions reappear. Also two fresh ones are found in the early part and two in the latter part, as follows.

At the beginning :—

The *Benedicite*, in a curious metre, 8.4.10, with a proper tune.

"The Humble suit of a Sinner," by J. Marckant, which shares its tune with ps. 35.

In the latter part :—

"The Complaint of a Sinner who craveth of Christ to be kept under His mercy." "Where righteousness doth say," with a proper tune.

Another "Lamentation." "Through perfecte repentaunce the sinner hath a sure trust in God that his sinnes shalbe washed away in Christes blood." "O Lord, in thee is all my trust," with proper tune.

The book ends like the previous edition with private prayers.

The novel features of this edition are represented in this Collection by the two psalm-tunes already mentioned (ps. 50 and pss. 77=81). Also it is from the tune here set for ps. 132 that the familiar St. Flavian (No. 281) is taken.

It will be worth while to sum up the results reached in this final edition of 1562, which served as the standard from which future issues deviated but little, so far as the official editions of the *Whole Book* were concerned. The two closing English revisions had gone far to obliterate what was distinctive of Geneva, and to continue the English tradition of the earlier days. From some points of view, those at least of the metres and the music, this was doubtful gain. Geneva had introduced new metres and a set of tunes, which, even when altered to suit English metres, retained a good deal of magnificence. The English tradition hardly ever got away from the jog-trot of D.C.M.; after the modal tunes of that metre had been eliminated, those that remained were for the most part uniformly dull, and those that took the vacant places were certainly no less so. The following table will represent the state of the case with regard to the Psalter proper :—

Ps.	1.	1561.	
	3.	1556.	
	6.	1556.	
	14.	1558.	
	18.	1561.	
	21.	1561.	
	25.	1558.	D.S.M.
	30.	1556.	
	41.	1556.	
	44.	1556.	
	46.	1562.	
	*50.	1558.	P.M. [1].
	50.	1562.	D.S.M.
	51.	1556.	L.M.D.
	52.	1561.	
	59.	1562.	
	61.	1562.	
	68.	1558.	
	69.	1561.	
	72.	1561.	
77 =	81.	1562.	
	78.	1561.	
	88.	1562.	
	95.	1562.	
	*100.	1561.	L.M. [c].
	103.	1556.	
	104.	1561.	P.M. [civ].
	111.	1561.	P.M. [xix].
	112.	1561.	P.M. [Vater unser].
	113.	1561.	P.M. [xxxvi].
	119.	1558.	
	120.	1558.	P.M. [cvii].
	121.	1558.	P.M. [cxxi].
	122.	1561.	P.M. [iii].
	124.	1558.	P.M. [cxxiv].
	125.	1561.	P.M. [xxi].
	126.	1561.	P.M. [xc].
	130.	1556.	P.M. [cxxx].
	132.	1562.	
	134.	1561.	S.M. [ci].
	135.	1562.	
	136.	1562.	P.M.
	137.	1556.	
	141.	1562.	
	145.	1562.	
	147.	1562.	
	148.	1558.	P.M.

The Roman numerals refer to the Genevan Psalter. All are D.C.M. unless otherwise noted.

The psalms in Peculiar Metre (P.M.) are almost all Genevan in origin: only one hails from 1556 (ps. 130), and shows how Geneva told even upon the earliest musical edition. One other hails from 1562 (ps. 136), and is the one exception to the D.C.M. rule of that revision. The P.M. tunes and metres are nearly all in the latter part of the Psalter, where Genevan influence had its best chance.

Altogether there are twenty-eight D.C.M. tunes against nineteen others; but this does not represent the proportion of D.C.M. versions to P.M. versions. The P.M. tunes are for the most part proper tunes and used only once; the D.C.M. tunes are repeated *ad nauseam:* for there are

* Not in 1562, but uniformly in later books.

more than four times as many D.C.M. versions as P.M. versions. Here was the opportunity waiting for new tunes, and before long we shall see a new class of tunes in C.M. arise in private collections, but push their way into general use, in order to fill the vacant places and avoid the repetition to several psalms of dull D.C.M. tunes.

It will be convenient to set here a table of the full development in 1562 of the prefixed and affixed additions.

Before the psalms—

Veni Creator, D.C.M. "Come Holy Ghost, eternal God." 1561.

Venite. See ps. 95.

Te deum. "We praise thee, God." 1561.

Benedicite. "O all ye works of God the Lord." 1562.

Benedictus. "The only Lord of Israel." 1560.

Magnificat. "My soul doth magnify the Lord." 1560.

Nunc dimittis. "O Lord, because my heart's desire." 1560, but tune of ps. 19 in 1556.

Quicunque. "What man soever he be that." 1561.

Lamentation. "O Lord, turn not away thy face." 1561.

Humble suit. "O Lord of whom I do depend." 1562.

The Lord's Prayer, D.C.M. "Our Father which in heaven art." 1561.

Commandments, D.C.M. "Hark Israel, and what I say." 1561.

After the psalms—

Commandments, L.M. "Attend my people and give ear." 1556.

Prayer, L.M. "The Spirit of grace grant us, O Lord." 1561, with no tune.

The Lord's Prayer, six 8's. "Our Father which in heaven art" (Cox). 1560.

The Twelve Articles of Faith. "All my belief and confidence." 1560.

A prayer unto the Holy Ghost to be sung before the Sermon. "Come Holy Sprite." 1561, no tune.

Da pacem. "Give peace in these our days, O Lord." 1561.

The Complaint, 6 6 6 6 D. "Where righteousness doth say." 1562.

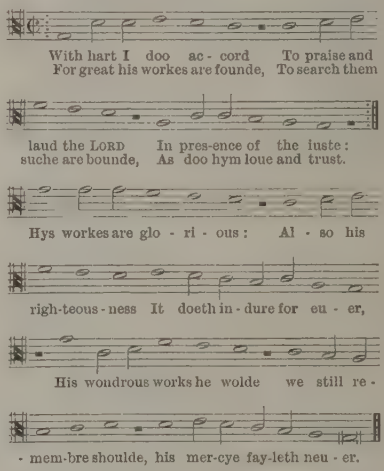
The Lamentation. "O Lord, in thee is all my trust." 1562.

Thanksgiving after the receiving of the Lordes Supper. "The Lord be thanked." 1561, no tune.

"Preserve us, Lord, by Thy dear Word." 1561.

This Appendix has been shown to be mainly an English growth. The Genevan "Commandments" made and kept a place there; but the English form of *Nunc dimittis* ousted the Genevan one, and the German Lord's Prayer survived when Whittingham's Genevan versions perished.

In neither the Psalter nor the supplementary sections does much of the old tonalities survive: what there is in the Psalter is Genevan in origin. The Old 111th, which comes from the Genevan 19th, kept on some of the good traditions of the Seventh mode :—

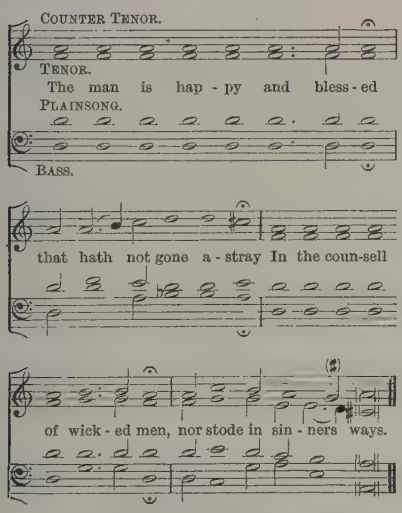


The 121st kept something of the Eighth mode, and so did the 134th, until it was altered as described below (p. 100). In the appendix it is again the foreign element that is in any sense modal. The tune "Preserve us" (No. 95), is a melody of the Eighth mode with constant use of B♭, though later it was treated as A minor. The companion German tune, Da pacem = Gieb Fried zu unser Zeit, O Herr, is also of the same mode. "The complaint of a Sinner" is a curiosity of tonality, but hardly assignable to the old modal system. With these exceptions the tunes of the Psalter of 1562 are of the modern type, and belong for the most part to the major scales of C and F and the minor scale of D, more rarely of G or A.

With this book of 1562 the Metrical Psalter was completed. A supplement was issued separately, entitled *The Residue of all David's Psalmes in Metre* . . . it was designed to be bound up with the previous incomplete edition

and make it complete. This was very naturally a transitory publication and no copy of it can now be traced.[1]

Of more importance as completing the Metrical Psalter on its musical side is the edition in four part-books, published by Day in 1563. Hitherto the Old Version had had no music in print beyond the melodies, though a previous translation of the Psalms and Canticles, which was published in 1549 by Crowley and disappeared at once, had been provided with music for four voices. This music was, however, of the most rudimentary kind and merely consisted of the following setting of the Seventh Tone [2] :—



Geneva had developed its part-music earlier. In 1547 Bourgeois issued his *Premier liure des Pseaulmes de David*, containing four-part settings of the psalm-tunes: one of these may be seen at p. 89.

Nothing analogous was done in England until the "Whole Booke of Psalmes" was completed.[3] Then an even more complete musical counterpart or tune-book was brought out, consisting of a set of four part-books with the general title *The whole psalmes in foure partes* . . . John Day, 1563. It made its appearance, apparently under the care of W. Parsons, for he did the bulk of the settings, with much help from T. Causton, J. Hake and R. Brimle, occasional contributions from N. Southerton, and in the addenda from R. Edwards and T. Tallis. The book aimed at making ample provision for the music. It contained all the tunes of the standard book of 1562, more often than not with two or three alternative settings. It also contained additional tunes, old and new, which are not found in that edition, though some continued to be subsequently in use. The following list will serve to supplement the list of the tunes of 1562 given above.

(a) Old Tunes recovered from the edition of 1556[4] :—

Ps. 22 set to ps. 16 in 1556 : ejected in 1561.
42 ejected in 1558.
43 ,, ,,
49 ,, ,,
52 ,, ,, (as well as that of 1561).
63 ,, ,,
68 ,, ,, (as well as that of 1558).
78 ,, ,, (as well as that of 1561).
114 ejected in 1561.
128 ejected in 1558. (Genevan cxxviii.)
133 ejected in 1561.
146 ejected in 1558.

(b) New Tunes not to be traced earlier, all set and perhaps composed by T. Causton :—

Ps. 51. D.C.M. "Upon Miserere."
86. Melody in *Medius*.
92.
139. Two different tunes: in neither is it easy to pick out the melody.
143. Two different tunes.

Besides these peculiar additions the collection contained (at the end in the appendix) the Genevan Tunes for ps. 100, L.M. (Genevan cxxxiv., the Old Hundredth) and ps. 50, P.M., which, though habitually found in the later editions, were not included in the edition of 1562.

The additional items, prefixed and affixed, comprised rather more than was to be found in the previous edition.

At the beginning is found a new tune to Magnificat, set or composed by R. Brimle.

At the end four items that are short anthems rather than hymns; only one of them is metrical, all are called "prayers."

1. "O Lord of hosts thou God of Israel," by S[outherton].
2. "A prayer for the Quene." "Almighty God whose kingdom

[1] The interest of it is bibliographical rather than hymnological. The facts known about it are to be found in *Mus. Times*, 1907, p. 720.

[2] See Grove, *Dict. Mus.* 1907, iii. 833, for this and for Seagar's *Certayne Psalmes* in four parts of 1553.

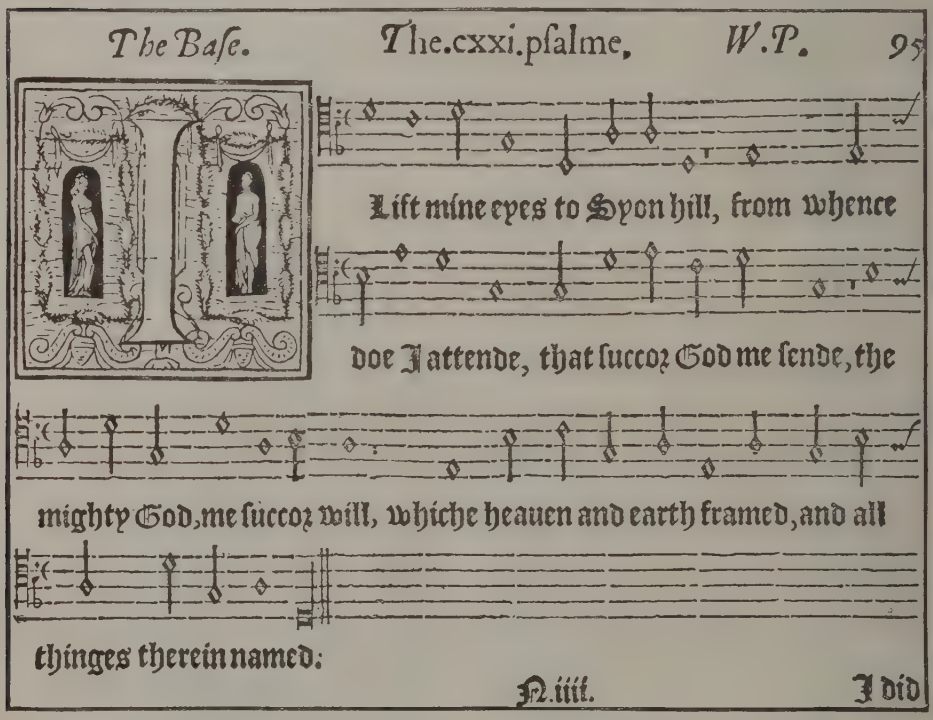
[3] Portions of other versions of the Psalter were set by Shepherd and others; but only bits of them survive in MS. sources. See for examples British Museum, Harl. MS. 7578, Add. 15166, Royal Append. 74-6.

[4] A much larger number of these were recovered and permanently kept by the Scottish Psalter of 1564. See Livingston, *Scottish Metr. Psalter*, p. 41.

is everlasting," *i.e.* the collect, by W. P[arsons].

3. "O most high and eternal king," one verse D.C.M., set by T. C[auston], anthemwise.
4. "Remember not O Lord God," by M[aster] Talys, set anthemwise.

This set of part books was strictly for choir use: it did not contain all the words, but only the set of tunes with one verse set to each.[1] This facsimile shows the page, and there is also opposite a reproduction of the curious cut at the beginning, showing a man instructing his family in the art of singing. The melody was very differently handled: though usually in the tenor, it was placed sometimes in each of the other parts, or even occasionally distributed among them. Most of the settings are quite simple, but there are some elaborate ones with "reports," *i.e.* the repetition of the words. A good many specimens will be found taken from this first harmonised hymn book of the English Church in the annotations given below. See Nos. 75, 95, 174, 217, 316, 334, 336, 400, 503, 517.



XI. Later History of the Old Version.

The Old Version was thus launched. Countless official editions appeared with but little variation. It is to private ventures that we must look for the next developments. Parsons' Psalter had no successor until 1579, and then one of doubtful authenticity. Mr. William Damon,[2] "one of her Maiesties Musitions," was one probably of many who tried his hand at setting the psalm tunes; and a complete series of such settings was got from him piecemeal by John Bull, Citizen and Goldsmith of London, and published in 1579. A preface was written by one Edward Hake, Gent., explaining the position; but evidently something was wrong, for Damon took no part in the matter himself. Twelve years later in 1591, after Damon's death,

[1] Sometimes more than one verse, if the tune is short and one verse does not fill the page allotted to each tune.

[2] In the earlier of his two books he is called Guilielmo Daman.

there appeared upon the scene one W. Swayne, Gent., who caused T. Est to print, and published a different collection of Damon's settings. He recounted in the preface how Damon had written four-part harmonies at a friend's house, which the friend had published in an unsatisfactory form; how Damon had subsequently rewritten them so that they come out in an authentic form.

In these, and other publications of the same period to be mentioned later, we begin to get the early examples of the four-line C.M. tunes, sometimes called "Church Tunes," which gradually superseded the greater part of the old D.C.M. psalm tunes. The Psalter in 1556 had contained only one C.M. tune (ps. 23), which disappeared in 1561, the same year in which two other four-line psalm tunes appeared, ps. 100, L.M., and ps. 134, S.M. The Appendix had from the beginning contained the L.M. tune for "Commandments." These were the beginnings: and as the Sixteenth century drew on, a taste for C.M. tunes began to supplant the D.C.M. tunes. The beginnings of this change may be seen yet earlier, for the D.C.M. tunes of 1563 are poorer even than those of earlier days, and are little more than set phrases strung together to form two C.M. tunes combined into one. These tunes, and to a certain extent the set of D.C.M. tunes which Tye had published in 1553, as settings for an incredibly bald translation of the early chapters of the Acts of the Apostles, began now to be used as a quarry out of which to take phrases for the manufacture of C.M. tunes such as were beginning to become popular.

Tye's book, *The Actes of the Apostles*,[1] had been musically worthy of a better fate; but it is chiefly known now through the tunes that have in former or recent days been adapted from it. Some specimens of these may be seen at Nos. 97, 126, 314.

The earliest of the Church Tunes to appear are the following in the earlier edition of Damon:—

Ps. 23. Cambridge.[2]

Ps. 26. The Old Common Tune (Oxford).

Ps. 45. Southwell, S.M. (see No. 354).

There are other innovations which

[1] *The Actes of the Apostles translated into Englyshe Metre, and dedicated to the Kynges moste Excellent Maiestye by Christofer Tye...with notes to eche chapter to synge and also to play upon the Lute...*1553. See also a facsimile in Steele, fig. 13.

[2] This in its earliest form had five lines of music, the fourth line of words being repeated.

need not detain us, for henceforward the main interest of the successive Psalters is the inrush of the new four-line tunes.

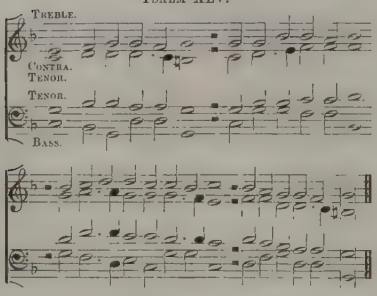
The second publication of Damon's Psalter (1591) was altogether more elaborate: the settings themselves were less simple, and the collection comprised two books, "*The Former Booke of the Musicke*" . . . "in which Sett the Tenor singeth the Church Tune," and "*The Second Booke*. . ." "in which Sett the highest part singeth the Church Tune."[1] The contents were in most respects less, but two new four-line tunes appear[2] which were not in the earlier collection and are of present interest:—

Ps. 25. London (or Southwell), S.M. (No. 462).

Ps. 116. Windsor or Eaton (No. 97).

These books of Damon are rare. The British Museum has two of the set of four-part books belonging to the earlier edition and one of the later edition. It will be worth while, therefore, to give here one of Damon's settings as a specimen of his handiwork.[3]

PSALM XLV.



A still more rare Psalter, that came out between the two editions of Damon, is the following:—

Musike of Six and Fiue parties made upon the common tunes used in singing of the Psalmes. By John Cosyn. London: J. Wolfe, 1585.

This contained some of the above four-line tunes as well as some additional eight-line tunes, and would probably be interesting as a specimen of more elaborate settings if a set of the part books could be found.[4] But at this point all that need be noticed is the fact that Cosyn confined himself strictly to the psalms, setting some twice over, *i.e.*, in five parts as well as six, but setting none of the tunes belonging to the additions usually prefixed and affixed to the Psalms proper, except that the Lord's Prayer is set to ps. 127, and *Veni Creator* in the five-part section to ps. 40.

Three further Psalters appeared before the century ended, which carried the development a little further.[5] In the edition printed by Thomas Est in 1592, the work of setting the church tunes was divided up among ten of the best musicians of the day. John Farmer did all the prefixed canticles and five of the psalm tunes. Edward Blanks and William Cobbold did much in the early part of the Psalter, then Richard Allison a considerable share of the middle, then John Dowland and Giles Farnaby a great part of the end. George Kirby worked hard throughout. Edmund Hooper contributed four settings, Edward Johnson three, and Michael Cavendish one.

Nine of the new-fashioned four-line church tunes are found here, and are claimed in a table at the end which gives their first line and occurrences as "newly added in this booke." Four of these had been in Damon; a fifth, called later "Dutch Tune," and later still "Canterbury," is made of the first half of Damon's tune for ps. 33. The real novelties were—

Ps. 84 [Winchester Old.] (No. 64.)

Ps. 88 "Glassenburie Tune."

Ps. 92 "Kentish Tune."

Ps. 146 "Cheshire Tune" (No. 452), which being new were utilised but once, except that the last is also used for "A Prayer for the Queenes most excellent Maiestie" (O God of power omnipotent), which is added to the book between the usual closing set of private prayers and the index. Besides this novel appendix we note the reappearance of T. B[econ]'s L.M. versions of ps. 117 and ps. 134 set to the Old Hundredth as psalms to be sung before morning and evening prayer respectively.

This Psalter of Est held the field:

[1] This is the earliest systematic setting of the melody in the upper part in England. The same thing was done five years earlier in Germany in Lucas Osiander, *Funfftzig Geistliche Lieder und Psalmen*, Nürnberg, 1586.

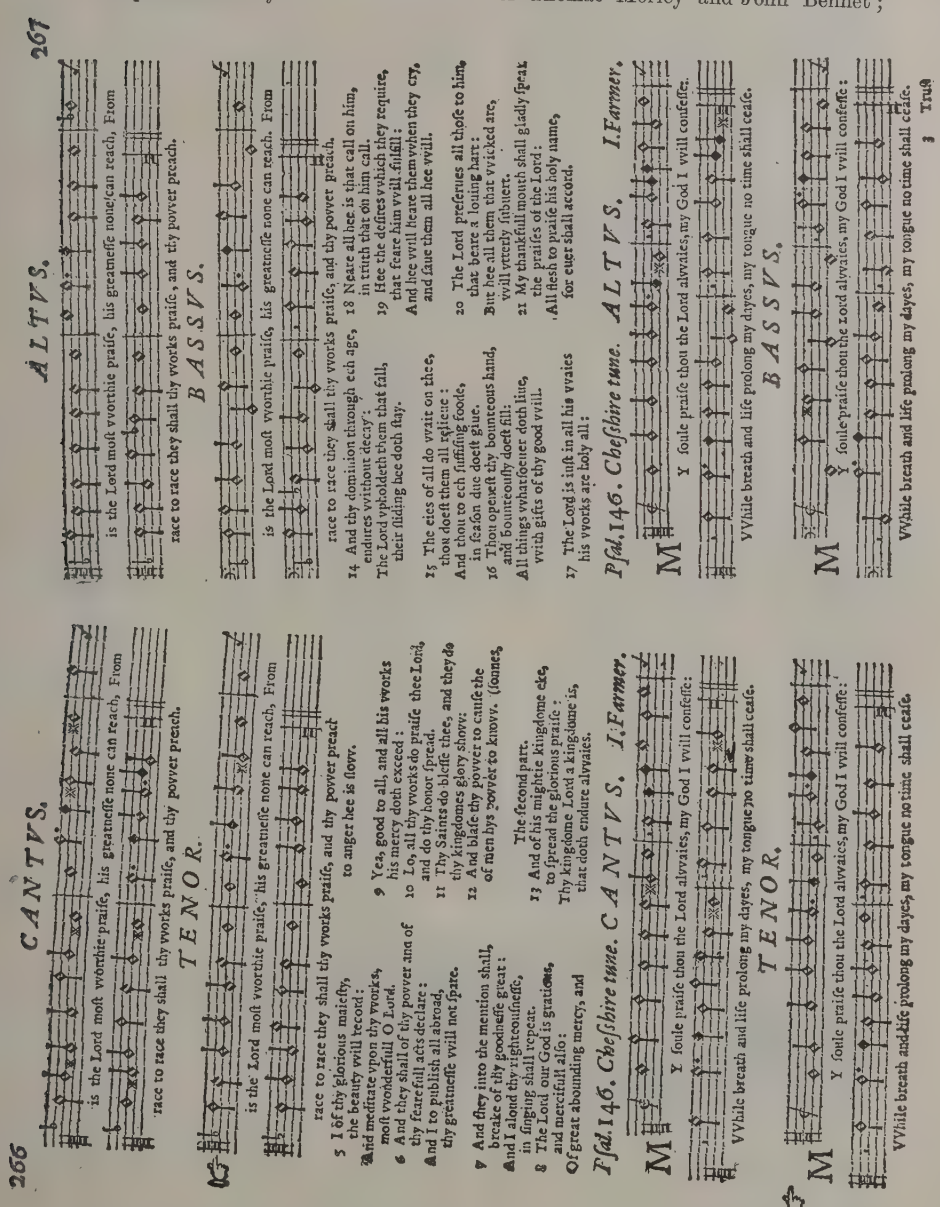
[2] There are several new D.C.M. tunes and others P.M., as well as some fresh developments in the Appendix.

[3] A complete set of the earlier edition is in the Library of Mr. W. Cowan, of Edinburgh, and a complete set of the later in the Britwell Library.

[4] The Alto book is at Brit. Mus. K. 8. b. 6. A copy of the Bass book is at the Bodleian Library, Oxford. A fragment is in Winchester Cathedral Library.

[5] A psalter of 1588 published by Henrie Denham is referred to by Havergal, Dr. Allon and others; but a copy does not seem to be now traceable.

several editions of it appeared; and in the Nineteenth century it had the honour of being reprinted by the Musical Antiquarian Society.[1]



A few years later another Psalter was printed and published by W. Barley, probably about 1598. In contents it followed Est's Psalter closely, but some new musicians contributed in the persons of Thomas Morley and John Bennet; also a larger variety of settings was provided in the case of the much-repeated four-line tunes.[2]

[1] Edited by E. F. Rimbault

There is a facsimile in Steele, figs. 34, 35, comprising Dowland's setting of ps. 100.

[2] See a facsimile of this small volume in Steele, fig. 40.

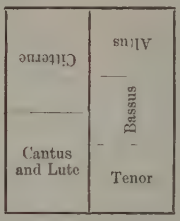
The third of the trio differed more widely. Allison had been a contributor to Est's Psalter, but a book of his own was printed in 1599, also by W. Barley, which has the following title :—

The Psalmes of Dauid in Meter, the plaine Song beeing the common tunne to be sung and plaide upon the Lute, Orpharyon, Citterne or Base Violl, seuerally or altogether... With tenne short Tunnes in the end, to which for the most part all the Psalmes may be usually sung... By Richard Allison, Gent., Practitioner in the Art of Musicke...

The ten tunes are those of Est[1] with the addition of one fresh, which has in recent years been named (from its occurrence later in another Psalter)—

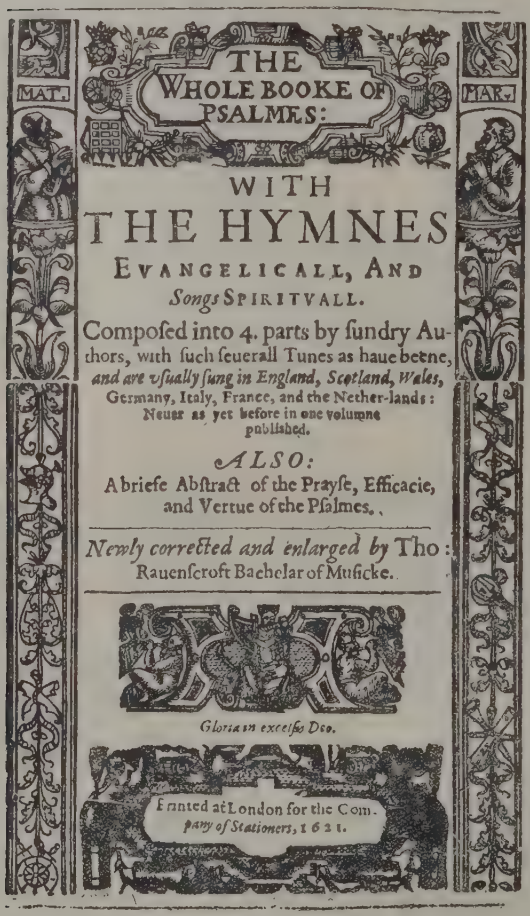
Ps. 125. [Playford.] (No. 42.)

The melody is here in every case set by Allison himself, and generally in the upper part.[2] The four parts are so arranged in one opening of the book (which measures 340 × 216 mm.) that the performers can sit round and each read his own part thus :



The provision of a lute part enables the psalms to be sung by a single voice, using the other parts as an accompaniment.[3] The Citterne has a place to itself. The psalms are not here given in full but only the tunes, the new short tunes being placed together at the end.

None of these psalters attained the lasting influence which was granted to the *Psalmes* edited by T. Ravenscroft in 1621. This book was a lineal descendant of Est and Barley, and while it retained much of the good work of its predecessors, it was brought up to date and into line with the changing fashions by the inclusion of a large number of new four-line tunes. The whole musical balance was now altered: the D.C.M. and P.M. tunes had hitherto formed the bulk of the collection, with a few C.M. and S.M. tunes to supplement them. These survivors of the early books still for the most part remained, but they were



[1] But in fact Cheshire (ps. 146) is given only in the index and not in the book.

[2] Ps. 46 has it in the bass.

[3] A facsimile of part of a page is in Steele, fig. 31.

obscure in the middle of a crowd of new short tunes which Ravenscroft gathered from all parts of the country and classified in an index prefixed to the book. The principle of giving a local name to each of these tunes, begun in Est, was now extended throughout. Under the heading "English Tunes" twenty-two are given, including the following new tunes that are in this Collection—

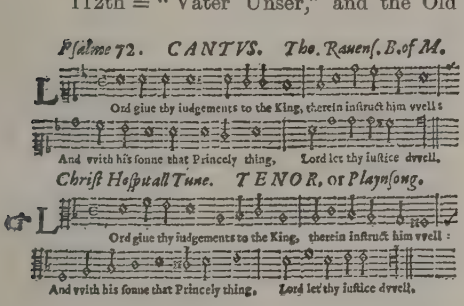
Bristol (Nos. 51 and 229); Lincoln (No. 165); and Salisbury (No. 521).

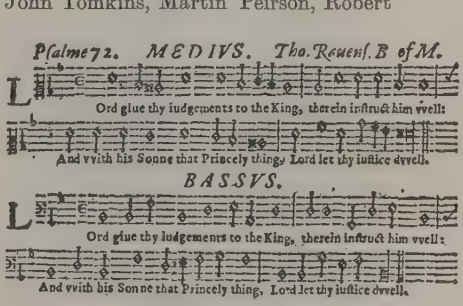
Under "Northern Tunes" are six, including as a new item Carlisle (No. 185).

Under "Scottish Tunes" are seven,[1] all of which were taken from the Scottish Psalter of 1615 (see below, p. lxv).

Under "Welch Tunes" are five, including "S. Dauids" (No. 542).

One tune is called "Low Dutch": it is one of those introduced by Est. Two are "High Dutch," viz., the Old 112th = "Vater Unser," and the Old





125th, taken from the Genevan 21st. More curious is the description "Italian Tones" for the 120th (No. 230), which is found in Damon and Est, and displaced the Genevan 107th set to this psalm from 1558–1563.

The heading "French Tones" comprises the tunes borrowed from Geneva (see list above, p. xlix), but the 134th is not in this book, and ps. 104 has been fitted with a new English tune (see No. 193) to take the place of the Genevan tune which had held the field from 1561. The rest, *i.e.* the survivors of the earliest Psalters, are headed "English Tunes imitating the High-Dutch, Italian, French, and Netherlandish Tones"—a description which is not more true than it is patriotic.

A list of the composers, also prefixed to the book, shows the names of twenty-one musicians, including the editor, and there are in fact three further contributors to the book whose names are there unaccountably omitted.[2] This list is very representative. W. Parsons figures there, recalling his *Psalmes* of 1563, though his only contribution, the setting of The Lamentation, is not the same as either of his settings in his own book. All the contributors to Est's Psalter are represented here, and all except Dowland by some of their settings made for that book; also Allison's contributions are taken thence and not from his own Psalter. Morley and Bennet, the two fresh composers enlisted by Barley for his Psalter, are also here; of Bennet there is nothing new; but Morley has two settings which are not in Barley's Psalter.[3] The list is headed by Tallis, who is represented by his Canon, of which more must be said later (p. lxii).

The new writers are Thomas and John Tomkins, Martin Peirson, Robert Palmer, John Milton (father of the poet), Simon Stubbs, William Cranford, William Harrison, and John Ward. Their share of the work is small; they only handled the new four-line tunes, and none of them set more than two of these. Ravenscroft himself did the lion's share of the work; he reset a good many of the old tunes, as well as making the setting for many of the new short tunes. He even made a new setting of the Old Hundredth, not to supplant Dowland's in the Psalter,[4] but to serve for the "Psalme before Evening Prayer" in the Appendix; and he made an alternative setting to that of Blancks, which figured in Est, for the four-line "Low Dutch Tune."

[1] These and the Welsh tunes are treated as a series and set to consecutive psalms, 32–39, 86–92: and Welsh, 40–45, 93–96 (excluding those that had old tunes).

[2] W. Cobbold, ps. 18: J. Ward (Canterbury), ps. 25: E. Johnson, pss. 103, 126.

[3] Ps. 1=14 and ps. 38.

[4] Dowland's setting in Ravenscroft is not the same as that in Est: there are in this and other cases changes introduced in the later book, which, whether made by composer or editor, are not always for the better.

The above facsimile shows the style of the book, which in general appearance is very similar to Est's. This particular tune is probably Ravenscroft's own, and owes its name to his connexion with Christ's Hospital as music teacher there.

The book retains the old traditional form, as it does the old title. The psalms are the body of the book with other items prefixed and affixed. At the end is the little collection of prayers, which has clung to the book ever since Genevan days, but will not survive any longer in the future musical editions of John Playford.

Ravenscroft's Psalter thus represented the last term in a long development, and the most popular, though not in all respects the best application of the English art at its heyday to the psalmody of the Church. It was several times republished,[1] and was the medium through which the tradition was principally handed on to the later generations. So much was this the case, that in later books it is not uncommon to find the authorship of the church-tunes attributed to the musicians whose setting is in Ravenscroft's book, and even to find the Old Hundredth attributed to J. Bowland (*sic*). Like the Church which it was to serve, it seemed to be at a point of climax, and it was on the edge of disaster. For with the Old Version and the Prayer Book, and the Church itself, it went down before the puritan outbreak of the Commonwealth period, and lay hid for a time waiting for better days and the revulsion of feeling that was bound to come.

But before this catastrophe one further development may be noted. In 1643, W. Slatyer published a curious little volume called *The Psalmes of David in fower Languages, Hebrew, Greeke, Latin and English, and in 4 parts Set to the tunes of our Church.* This gave the first twenty-two psalms in the Old Version, with a second S.M. version of ps. 1 added at the end. The tunes are taken from the *Psalmes* of Est, Barley and Ravenscroft,[2] and all are C.M. tunes, except the first and last. A dedication to the University of Oxford concludes the book, which is an oddity, and can hardly have been expected to have any wide currency.

After the Restoration fresh books were needed to carry on the tradition of Church Hymnody which had been thus interrupted. To meet this need John Playford put forth his *Psalms and Hymns in Solemn Musick of Foure Parts on the Common Tunes to the Psalms in Metre: used in Parish-Churches. Also Six Hymns for One Voyce to the Organ*...1671. In his Preface he dealt with the origin of metrical psalms and the decay into which the singing of them had fallen. "*At this day the* Best, *and almost all the* Choice Tunes *are lost, and out of use in our* Churches: *nor must we expect it otherwayes, when in and about this great City, in over One Hundred Parishes, there is but few* Parish Clerks *to be found that have either Ear and Understanding to Set one of these* Tunes *Musically as it ought to be.*" His own book is to reform the state of things; he gives forty-seven tunes of all sorts, with psalms taken not only from the Old Version, but also from other translations[3] that had of recent years become popular. The tunes have the melody uniformly in the Tenor; the setting is for Two Contratenors and Bass, as the book was intended exclusively for men's voices. The Treble voices, where they are to be had, are to sing the melody with the Tenors. In this collection of tunes there was some omission of what had been previously current and some addition of new material. Playford seems to have set to work independently of Ravenscroft; and though he naturally includes a large number of the same tunes he gives different names to several of the four-line church tunes, so that the nomenclature becomes needlessly confused. Among the additions there is one that especially concerns us; for the adoption of Cosin's translation of the *Veni creator* into common use[4] had required the provision of a new tune, and Playford adopted for it the Genevan 131st or 100th (see Hymn 181).[5] It is also of special interest to note that for the first time Hymns were given a definite place of their own along with the Psalms, both on the title-page and in the body of the book. In this respect

[1] There were two impressions at least in 1621, as is shown by slight divergencies in the title-page. Also a reprint which professed, but did not make, amendment appeared in 1633, and two at least in the following century, in 1728 and 1746; finally Havergal's reprint was issued in 1845.

[2] But note a setting of Oxford for ps. 9 by T. Campion which is not in any of these, and is unusual in having the melody in the altus.

[3] Versions are used by Bishop Henry King and Miles Smith, with some attributed to George Herbert. The Old Version is distinguished by being printed in Black Letter.

[4] See below, p. lxv.

[5] There is among his novelties another "French Tune" (Genevan, ps. 93) set to "A Hymn for Good Friday" (10.10.10.10.), "See, sinful soul."

it was before its time and had no immediate successor or success. Nearly all of the seventeen hymns were taken from John Austin, *Devotions in the Ancient Way of Offices*, printed at Paris in 1668. This Roman Catholic manual was later to have much influence in England, for in 1686 it was drastically altered by Theophilus Dorrington for the use of English churchmen, while in the following year another adaptation was published, made by Lady Susannah Hopton and edited by Dr. George Hickes. This kept much closer to the original; it became very popular, and some editions were provided with tunes for the hymns.

Such a development as this could not have been foreseen; and meanwhile it is surprising to find Playford borrowing from such a source, and less surprising, perhaps, to find that the hymns did not at that time win as wide an acceptance as their tone and suitability for general use deserved. Most of those that are borrowed from Austin come from his Offices for the days of the week—Mattins, Lauds, Vespers, and Compline, each of which has a hymn; but a hymn to the Holy Ghost comes from "Mattins for the Holy Ghost" in the same collection. The hymns are distributed by Playford through his book according to the position of the psalm-tune to which each is to be sung. The only three that are not taken from Austin are these :—

A Hymn to this Tune (Canterbury, 23), "O Lord my Saviour and support,"

and two at the end :—

A Hymn to this Tune (148th), "Praise to our God proclaim."

A Hymn for Good Friday, "See, sinful soul, thy Saviour's suffering see."

This closing hymn, which is the only one that has its own tune, is signed W. Stroud, D.D.[1] Here the tunes in four parts end, and there is added, "Here followeth six Divine Songs for One Voice to the *Organ, Lute* or *Viol*." These are of a type that was popular at the time and subsequently, but they are not hymns for public worship. The collection closed with a setting of the *Gloria Patri* for men's voices by B. Rogers.

This first venture of Playford was not destined to succeed, and the author had to catch the popular favour by being more sparing in his innovations and by lowering his standard of music. Seven years later he tried again, and his *Whole Book of Psalms*, 1677, represents the descent which he had to make. The best English musical traditions were gone. No longer, as in Elizabeth's day, could every educated man be expected to be able to take his part book and sing his part at sight. Edward VI. had destroyed the Chantries, and with them the Song Schools; and the later generations had had less and less of musical education. The cathedral tradition, which had with difficulty survived the opening assaults of puritanism in Elizabeth's reign, had recovered and grown strong in the early part of the Seventeenth century. But again puritanism had done its best to ruin it, and with the Restoration, the tradition had to be carefully recovered by such

JOHN PLAYFORD.

books as Edw. Lowe, *A Short Direction for the Performance of Cathedral Service*, 1661, or the companion volume, J. Clifford, *Divine Services*, 1664. Organs had to be replaced, for nearly all were destroyed; choirs reassembled, for they were all disbanded; and even parish clerks had to begin again to learn their duties and to resort to the Parish Clerks' Hall in London, where an organ was now newly set up, that they might get the opportunity every fortnight of being taught how to sing and set the Psalms.[2]

In view of this decadent state Playford made an humbler venture. It is a small book compared with the former stately folio, and the old frontispiece of David singing, which has been ruth-

[1] This reappears again later, *e.g.* in Payne's recast of the Old Version called *The Old Psalm-Book review'd*, 1702. It is worthy of recovery.

[2] This was done in 1664: but the Hall and the Organ perished in the Great Fire two years later. When new premises were found, a fresh organ was installed in 1671. See J. Christie, *Parish Clerks' Company*, 178, 192.

lessly cut down to suit the smaller *format*, seems to indicate at once what has occurred. The tunes are now set only in three parts; and for the first time the old custom disappears of setting the melody in the tenor.[1] The new three parts are available either for men's voices or for mixed voices; but it is recognised that in many places nothing will be possible but a melody and bass, therefore perforce the melody must be in the upper part. Even so psalmody will drag very much, for everywhere the knowledge is so slender that the clerks have had to adopt the expedient of reading each line aloud before it is sung, to the ruin of both words and music. But Playford has done his best. Though he does not altogether approve of Ravenscroft's book, and wants something more up to date, he recognises that his own has a lower standard. So, if the congregations cannot attain to an eight-line tune, he refers them to a four-line tune as an alternative; as they cannot tackle the unusual metres of the Old Version, he gives them, where necessary, an alternative translation in an ordinary metre. He gauged his public well, and made sufficient sacrifices to save his cargo. His *Whole Book of Psalms* became the standard book for the whole of the rest of the Seventeenth century, and the greater part of the Eighteenth —almost as long, in fact, as the Old Version in any real degree held the field.[2]

His collection of tunes and his nomenclature in the later publication was more like Ravenscroft's book than his own earlier one;[3] but he rejected most of the Scottish and Welsh tunes, that Ravenscroft adopted, as "outlandish." He made evidently an exception in favour of the tune St. Mary's[4] (No. 103), which in its earliest form is traceable to *Llyfr y Psalmau*,[5] the Welsh Metrical Psalter of Archdeacon Prys, 1621, but owes its popularity and its present form to this book of Playford. Besides the psalms, he gave here a rather larger number of the old additions to the psalter than in his previous book. All the new hymns, however, that were there given, except the first, are dropped; but in their place are three others. The collection is as follows:—

Hymn after Holy Communion, "All Glory be to God on high,"[6] set to a new tune in triple time.

A Hymn for Sunday, "Behold we come, dear Lord, to Thee,"[7] set to a similar new tune.

A Morning Hymn (100th), "Now that the Day-star doth arise." This is Cosin's version of *Iam lucis orto sidere*, from his *Collection of Private Devotions*, 1627.

Hymn on Divine Use of Musick,[8] "We sing to thee whos wisdom form'd," set to a new tune in triple time.

So the principle was maintained, though with less boldness than before, of having hymns—especially for eucharistic use—appended to the psalms. And with such meagre provision as this, congregations that used the Old Version had to be content. They were not much better off when the New Version became available in 1696. But for that a new section will be required; and before reaching it we must go back to consider other lines of development in the Sixteenth and Seventeenth centuries.

The Old Version has been seen to have many points of contact with the music of this Collection. It has, on the other hand, contributed but little to the words. The Old Hundredth (No. 316) is the sole link with the Psalter proper; besides this there is also a part of a revised form of the Lamentation at No. 103. Kethe and Marckant have strangely survived, while Sternhold and Hopkins have disappeared.

XII. Other Psalters and Hymnals down to the Restoration.

Though the Old Version was predominant, it did not stand alone, and

[1] Damon had done it only as an alternative, and Allison had done it solely because he meant the tunes to be sung as solos and provided a Lute accompaniment. See above, pp. liv, lvi.

[2] Reprints of it continued well into the Nineteenth century, but then only at rare intervals.

[3] But it has Proper Tunes for pss. 86 (= 14) and 116 which come from 1671, and some four-line tunes also. In some cases also the names agree with Ravenscroft and not with the previous book; but in other cases not so.

[4] This is a different tune from that called St. Mary's, in the earlier book. We see here the beginning of the custom of naming tunes after Saints, or, more accurately, after churches. The name St. David's occurs in Ravenscroft's book, but that is a place name. Possibly St. Mary's originally was the same; but however that may be, we meet here not only a St. Mary's, but also a St. Peter's.

[5] This book contains a Welsh version of all the Psalms and a few canticles, but none of the other addenda, with a dozen tunes, nearly all of them familiar C.M. melodies.

[6] A version of the *Gloria in excelsis*.

[7] From J. Austin, *Devotions*, see above.

[8] This is from Dr. Ingelo, *Bentivoglio and Urania*, 1660.

other contemporary books of the same sort have had their influence in the course of events and on this Collection. Archbishop Parker was one of those who caught the early enthusiasm for metrical psalmody; and during his period of forced obscurity in Queen Mary's reign he translated the whole Psalter into various metres together with the Canticles and *Veni Creator*. The version was printed, but apparently only, as we should now say, for private circulation, and probably not until 1567. It has its interest as being the Archbishop's, and some points connected with it show his scholarship and literary taste. The volume was finely printed by Day;[1] it has an ornamental title-page, and Day's comely device at the end: *The Whole Psalter translated in to English Metre, &c.* There is a Latin *Ad Lectorem*, and an English poem addressed "To the Reader." The prefatory matter is considerable, passages biblical and patristic on the subject of the Psalms being cited in both verse and prose, with another long poem, "Of the vertue of the Psalmes." There is an elaborate classification of the various psalms according to their contents, which is followed by a Latin description and classification of the Eight Modes of Music. But there is no hint of authorship until we reach a special metrical preface[2] to ps. 119, where there is revealed or hidden in an acrostic the name *Mattheus Parkerus*.

The book is much more than a metrical version.[3] Each psalm is preceded by a metrical "Argument," apparently meant to be sung, and is followed by a collect. These prayers are for the most part translated or adapted from the series of Latin collects, which in one form or another is found in early Latin MS. Psalters; each one is a prayer which belongs directly to the psalm, like the psalm-collects in the Mozarabic rite, with which, indeed, this series has many points of contact.[4] In some cases, refrains that recur in a psalm are given special treatment, or some use of a refrain is imported. In ps. 73, for example, the first quatrain is used, after each group of three verses, as a refrain: and there is similar treatment in ps. 74. Towards the end there is still more of arrangement. Ps. 107 is divided up between "The Quiere," "The Meane," and "The Rectors." The quire begins with the refrain, or "The rearefreyt of the Psalme," which is in a peculiar metre, 10.11.11.10.

God graunt that we would : prayse euer agayne
The Lord for hys grace : so to sing in our quiere
The wonders he doth : for the children of men,
Whose mercy so nere : to all doth appeare,
To all doth appeare.

To "The Meane" are assigned the first five verses, which are in S.M.; and to "The Rectors" verses 6 and 7, which are in C.M. "The Quiere" then has the refrain, modified slightly, and accompanied by a second verse in the same metre. The Rectors follow with verses 13 and 14, very similar to their previous pair; then the Quire has a new form of its double refrain. So it goes on. The Meane has the different episodes to recount, while Rectors and Quire have their particular forms of varying refrain to use by way of comment.

A similar arrangement is prescribed at ps. 136. The argument runs thus and gives the key to the whole:—

The Rectors. *This Caroll sweete : exhorth us clere,*
God's goodnes great : to prayse in quiere.
The Quiere. *That men wyth laudes : should them inure,*
For thankes breede thankes : and grace procure.
The Meane. *So redy bendth : hys loue so pure,*
Which will in icy : our hartes assure.

Here the Rectors take the lead and sing the verses, while Quiere and Meane divide the refrains. *Benedicite* is less elaborately arranged for alternate verses of Rectors and Quire.

These features alone would give the book a special interest and value; but there is more still, when we come to the end of the volume, and find nine tunes in four parts by Tallis, provided as the musical counterpart of the Psalter. The first eight form a group, each of which is in one of the eight Modes; and "The Nature of the eyght tunes" is prefixed to them, corresponding to the Latin descriptions given earlier in the book, with the note—

"The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers, or to suche as will syng or play them priuately."

Four of these tunes are D.C.M. and

[1] There is printing in red and black in places in order to indicate the rhymes in some of the peculiar metres. Copies of the book are rare, but there are three at the British Museum.

[2] There is a similar metrical set of "Observations" prefixed to the Gradual Psalms.

[3] In some cases there are alternative versions provided.

[4] For a fuller description in some respects see Kennedy, *Parker*, 78–80.

two L.M.D.,[1] while the fifth is D.S.M., and the seventh 6 6 6 6 D. There is also the additional ninth tune, which falls outside the group, and is the only four-line tune, being C.M.

Three tunes in the present Collection come from this source; the celebrated Tallis' Canon (No. 20) is a reduction of the eighth tune from eight lines to four; the tune called Ordinal (No. 86) is the ninth tune; and the first or Dorian tune is that given at No. 117. In all cases the "Meane" or top-part is now treated as the melody, not the tenor part as the original book directs. In the case of the Canon, the "Meane" and the tenor being the same, it is immaterial which part leads; but in the two other cases it is difficult to see how to do otherwise than treat the "Meane" as the melody. The composer must have intended this, one would suppose, though conservatism made him bid the congregation treat the tenor (if it could) as the melody.[2]

This book never had the influence that it deserved. "Canon" became well known through its adoption by Ravenscroft (*v. s.*) in L.M. form set to "A psalme before Morning Prayer"; Ordinal also was popularised by its association later with the C.M. translation of the *Veni Creator* for use at ordinations. But the rest were buried, and have only in recent years been recovered for modern use.[3]

Only one other publication of the period covered by the heyday of the Old Version can be compared with the foregoing in importance. In 1623 George Wither, who had already been trying his hand at the versification of Psalms and Canticles as well as Hymns, issued in a more polished and completed form his *Hymnes and Songs of the Church*, with much encouragement from the King and those in high places. These were accompanied by a set of tunes, melody and bass only, set by the greatest English musician of the day, Orlando Gibbons.[4] The book had a momentary popularity and even seemed likely for the moment to inaugurate a full-blown career of hymnody, for the author obtained a patent from the King ordering that his *Hymnes* should be bound up with the Old Version wherever that was in use. If this had ever been accomplished, the Church would have had a very full provision of hymns of a certain sort. For the collection began with Metrical Paraphrases of Scripture;[5] then the Second Part provided a series of hymns for the Festivals, Seasons and Holy Days of the Prayer Book, and also for Special Occasions, with a long hymn to be sung "during the time of administering the Blessed Sacrament of the Lord's Supper." But the book roused great opposition. The King's patent and the approval of churchmen in high places did not avail to overcome the opposition. The time was not yet; and the hymn-book that was to be, could not be the production of one man.

English hymnody, moreover, had yet to find itself and form its style. Psalmody had hitherto almost monopolised public attention. The paraphrases of Scripture were doing something to form a new type, scriptural in its contents but lyrical in its form. The lyrical poets were bringing forth religious poems, and some of Wither's own productions were a foretaste of what was coming in a more developed style from George Herbert, Crashaw, Herrick, Vaughan, and others. But these were not hymns proper; many of them have earned a high and permanent place in anthologies of sacred poetry, but they do not move on the plane of congregational hymn singing, where the true poetic touch and ring is above the heads of the crowds, and the standpoint, also, as a rule must be less individual. Few, therefore, have had any place in the series of hymn-books, and none has ever won a prominent place. Wither is not represented at all in this Collection, though one of his pieces was in the Old Edition (No. 476 there). Herrick, Crashaw, and Vaughan are equally unrepresented, and from George Herbert's matchless collection, *The Temple*, published after his death in 1633, few pieces have found a place in any hymn-books, and there is but one in this Collection (No. 318).

---

[1] D.C.M. 1, 2, 3, 6, and L.M.D. 4 and 8. The whole set is thus insufficient for the various metres used in the book and does not even agree with the "Gloria patri for diuers Metres" printed after ps. 150.

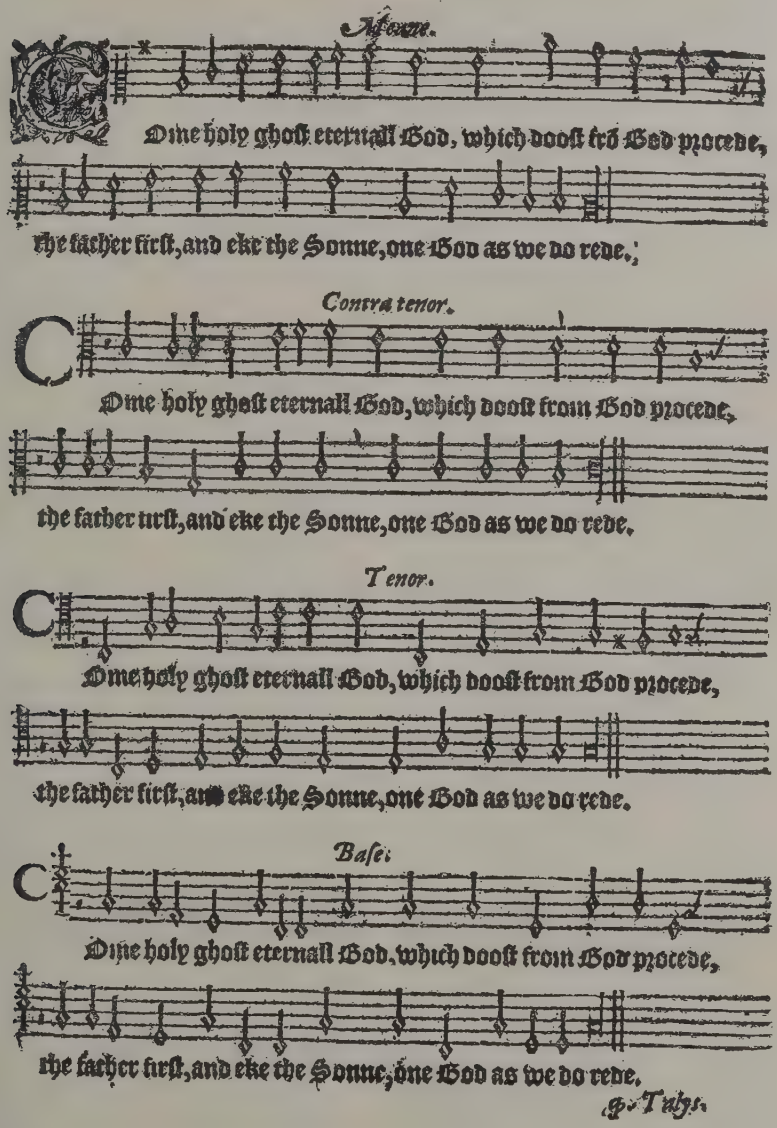
[2] See the facsimile opposite.

[3] Some of them that are not in this Collection may be found in the English Hymnal (Nos. 3, 92, 496). See further in *Mus. Times*, Nov. and Dec., 1903.

[4] The earlier collection, *The Songs of the Old Testament*, 1621, had also been provided each with a tune, making a set of fourteen in all, written, as the preface says, by "some of our best *Musitians*"; but these were all discarded in the new book.

[5] *E.g.* O. T. Canticles, the Songs of Moses, Deborah, Hannah, Songs from the Prophets, the Song of Songs, &c., with the N. T. Canticles, Creeds, &c., *Veni Creator*, and so forth.

The music of Wither's book has had a wider and more lasting influence than the words. Gibbons provided a number of tunes varying in metre; that for the First Song is in eight 10s., and the Second Song is also sung to it. The Song of Deborah (Song 3) is in D.C.M. The Song of Hannah (Song 4) is in six 10s. The Lamentation of David (Song 5) in L.M., and the same tune serves for Songs 6 and 8. Ten songs follow, based on the Song of Songs, and four of these have special tunes. So the collection continues till the number is reached of sixteen tunes in all.[1] Two only of these are in the Second Part; one, which, unlike the rest, has a chorus, is set to the two hymns for Christmas, the other is for St. Matthias Day. One of this set has had a continuous popularity ever since, which is probably due to its incorporation in Playford's *Psalms*



[1] But some of these are only divergent forms of a single tune.

and Hymns (see No. 6). Another has more recently become widely popular (see No. 484). There are also recovered in this Collection four others that had remained in undeserved obscurity; and there seems a special appropriateness in setting two of them to be sung "During the Communion" (see Nos. 266 and 267, and also Nos. 124 and 450).[1]

A somewhat similar collection, though not intended for public use, was George Sandys' *Paraphrase upon the Psalms of David*, which appeared in 1636, and was issued in an enlarged form in 1638 with the title *A Paraphrase upon the Divine Poems*, and with twenty-four tunes by Henry Lawes. The value of these compositions is, however, far less; and neither they nor any excerpts from Lawes, *Choice Psalmes put to Musick for Three Voices*, 1648, have any representation in this Collection, though a few have been current in modern days.[2]

Other translations of the psalms were made in plenty by people great and small, from Henry Dod "the silkman" in 1620 to King James, whose version was first published in 1631. The Version of Henry Ainsworth, printed at Amsterdam in 1612, deserves mention, not for its slender literary merits, but because of its interesting collection of some forty tunes taken from Genevan and English sources. In the Commonwealth time puritan versions multiplied, and we have already seen Playford inserting some translations, other than the Old Version, in his book of 1671. But none of these need detain us; the versions have had no lasting value, and the books were devoid of musical interest. The translations were for the most part made to suit the existing tunes; and by some of the translators all but the most ordinary metres and tunes were left out of account.[3]

It is interesting, on the other hand, to note a fresh but transient incursion of Genevan musical influence. In the middle of the century two editions were issued of a book called *All the French Psalm Tunes with English words*, 1632 and 1650, which had not only versions of the psalms made throughout to fit the Genevan Tunes, but also an Appendix of some paraphrases and a few hymns. This was purely Genevan and paid no deference to the English Psalter; ps. 100, for example, was set to the tune used at Geneva (No. 181), not that used in England (No. 366). The Appendix similarly followed foreign, not English, models, and it does not seem that the book had any lasting influence.

In this connexion it will be well to call attention to a few Genevan tunes included in this Collection which never were adopted into the old English Psalm-books. Three of these belong to the palmy period when Louis Bourgeois had charge of the music at Geneva (see Nos. 66, 109, 123), and one to the later period (No. 177), subsequent to the time when Genevan influence was telling upon the English Psalter.

When it ceased to tell in England, it still continued in Scotland, and from the rival Psalters of 1561 onward, the English and Scottish Psalters diverged. The most evident sign of the divergence lies in the fact that while the English Psalter became the companion of the Prayer Book, the Scottish Psalter remained conjoined to the Genevan *Forme of Prayers*. The Genevan tunes and metres also continued to flourish and set the pattern along the Scottish line of development, while the English book of 1562 harked back to native models. Minor points of divergence there were as well; so that it is not too much to say that in the two countries the completion of the translator's and musician's task, which made the *Whole Booke of Psalmes* of 1562 for England and the *Whole Psalmes of David* of 1564 for Scotland, was carried out on different lines. Thus the two books, starting from the same point and sharing a common nucleus, ended by being in many respects different both as regards translations and tunes. These differences need not concern us here, for the Scottish Book did not, except in one respect, have any influence on the progress of psalmody in England.[4]

[1] Some that are not in this Collection may be seen in *Oxford H. B.* 94, 137, and *Engl. H.* 98, 302, 357, 442, 483.

[2] See the examples in *Eng. Hymnal* and *Oxford H. B.* They were also drawn upon for use with the *Psalms* of L. Milbourne, 1698.

[3] See for example Bishop King's translation, published in 1651 with eight of the ordinary church tunes, *i.e.* the 51st, 81st, 100th and 119th, with Commandments, Lamentation, Windsor and London. The case was much the same with later versions. Patrick's translation, first issued in 1694, appeared with tunes in 1698, but only a very small selection of the usual tunes. Milbourne, in his *Psalms* (also 1698), was better advised, for the seventeen tunes that he printed were designed only to be supplementary to Playford's book, and were drawn mainly from Lawes and Ravenscroft.

[4] For the History of the Scottish book see N. Livingston, *Scottish Metrical Psalter*, 1864; and *Dict. Hymn.* 1022.

It was in respect of four-lines tunes that Scottish influence made itself felt in England in the Seventeenth century. In 1615 an edition of *The CL. Psalmes of David in Prose and Meeter with their whole usual Tunes newly corrected and amended* . . . was published by Andro Hart in Edinburgh, which had a supplement of four-line tunes like that included in the English books of Est, Barley, and Allison. These were twelve in number, including some of those in the English books and some others; among them were the French Tune (called Dundee by Ravenscroft), see No. 83; The Stilt (called York by Ravenscroft), see No. 388; and the Old Martyrs tune, see No. 125. These as well as the rest were incorporated by Ravenscroft in 1621, and then rejected for the most part by Playford in 1677. They won their way, however, owing to Ravenscroft's influence, and became popular in England.

Twenty years later Hart's heirs published another book, *The Psalmes of David in Prose and Meeter with their whole Tunes in foure or mo parts, and some Psalmes in Reports*. . . Edinburgh, 1635. This was an altogether more ambitious book; and for our present purpose we notice that the number of four-line tunes has been increased to thirty-one, and that some of them made their way into England. One of them, there called Newtoun, was adopted by Playford in his earlier book of 1671, disguising its "outlandish" character by the *alias* "London New," which has clung to it ever since (see No. 409). Another, "Caithness," which has only in more recent days found acceptance in England, is included at No. 564, and may be seen in its original form there.

We return now from Scotland to consider some native influences that told upon the Psalter. Mention has already been made of Cosin's versions, through their incorporation in the Psalter. The source of these hymns was his notorious *Collection of Private Devotions in the Practice of the Ancient Church called the Houres of Prayer.* This book, first published in 1627, was an attempt to provide a book of devotions for the laity like the old *Horæ*, Primers, or Books of Hours. In fact, this book claimed on its title-page to be the successor of Queen Elizabeth's book of the sort, published in 1560. It was in many respects not an old book, for Cosin brought in a good deal of fresh material from his stores of devotional and patristic lore. A Mattins with Lauds annexed, was provided as the office for the First Hour of the day, and this had a version of the Prime hymn *Iam lucis orto sidere* (cp. No. 1). The next office, for the Third Hour, had the familiar version of the *Veni, Creator spiritus* (No. 180). For the Sixth and Ninth Hours there were new hymns, and for the Evening Prayer a version in five-line stanzas of *Salvator mundi domine* (cp. No. 67). There was no hymn allotted to Compline. It is interesting also to observe among the "Prayers before the Sacrament," a version of three stanzas of *Lauda Syon*, the Corpus Christi Sequence of St. Thomas Aquinas (cp. No. 273). These show that, for the time at any rate, there was some seeking after translations of the old office-hymns. But they were less and less in accord with the taste of the day as the Seventeenth century drew to its close, and they had to stand aside until native English hymnody could assert itself, and win for itself a lasting and assured position.

The music of Gibbons has brought us near to the great English madrigalian school of the Elizabethan and early Stuart period; an art so elaborate could not, of course, ever have been fully represented in a popular hymn-book; but there are two tunes in this Collection which represent that art in one of its simpler forms. The celebrated tune, Babylon's Streams (No. 355), comes from T. Campion's *First Book of Ayres*, 1613, and is one of a number of "Divine and Morall Songs" which make up the First Book. Here, as in other cases, the alternative is offered of having the tune sung either in parts or by one voice with lute accompaniment.[1] Rather later in date is the tune Ford, which comes from a collection of madrigals, &c., published by Sir William Leighton in 1614, under the title, *The Teares or Lamentacions of a sorrowfull soule, composed with Musicall Ayres and Songs, both for Voyces and diuers instruments.* Here there are seventeen Consort Songs, *i.e.* songs arranged for instruments as well as voices, followed by twelve pieces in four parts, and twenty-four in five parts. Leighton himself did the chief part of the Consort Songs,[2] but through-

[1] Another, No. 5, from the same source is in *Oxford H. B.*, 158.

[2] A specimen of his work, "O loving God and Father dear," is in *Oxford H. B.*, 191.

out he had the co-operation of the best musicians of the day, including Dowland, John Milton, Robert Johnson, E. Hooper, M. Pearson, O. Gibbons, whose names we have already encountered, as well as other great men like Byrd, Bull, Weelkes, Wilbye, &c. The madrigals are all short, and all the parts occupy one opening only of a small folio, being arranged round it somewhat in the way described above (p. lvi). It is a pity that no more tunes drawn from these and similar sources have made their way into our hymnody of to-day.

The latter part of the Seventeenth century has contributed very little music so far as English sources are concerned. Some fresh psalm tunes began to grow up at the Restoration, but most of these did not emerge in print till the New Version was published. An exception is the Bella Tune (No. 60), which chanced to be printed in an instruction book of 1686.

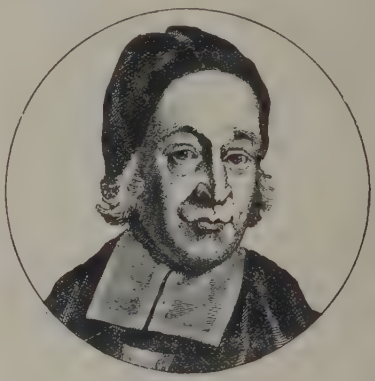
While the folk-music of psalmody has for the moment little to offer, the art-music of the period is almost equally unproductive. The tune of *Te Deum patrem*, by Dr. Rogers, stands almost alone as representing the period (No. 67). But it has a companion in Lord Coleraine's Vicenza (No. 145[2]).

The present Collection owes little on the side of words to the Seventeenth century. The charming poem attributed to a recusant priest, F. B. P.,[1] imprisoned in the Tower in Elizabethan or Jacobean days (No. 375), is still to some extent a mystery, and it is only represented here by a small and much altered cento. The failure of the church hymn-book of Wither, no doubt, discouraged others; yet hymns were sung and in church. Some of Dean Donne's are said to have been sung in St. Paul's Cathedral, among them the wonderful cry of penitence, "Wilt thou forgive that sin, where I begun."[2] The same is probably true of John Mason's *Songs of Praise*, 1683, on one of which is based No. 358 in this Collection, "A living stream, as crystal clear." But for the most part hymnody was lacking in the worship of the Church; and the two books of Playford show the narrow limits within which it was current during the Seventeenth century.

[1] The attempt to read J for F as the first initial has led to the poem being assigned to "John Brereley Priest;" but the letter in the MS. is clearly F, as will be seen by comparing it with the initial of the word *Finis* at the end.

[2] See Walton's life of Donne.

It was not until the last decade of that century, it seems, that the three great hymns of Bishop Ken for Morning, Evening, and Midnight began to be generally known. They were recommended for use in the first edition of the *Manual* which he wrote for Winchester scholars, 1674, but there is no sign of them in print before a little pamphlet of 1692. In their origin, therefore, they were like the hymns in Cosin's or Austin's *Devotions*, being intended for use at a private office of prayer, or in other form privately, rather than for public worship. The author himself sang them, as George Herbert had sung his religious poems, and even Sternhold, too, his psalms in the earlier days, accompanying himself on an instrument; and in all these cases alike the original



BISHOP KEN.

melodies are, unfortunately, not now identifiable.

The next step on the part of the Church was still not towards a development of hymnody, but towards an emendation of its psalmody by the New Version.

XIII. The German Chorale.

Before coming to the New Version it is necessary to hark back a little, and glance at the growth of hymnody in Germany. Though the great outburst of hymns came with the Reformation, the early history of popular German hymnody lies far back in the Middle Ages. In general, Germany cannot compare with England so far as the possession of a vernacular literature between the Tenth and the Sixteenth centuries is concerned; but in this

restricted branch of poetry Germany excelled all other European countries. There was in most of them a popular style of Latin verse, which ranged from satires and drinking songs, on the one side, to carols and religious songs on the other. In France, England, and Germany, as time went on, this had increasingly a vernacular counterpart. But, as was natural, where the vernacular was least like Latin it developed fastest; so Italy had very little in the way of early vernacular religious lyrics,[1] France had rather more; but England markedly more, and Germany most of all. Little was done before the Reformation in England in the direction of translating Latin hymns and sequences into English; but such translations were common in medieval Germany.

When we leave translations and come to independent writings in the vernacular, or to the poems partly in Latin and partly in the vernacular which formed a favourite class of compositions,[2] again Germany is far ahead. The favourite religious topics were two in number, which were closely allied together. Either the Incarnation was viewed from the standpoint of Christmas, and what we now call a Christmas carol was the result; or the Incarnation was viewed more exclusively from the standpoint of Lady Day, and poems in honour of the Blessed Mother of Our Lord were the outcome. Carols were not confined to Christmas; they are properly songs in dance rhythm, if not actually accompanied by dancing; and thus the popular *Cantiones* or Carols were associated, though to a less extent, with other topics; they were written for other church festivals, or in praise of the Blessed Sacrament; they told of the joys of heaven, or of sad and solemn themes like the brevity of life, the solemnity of death or judgment, and so forth.

The Teutonic central part of Europe acquired a large collection of such poems, hymns and songs in the vernacular as well as in Latin; and with them were associated melodies which in many cases grew up with the words.[3] Dancing was less associated with this singing here than among the Latin races; consequently the German melodies were not, as a rule, allied to dance rhythms, but rather to the descriptive and narrative species of folk-song, which relied for its attractiveness more on melodic grace and beauty than on rhythm. Some melodies of this sort are found here. That of *Quem pastores laudavere* is a true carol for Christmas, and is unusually rhythmical (No. 224). More normal in the freedom of its rhythm and in its melodic wealth is *Ave Hierarchia* (No. 397). Another specimen is *Ave virgo virginum* (No. 443); and another of special charm is, "Es ist ein Ros' entsprungen" (No. 472). This is a melody of uneven structure, so that it needed some bold adaptation to make it available for its present purpose; but it is hoped that the result may justify the deed.

This growing stream of Teutonic hymnody in time divided into four channels. First in the Fifteenth century, during the wonderful religious uprising which produced the Hussite movement and the Bohemian Brethren, a portion of the stream flowed into a channel, no longer strictly speaking Teutonic, but sufficiently allied to the general Teutonic stream of hymnody to count as one of its branches. Then in the Sixteenth century, while the old Catholic flow went on in a narrowed and conservative channel, other rivers were formed as the Lutheran and the Reformed broke the banks; both of these (and especially the former in the earliest days) swelled at once into torrents which in a very short time far exceeded in magnitude the original stream from which all derived.

The early history of the Bohemian stream like that of the parent stream is obscure; for it belongs to the period before the printing press, and the MS. collections very naturally disappeared when the printed books were issued to take their place. But it is evident that a large number of hymns in Bohemian were current in the latter half of the Fifteenth century, some of them being translations from the Latin and others original hymns in the vernacular. When the Sixteenth century dawned,[4] the printed books began with a collection of eighty-nine hymns issued in 1501; others soon followed, and in 1531 a parallel series of books in German was

[1] For the *Laudi Spirituali*, see p. xxxvii.

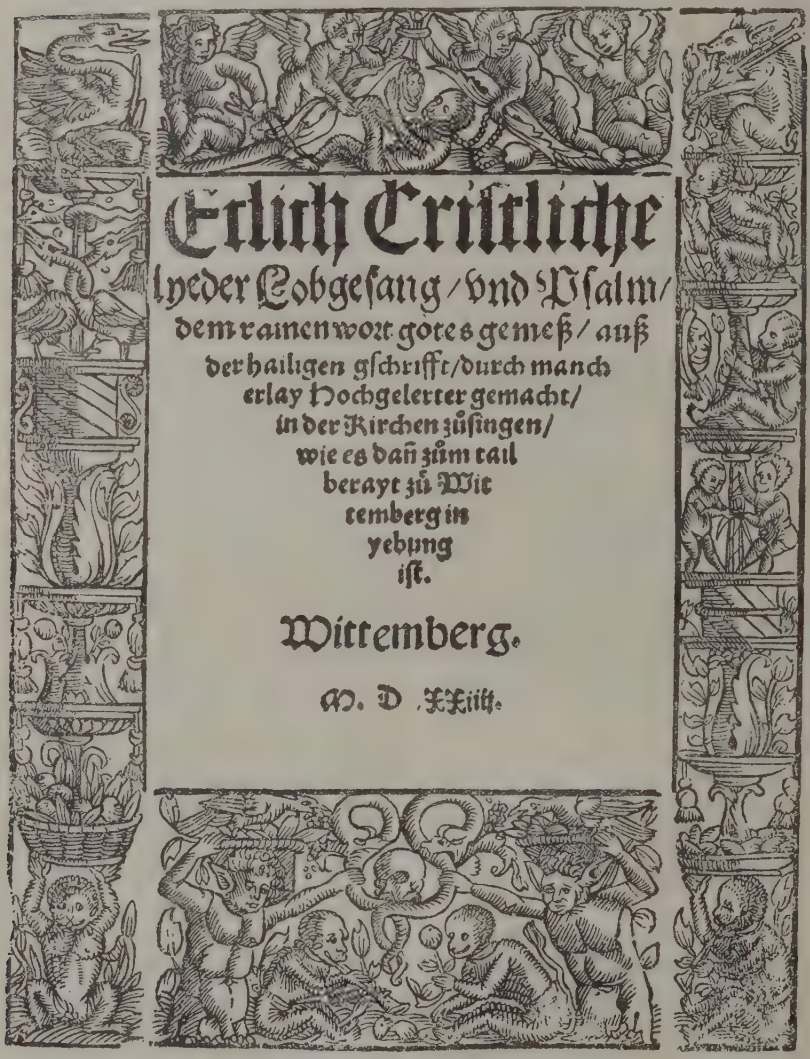
[2] A familiar instance is the Carol *In dulci iubilo*.

[3] See for Latin poems of this class *Anal. Liturg.*, esp. the *Pia Dictamina*: for English Carols, T. Wright, *Songs and Carols*, 1847, and the collection cited above, p. xxxvii; and for German specimens of all sorts, Wackernagel, *Das Deutsche Kirchenlied*, 1864–1877; Kehrein, *Kirchen- und Religiöse Lieder*, 1853, *Katholische Kirchenlieder*, 1859–1865; F. M. Böhme, *Altdeutsches Liederbuch*, 1877.

[4] See an account of this branch in Hauck, *Realencycl.* x. 426. Cp. *Dict. Hymn.* 153, 1614.

begun for the use of the "*Unitas Fratrum*," otherwise called "Bohemian Brothers," or at a later date "Moravians."

This Moravian hymnody, on its German side, could not fail to ally itself with the Lutheran hymnody. Weisse, who became the leader of the German Brethren, was originally influenced by Luther's writings to throw in his lot with the *Unitas Fratrum*. When he was established as head of the German settlements he issued the first German book, *Ein New Gesengbuchlen*, printed in Bohemia in 1531. The whole of the 157 items, comprising translations from both Latin and Bohemian as well as original hymns, was apparently his work; and much of it was speedily adopted into Lutheran books.



Erlich Cristliche
lyeder Lobgesang / vnd Psalm /
dem rainen wort gotes gemeß / auß
der hailigen gschrifft / durch manch
erlay Hochgelerter gemacht /
in der Kirchen zůsingen /
wie es dañ zům tail
berayt zů Wit
temberg in
yebung
ist.

Wittemberg.

M. D. XXiiii.

One hymn of his from this book is in this Collection,

162. Christ the Lord is risen again.

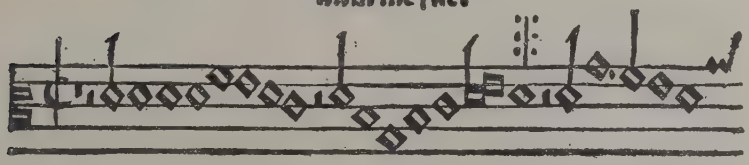
The next important German book of the Brethren, viz., *Ein Gesangbuch der Brüder inn Behemen und Merherrn*, Nürnberg, 1544,[1] supplies the tune given at No. 546, which properly belongs to another of Weisse's hymns. It stands in this Gesangbuch among a set of five hymns of the Incarnation for Advent; two of them are the carols already mentioned as *Ave hierarchia* and *Ave virgo*, while the other two are St. Ambrose's *Veni Redemptor gentium* (No. 55, and tune No. 54), and the popular medieval sequence *Mittit ad Virginem*, often erroneously attributed to Abelard.

The succeeding developments of German books of the Brethren have not directly influenced this Collection; and most of the further influence that has come to English hymnody from them has been through Lutheran intermediaries.[2] But we shall again meet the Moravians in connexion with Wesley, Cennick, and Montgomery.

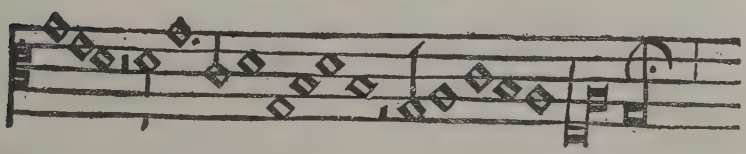
The Lutheran outburst of Spiritual Songs, or "Geistliche Lieder," began

Die drey nachuolgenden Psalm.
singt man in disem thon.

Der Aylfft Psalm. Sal
uum me fac.



Ach gott von hymmel syhe dareyn.



¶ Ach gott vonn himel sihe darein/vnd laß dich das erbarmmen/
Wie wenig seynd der hailigen dein/ verlassen seyn wyr armenn/
Dein wort leßt nit habenwar/ der glaub ist auch verloschen gar/
bey allen menschen kindern.

¶ Sy leeren eyttel falsche list/was aygen wytz erfindet/ Yr hertz
nit eynes synnes ist/in Gottes wort gegründet/ Derwölet dise v̄
ander dz/sy treñen vns on alle maß/vñ gleyssen schon von aussen.

¶ Gott wölt außrottē alle leer/die falschē schein vns leren/Darzū ir zung stoltz offenbar/spricht trutz wer wils vns weeren/Wir haben recht vnnd macht allain/was wir setzen das gylt gmayn/ wer ist der vnns solt maistern.
¶ Darumb spricht got ich muß auf sein/die armen sind verstöret/ Yr seüffzen dringt zū mir herein/ ich hab ir klag erhöret/ Meyn

¶

[1] British Museum, K. 2. h. 10.

[2] See for an example the tune of No. 121.

with Luther himself, who by training and instinct was a musician.[1] He saw at once the value of such a means in forwarding his movement; and having proved his power to touch the German heart by the vernacular in his translation of the New Testament, he next embarked upon hymnody. The earliest hymns belong to 1523, but the year following was the real date of the foundation of the Lutheran Kirchenlied. No less than twenty-one hymns out of his whole total of thirty-seven were written by Luther in that year; and three hymn-books were published which began to disseminate the new form of propaganda throughout music-loving Germany. The first of these books is here represented by two facsimiles, one showing the titlepage and the other the original form of No. 406 (see above).

The *Etlich Cristliche Lyeder* [2] contains eight Lieder, four of them by Luther, viz., the hymn "Nun freut euch lieben Christeng'mein," and versions of psalms 12, 13, and 130. It is difficult to know how far the tunes were new and how far ancient. The one taken from here into this Collection (No. 406) is said to be of earlier origin; but at any rate it owes the greater part of its renown to its position in Lutheran books.

The subsequent issues of 1524 were larger; the *Encheiridion*, printed at Erfurt, contained twenty-five Lieder, of which eighteen were Luther's; in the *Geystliche Gesangk Buchleyn*, issued at Wittenberg, the total rose to thirty-two, and Luther's contributions to twenty-four. To the two latter books we owe the adapted Plainsong melody (here set to No. 127), which figures as the tune for "Nun kommt der Heidenheiland," Luther's version of St. Ambrose's *Veni, Redemptor gentium* (see No. 55).[3] The only hymn of Luther included in this Collection is one of 1529, the celebrated paraphrase of psalm 46, "Ein' feste Burg ist unser Gott" (see No. 416). This appeared with its tune in a lost Gesangbuch of 1529, which was probably also the first book to introduce the tune erroneously known as "Luther's Hymn," and commonly sung to an English hymn beginning "Great God, what do I see and hear" (No. 53). There is little, if any, reason for supposing that Luther wrote the latter tune, while there is every reason for supposing that he wrote the former.

In 1530 Johann Walther, Kapellmeister of the Elector of Saxony and the musician responsible for the issue of the five part-books above mentioned, the *Geistliche Gesangk Buchleyn* of 1524, presented to Luther a set of MS. part-books, one of which still survives. It is luckily the Tenor book, and therefore contains the melodies. It has at the beginning Luther's own note of the present and his signature. This MS. is the earliest authority for the great hymn and tune "Ein' feste Burg." Their form is shown in the facsimile opposite.[4] In the same collection another favourite made its first appearance, Luther's versification of the Lord's Prayer, and the corresponding tune "Vater unser," No. 371. This tune was apparently not the one originally designed for the words; for there is extant a preliminary draft of the words made by Luther, accompanied by some jottings for a corresponding tune, which is not the tune ultimately associated with the words.[5] It is not clear, therefore, whether this tune can certainly be taken as Luther's own composition, though the scrap of paper proves that Luther in working at his hymns did on occasions work at both words and tune together.[6] It seems quite safe to claim the tune of "Ein' feste Burg" as his; it is probable that "Vater unser" may be his too, and be the outcome of second thoughts; but it is possible that, dissatisfied with his own attempts, he utilised an already existing tune.

In his words and in the tunes set to them, Luther made much use of already existing materials. We have already noted his version of *Veni Redemptor gentium*, and his adaptation of the plainsong melody. He followed the same plan in his version of the *Veni Creator*, "Komm, Gott Schöpfer," and other cases of Latin hymns. He also drew upon other Latin sources, *e.g.* the *Te Deum*, the antiphon *Media vita*, well known to English Churchmen from its place in the Burial Service, "In the midst of life, &c." Psalms and paraphrases of Scriptures form another class of his Lieder; and it is very difficult to

[1] Hauck, *Realencycl.* x. 419.

[2] Brit. Mus. 1220. f. 26.

[3] Another tune hailing from this same group of books is that which is the basis of the four-line tune set to No. 133. It is the melody of Luther's version of the *De profundis* (ps. 130) "Aus tiefer Not."

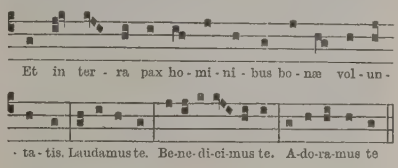
[4] Taken from the facsimile in O. Kade, *Luther Codex*, 1871.

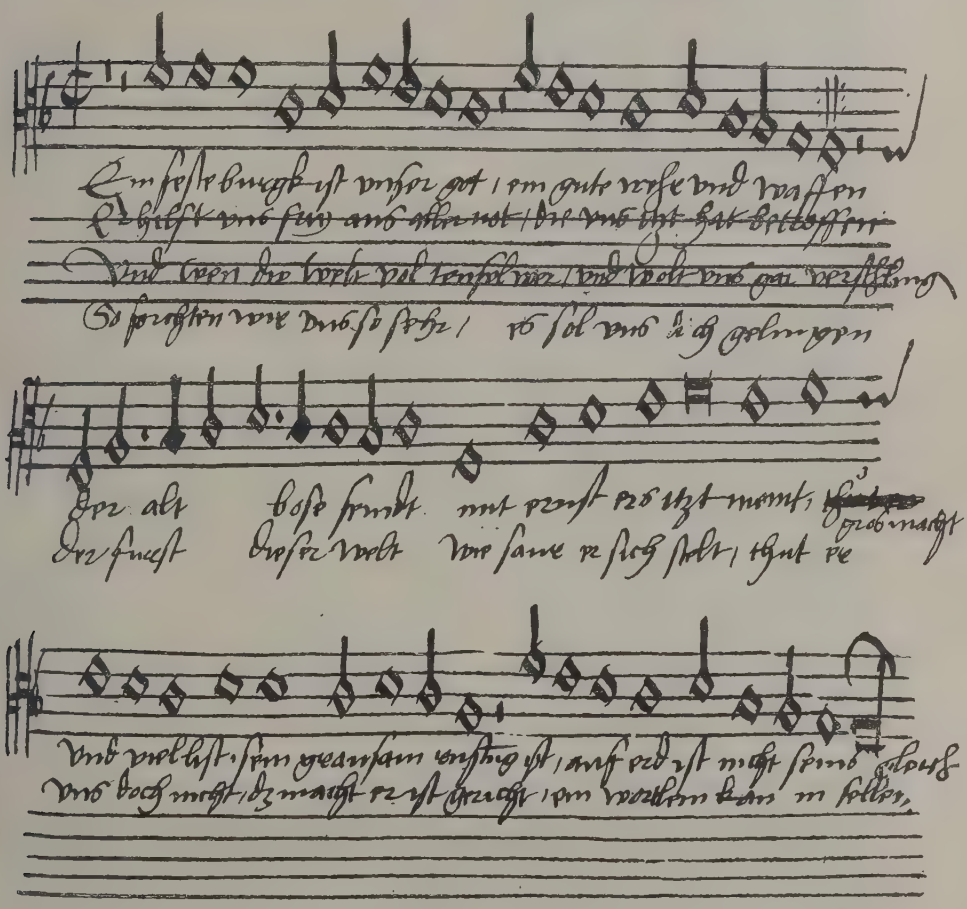
[5] Facsimile in Winterfeld, *Luthers Geistliche Lieder*, 1840.

[6] Böhme, *Altdeutsches Liederbuch*, 630, Bäumker ii. no. 346.

say, in his as in other people's hymns, where translation and paraphrase end, and original work begins.

It is notable that both Bohemians and Lutherans preserved much more of the Latin tradition than England and Geneva, or than the German Reformed. Luther himself was greatly attached to the old Hymns, Sequences, Antiphons, *Cantiones*, &c.; they form the main bulk of the Song Book which Walther presented to him, and the German novelties are relatively few. But as time went on, the proportion altered in Lutheran church music. The vernacular prevailed over the Latin, and the original hymns outnumbered the translations. An interesting example of the process of change may be seen at No. 114. The melody of a medieval *Gloria in excelsis*, which figured for its old purpose in the Lutheran Mass-book of 1524, is transformed in 1539 into a tune for Decius' version of the Latin as a metrical hymn.[1]





The same book of 1539, the Leipzig *Geistliche Lieder aufs new gebessert*, contributes the famous tune "Vom Himmel hoch" to this Collection, No. 57, which soon superseded the melody that was associated with Luther's Christmas hymn at its first appearance. Later still in date is the "Erhalt uns Herr," which came to England with Wisdom's version of the words in the Metrical Psalter of

[1] See Zahn 4457 and vi. 3; also Hymn No. 114.

1561 (see above, p. xlvi, and see No. 95). The hymn was written by Luther during a critical time of the crusade against the Turks in 1541, and he combined in it prayers against Pope and Turk "for the children to sing against the two arch-enemies of Christ and his Holy Church."

Two years later Luther's career as a hymn-writer closed; but the impulse that he had given to vernacular German hymnody had founded a school, or rather had created an enthusiasm and evoked a power of utterance which speedily manifested itself everywhere. These two decades had produced unrivalled hymns and tunes, which, though much followed, were never surpassed. The half century that followed was a time of activity, but of far less valuable results.

The only contributions that it has made to this Collection are two adaptations of popular songs, which may be seen at Nos. 353 and 142, and a third chorale which is closely connected with the Latin hymn, "Christe qui lux es et dies" (No. 105) (see No. 604). The plan of adapting secular songs to sacred use had been in vogue all along. We have met with it in England and at Geneva, so it is no surprise to find it here also. One of the most conspicuous instances is the well-known Passion Chorale (No. 93), which is now inextricably bound up with sacred associations, but originally was a secular song attributed to Heinrich Isaak at the end of the Fifteenth century, and only taken over for its sacred purpose a century later.

In tracing the bearing of the later Lutheran books on this Collection, we find that the books of the end of the Sixteenth century and the whole of the Seventeenth have exercised a steady, if not very powerful, influence, especially on the musical side. The best German hymns of this later epoch were expressive either of a psalm-like spirit of thankfulness or a feeling of personal trust and surrender. The point of view is largely that of the Old Testament; the faith manifested is a general faith in God rather than a faith that loves to ponder over the mysteries of redemption: the individual is always prominent, and there is little conception of a corporate Christian life. Consequently it is mainly for psalms of praise that the English Churchman draws upon German books. Of the five translations in this Collection that derive from the period between Luther's death (1546) and the end of the Seventeenth century, four are hymns of praise that owe little to the New Testament (see Nos. 406, 407, 506, 509). The German type of individualistic piety remains somewhat foreign to the English mind; therefore little has been taken from the tracts of German hymnody where this is the prominent feature. The one exception among the five, however, deserves to be specially noticed.

In Gerhardt (1607–1676) we meet a greater hymn-writer than any that had preceded him in Lutheran circles, Luther himself not excepted. Religion in him went deeper than the level of individualistic piety, and fertilised a naturally mystic mind; so that as a writer of verse or prose he made his appeal not to the limited circle of his own confession, but to the great commonwealth of mystics that extends throughout all the various confessions of Christendom. This Collection contains only two specimens of his work (Nos. 122, 410), and one is a hymn which is largely inspired by an earlier Latin poem; but his influence breathes through many hymns of other writers whom he inspired, and not least in those of John and Charles Wesley.

The musical influence of the Lutheran books of this period is considerable. The chorale tunes have proved more adaptable to English worship than the words, though even these have never yet enjoyed the popularity that might be expected for them.

Of the Lutheran tunes in this Collection which lie between 1586 and the end of the Seventeenth century (up to Freylinghausen's *Gesang Buch* of 1704), being nearly forty in number, one-third are anonymous. Among these are some of the best known, *e.g.* that called in England Winchester New (No. 49). In viewing the list of the writers of the rest there are few names that stand out as being credited with more than one contribution. Some stand out on other grounds. The writer is otherwise distinguished as a musician. Hans Leo Hassler (1564–1612) was one of the leaders among early German musicians, and the tune which comes from him for "O sacred Head" (No. 122) was originally a secular, not to say amorous, song. Its history is therefore an interesting parallel to that of Isaak's Passion Chorale above-mentioned. Michael Praetorius (*c.* 1571–1621) was a great writer on the theory of music as well as a

composer of ability, and this adds interest to his tune at No. 150. A later writer and a prominent precursor of the days of Bach and Handel was J. W. Franck (fl. 1680); his songs are the direct ancestors of Bach's *Arien*, and one of them that has been made to serve as a hymn melody is set to Hymn 487.

Among musicians whose fame rests upon their hymn-books, Johann Crüger (1598–1662), is pre-eminent. His chief production was *Praxis Pietatis Melica*, a book which, as it went on developing through numberless editions, may be said to constitute the mainstream of Lutheran hymnody in the middle of the Seventeenth century. Indeed, the book was current for a far longer period. By 1736 it had been in existence for nearly a century, had reached a total of over 1,300 hymns, and its fifty-seventh edition.

In this and in various tributaries Crüger was able to bring forward a great deal of excellent new material, both words and music. Many of Gerhardt's hymns thus made their first appearance. Crüger's own work was purely musical; he was a tune-writer of the first rank, and gathered others of excellence to collaborate with him. Four, or perhaps five, tunes composed by him are in this Collection. The best known of these is that which is set to Rinckart's "Now thank we all our God" (No. 506, cp. 509); but it is the one in the group whose authorship is possibly doubtful. Almost equally popular among users of this Collection is the tune of "Hail to the Lord's Anointed" (No. 374); but the present form of the tune differs widely from Crüger's original. Another favourite, not Crüger's, but published in his *Praxis Pietatis Melica*, 1678, is the tune known as Salzburg by J. Hintze. In the Old Edition this was sadly mutilated and set to "At the Lamb's high Feast"; it has now been restored to its proper form, and is at No. 588.

This book of Crüger's speedily incorporated good musical material already published; and thus many good tunes owe their life and in some cases their popular form to Crüger's work.

Among prominent tunes of this epoch are the following: No. 348, "Wachet auf," the great chorale which Nicolai wrote to accompany his hymn of watchfulness. The hymn itself is not here; but it is well known from its use in Mendelssohn's *St. Paul*, "Sleepers, wake," and from Bach's Cantata *Wachet auf*. The tune is set to a hymn of James Montgomery, which was clearly written to be sung to it. In Germany another hymn and tune of Nicolai is almost as celebrated as this, viz., his "Wie schön leuchtet der Morgenstern"; but this has never yet won its way in England to any very wide extent.

No. 110 is a tune which has become popular in England though divorced from its proper use. It belongs to the hymn for the dying, "Valet will ich dir geben," which was written by Valerius Herberger, pastor of Fraustadt, for use by his people during a pestilence which claimed over 2000 victims in the town during the year 1613. The precentor of the church, Melchior Teschner, wrote two tunes for the hymn, of which this is the survivor.[1] Until this edition it has not had fair treatment in this Collection; for the form previously current spoilt the composer's work by a quite unjustifiable and insipid perversion of the fifth line of the melody. It is imperative that the proper form of the tune should be recovered, even at the cost of some temporary confusion in the process of returning from the wrong to the right.

One further tune of this group calls for notice, partly because of its popularity; partly also because it too had been severely mangled, and, unfortunately, there seems to be no possibility of redress or recovery. It is Neumark's melody for the hymn, "Wer nur den lieben Gott lässt walten," which he wrote in 1641, when, after long disappointment, he obtained employment as a tutor. This, like Teschner's tune, has gone through many changes; and, in the form which is used by Bach or is still more familiar as set by Mendelssohn in his *St. Paul*, is no doubt an improvement on the original. But when it was associated with "O Love, Who formedst me to wear" (see below, No. 495), in the Original Edition,[2] the descent to the keynote at the end of the first and third lines, essential because it is the pivot on which the pair of lines hinges, was omitted. Thus

[1] Owing to its resemblance to a setting by Byrd of Sellenger's Round it has been assigned in the *Oxford Hymnal* very fancifully to him as the composer.

[2] An earlier adaptation was known as "German Hymn," and attributed to Luther, *e.g.* in the Foundling Book of 1809.

there is an awkward hiatus at that point in the tune as now sung, which many must have felt without knowing the explanation. The melody, disfigured as it is, yet is too good to lose. The tune of the original hymn is not available for the translation, as the metre is altered; so *Fieri non debuit, sed factum valet* is all that can be said.

The only book which can as a collection be set alongside with the *Praxis Pietatis Melica*, is the *Geistreiches Gesang-Buch* of J. A. Freylinghausen, which, published at Hamburg in 1704 and 1714, may be taken as marking the close of this period. This was a fresh codification of German hymnody, and the editor was himself distinguished as a writer both of hymns and tunes. His hymns have never had much currency in England, but two of his tunes are in this Collection, Nos. 38=68 and 149.

The Reformed Churches of German speech have played much less part in the development of hymnody than the Lutheran Churches. It has been already shown how they set, first to Geneva and then to England, the example of restricting themselves almost entirely to metrical psalmody. Such influence as they had in early days came to England by way of Geneva, and Geneva returned to them with interest what it had borrowed from the Strasburg Psalters of 1524–1538; for the chief book of the Reformed Churches was Lobwasser's translation of the Genevan Psalter, reproducing also the Genevan Tunes. This was first published in 1573, and constantly reissued with a constantly increasing appendix of canticles, and hymns mostly from Lutheran sources. Before this there were partial books, and among them some hymn-books; but the days of Reformed hymnody did not really begin till the end of the Seventeenth century. Two of the writers of this school have left their mark upon this Collection, Joachim Neander (1650–1680) and Gerhard Tersteegen (1697–1769). The former was both poet and musician; but much of the best part of his short career was spent at variance with his superiors in scholastic life, and his works were the outcome of these experiences. They were collected in 1680, the year of his death, and published under the curious title A *und* Ω, *Joachimi Neander Glaub- und Liebes-übung* . . . After several editions had been issued these hymns grew so much in favour that they were constantly added as a sort of second appendix to Lobwasser's Psalms. The only hymn of his in this Collection, No. 407, is one that was set by him to an already existing melody; another such melody from Neander's book is given at No. 115; but the familiar tune to "Come, ye faithful, raise the anthem," No. 351, was written by him for his "Unser Herrscher, unser König."

Tersteegen was by origin a member of the Reformed body; but, as the natural mysticism of his bent developed, he separated from them and became the leader of a body of mystics who gathered round him, and the visitor of other little groups in Northern Germany and in Holland. He thus, even more than Gerhardt, made his appeal through his writings to the fellowship of mystics, and lived in touch with the writings of Catholic predecessors such as Tauler, Eckhart, St. Theresa, &c., as well as with the Quietists of his own day. Only two of his many hymns is in this Collection, Nos. 391, 614; but like Gerhardt he exercised a considerable influence over the English hymn-writers of the second half of the Eighteenth century.

It is an easy transition to turn from him to the fourth of our divisions and trace the course of the stream of Catholic German hymnody as it flows on in direct connexion with the pre-Reformation sources. There was no such new development here as in the case of the rest. Hymn-singing was not a feature of the Counter-reformation as it was of the Reformation. The old melodies, carols, and *cantiones* went on, but the issue of collections was small. Indeed, the pre-Reformation melodies themselves were in many cases sooner recorded in Lutheran or Moravian than in Catholic books.

A curious instance of this is afforded by the book called *Piæ Cantiones*, printed by Theodoricus Petri (*i.e.* Didrik, son of Peter, or Petersen) at Greifswald in 1582, from which two tunes in this Collection are taken. Its fuller title is *Piæ Cantiones Ecclesiasticæ et Scholasticæ veterum episcoporum in inclyto Regno Sueciæ passim usurpatæ*, &c., from which it will be seen that the object of the publication was to preserve in the reformed days the medieval songs and carols current in Sweden. With this object in view the old words were strangely handled; the

passages referring to the Blessed Virgin were clumsily transferred to our Lord with the strangest results, and the work of adaptation was in many ways ludicrous. But the tunes were preserved; and the book forms one of the best repertories of melodies of this sort. The melody given at Hymn 58 has already been mentioned, for it is in origin a trope "Divinum mysterium" (p. xxviii); the other taken from this source is No. 159, and comes to this Collection through the medium of a set of carols which Neale and Helmore based upon *Piæ Cantiones*.[1]

In the second half of the Sixteenth century the German Catholics began to recognise the need that their vernacular hymnody should be developed and popularised. Hitherto there had been little available but Vehe, *Ein New Gesangbüchlin Geistlicher Lieder*, 1537 and 1567, which was quite a small collection. Now larger schemes were carried through, especially by Johann Leisentrit, the Dean of Budissin, in a series of three books of 1567, 1573 and 1584, with varying titles. In the last, called *Catholicum Hymnologium Germanicum*, the tune given at No. 92 is the original of No. 433, and also set to "Als Johannes zu Christo sandt."[2] In a later book of the same sort the tune is set to the hymn with which it is associated here.

The later book in question is the *Catholische Geistliche Gesänge*, published by the Guild of St. Cecilia at Andernach in 1608; like the preceding it contained hymns in Latin with German versions and original German hymns as well. The plainsong tunes of the Latin hymns are for the most part discarded in favour of more modern tunes of the chorale type. These seem in many cases specially suitable to serve for our English versions of the same hymn; and five of them are so utilised in this Collection, Nos. 34, 53, 92, 96, 218. A third Catholic hymn-book which has been laid under contribution is *Alte Catholische Geistliche Kirchengesang*, first published at Köln in 1599.

More striking in a sense than any of these is the remarkable publication called *Heilige Seelenlust*, which has contributed both words and music. The author of the book was a doctor and a mystic called Johann Scheffler (1624–1677), a Pole by origin, a Silesian by residence, and called "Johannes Angelus, Silesius," in consequence, brought up as a Lutheran, as his father suffered exile from Poland for his adherence to Lutheranism, but ultimately a convert to Roman Catholicism. He combined mysticism with controversial polemics, but there is little if any trace of the latter in his *Heilige Seelenlust*, first published in 1657,[3] and consisting of hymns addressed by "Psyche, the soul, to her Beloved Jesus." The greater part of these hymns were written in his Lutheran days, though they were not published till four years after he became a Roman Catholic. One of his hymns finds a place in this Collection, viz., "O Love, Who formedst me to wear," No. 495 (already mentioned above in connexion with its tune). The musical part of the book was due to Georg Joseph, who both adapted and wrote tunes for the purpose. One which he probably wrote is the basis of the familiar tune to "At even, when the sun did set," No. 30. One of his adaptations is included at No. 78 = 319. This, like others in the book, is very likely taken from a secular source.

One further tune which derives from this era of German music calls for special mention here. For the Litany, No. 640, use has been made of the form of recitative and chorus employed by Heinrich Schütz in his Biblical Dramas. These were the link between the mystery plays of the Middle Ages on the one side, and on the other side the Christmas Music and Passion Music of Bach and the Oratorios of a host of other writers. In Schütz's dramas the Evangelist records the incidents in a simple recitative chant which has close affinities with the old plainsong recitatives, and is written in that notation, while replies and comments are made in chorus at intervals. The Easter drama, *Die Auferstehung*, from which this particular recitative type is taken, was first produced in 1623. The following extracts will show the composer's own use of the method, and make clear what adaptation

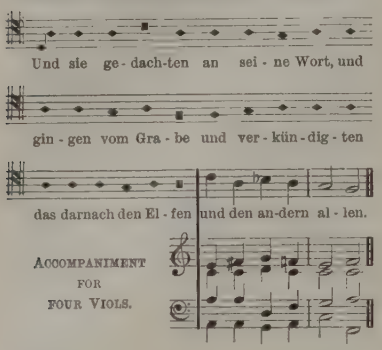
[1] Neale and Helmore, *Carols for Eastertide*, 1854. The Swedish book, which is very rare, passed from Mr. Helmore's possession into the hands of the Plainsong and Medieval Music Society, which has reprinted it with valuable notes, under the editorship of the Rev. G. R. Woodward.

[2] A copy of the 3rd Edition, 1584, is in the British Museum (1221. d. 36), but only of Part I., not Part II., in which this hymn for St. Matthias Day occurs. The earlier editions are at the British Museum—Ed. 1567 is 3433. bbbb. 35; and Ed. 1573 is 1221. b. 56.

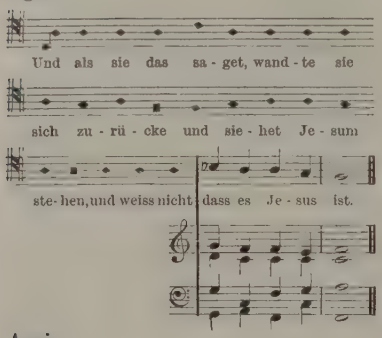
[3] This first edition is in Brit. Mus. (7897. d. 62); a second edition, enlarged by the addition of a fifth book to the previous four, came out in 1668.

has been necessary to arrive at the form given at No. 640:

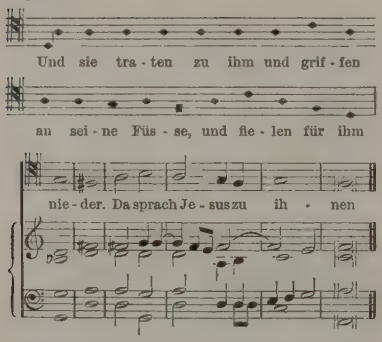
Recitative to sustained chord of D minor.



Again:



Again:



German hymnody of the next period —roughly speaking, the Eighteenth century—has had much less influence on this Collection. After Tersteegen only three hymns of this century figure here; and, though they are each worthily popular, they do not call for any special attention. They are "Jesus lives," No. 156, "Who are these," No. 215, and "We plough the fields," No. 511. Four less conspicuous hymns of the Nineteenth century complete the list of versions from the German.

On the musical side the Eighteenth century has provided rather more, but even including a tune by J. S. Bach, No. 277, and an adaptation from one of his fugues, No. 445, Haydn's tune Austria, No. 327, written as a National Anthem, and an adaptation from a quartet of Pleyel, No. 195, the borrowings do not amount to more than twenty. The tunes of this period were not at all equal to those of the previous century; but among those utilised may be found something representative of each of the four sub-divisions of German hymnody.[1]

XIV. The New Version.

A tide of discontent had long been flowing against the Old Version, and before the end of the Seventeenth century it reached its height. None of the many rival versions, which had now become a dozen and more in number, had ever grown to be a popular favourite, and still the work of Sternhold and his collaborators went on; in spite of various phases of emendation through which it has passed, it could only be felt to be quite unsatisfactory. The work of providing an authoritative successor was entrusted to Nahum Tate, the Poet Laureate, with the help of Dr. Nicholas Brady. This pair of versifiers produced the New Version complete in 1696. King William III. accepted the Dedication of it, and its use was authorised at once by Order of the King in Council. It in no way superseded the Old Version: it was merely a recognised alternative, and the two in fact ran on together side by side till they shared a common fate. It was from the first met with bitter resentment, such is the conservatism of congregations; and it has had to undergo almost as much scathing criticism as the Old Version. The weightiest attack was that of Bishop Beveridge in his *Defence of the Book of Psalms*, 1710; but this did not riot in pure conservatism as did an earlier attack, B. Payne's, *The Old Psalm-Book Review'd*, 1701. When Brady introduced it into his own church of St. Catherine Cree, it was cast out by the Vestry as an innovation

[1] Mention has been made (p. xxviii) of the curious book called *Tochter Sion*. The music of the collection is here represented by the tune at No. 118.

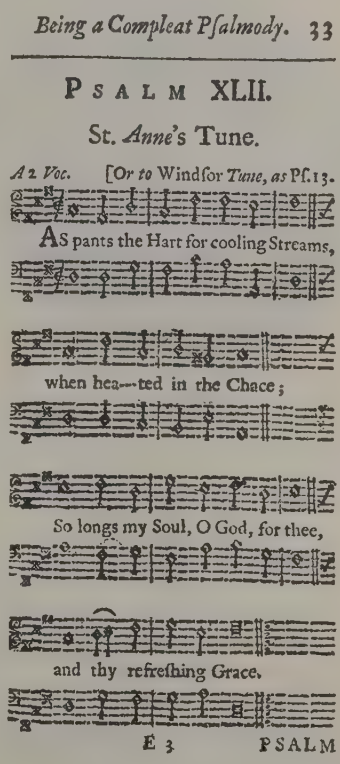
not to be endured. But, however much criticism it may have merited, it at any rate deserved less than its predecessor; and it has correspondingly left a more permanent mark on our hymn-books of to-day.

It had its ardent apologists. Dr. Bray, for example, considered that the prevailing contempt for psalmody was due to the Old Version, and he made the singing of the New Version a prominent feature in his scheme for the Restoration of Family Religion.[1] Thus the authorities were divided, and both Versions continued in use.

The Psalter confined itself to the Psalms; but there was issued separately in 1700 a *Supplement*, which provided something corresponding to the old Addenda and more besides. It was at once the musical counterpart of the Psalter proper, suited alike to Old or New Version, and also a *Supplement* to the words containing various additional versions and hymns. The translators had at first made their translations almost exclusively to suit the ordinary metres; there was, in consequence, an outcry against the loss of the fine tunes in the less ordinary metres, and, no doubt, this told in favour of the Old Version and against the New. The *Supplement*, therefore, at its first appearance,[2] contained, (1) Some of the former additions, viz., the Canticles, Creed, Lord's Prayer, Commandments, and *Veni Creator*. (2) Six additional hymns, one for Christmas, two for Easter Day, and three for the Holy Communion. The first of these is the familiar "While shepherds watch'd their flocks by night" (No. 64). (3) Alternative versions of a number of the psalms suited to the tunes in the old peculiar metres, with an "Advertisement" prefixed explaining the desirability of recovering these tunes from the disuse into which they had fallen. With this addition the New Version was put on a level with the Old Version. (4) A set of "The usual Tunes," which were entirely those of the earlier Psalters, but with some differences in nomenclature.

This *Supplement* was a very popular work; it was issued in two sizes, an *octavo* and a *duodecimo*, and in numberless editions, which differed considerably in arrangement and grew in contents as time went on. The third edition of 1702 had a preface instead of the abovementioned Advertisement, and a much larger selection of "The Usual Tunes." The fifth edition of 1704 had five further Hymn Tunes added. This addition was the precursor of greater enrichment.

The sixth edition, published in 1708, contains "An Introduction to all lovers


Being a Compleat Psalmody. 33

PSALM XLII.

St. *Anne*'s Tune.

A 2 Voc. [*Or to* Windsor *Tune, as* Ps. 13.

As pants the Hart for cooling Streams,

when hea--ted in the Chace;

So longs my Soul, O God, for thee,

and thy refreshing Grace.

E 3 PSALM

of Psalmody," and the music is now in two parts, better arranged, and has more claim than its predecessor to be "a Compleat Psalmody." Many new tunes appear, some additional to, some supplanting, the old. There are also some additions to the words, viz., a revised form of Marckant's "Lamentation of a Sinner," which has influenced the cento given in this Collection (No. 103); the *Benedicite*, which was not previously among the canticles; and finally "A Hymn on the Divine Use of Musick." Among the new tunes

[1] See his *Discourse upon the Baptismal Covenant*, 1697, the Preface to the Appendix, which contains his method of Family Religion, with psalms and tunes. Cp. also Tate's own *Essay for Promoting of Psalmody*, 1710, which throws some of the blame for the current unpopularity of psalmody on the fewness of the tunes employed.

[2] Bodleian Libr., 8° K. 33. Th.

are Hanover (No. 326); the tune set to the above-mentioned hymn, and now called Alfreton[1] (No. 76); the celebrated St. Anne, set to ps. 42 (No. 403); and St. Matthew's Tune, set to ps. 33 (No. 552). This edition is said to have been the work of Dr. Croft, and probably these fine specimens of solid English hymnody, as well as other novelties in the book, are due to him. Later editions followed 1708 closely.[2]

The New Version and its *Supplement* have made several contributions to this

WILLIAM CROFT.

Collection. The metrical versions of the psalms proper are :—

Ps. xxxiv. No. 405. C.M.
Through all the changing scenes.
Ps. xlii. No. 478. C.M.
As pants the hart.
Ps. li. No. 462. S.M.
Have mercy, Lord, on me.
Ps. lxxxiv. No. 388. C.M.
O God of hosts, the mighty Lord.
Ps. cxxxix. No. 453. L.M.
Thou, Lord, by strictest search.

In each case only a small cento from the original version has survived, with, in most cases, a doxology added. There is further the Christmas hymn, which is usually ascribed to Tate.

While these developments were going on, the day of private collections was beginning. In 1688 there appeared *The Psalms and Hymns usually sung in the Churches and Tabernacles of St. Martins in the Fields and St. James', Westminster.* This contained 24 select Psalms, set in 3 parts, and arranged for a rota of six Sundays, with *Te Deum*, both versions of *Veni Creator*, and two Morning Hymns. It was followed in 1697 by a similar collection made for the second of the two parishes. Sixteen tunes in two parts occupy the first xxii. pages of the book; then pp. 1–54 are taken up by extracts from the Psalms (in which naturally the New Version has no place); then at the end are The Lord's Prayer, the Lamentation (part), *Te Deum* (part), *Veni Creator*, L.M. The book closes with "A Table of the Prayers Sermons and Sacraments in the Parish-Church ..." and another table for the Tabernacle. Other editions came out constantly in the course of the next twenty years, showing that it was taken up in other parishes.[3] To this collection we owe the familiar St. James tune (No. 344), called, no doubt, after the church, and probably written by its organist, R. Courteville.

One other of the rare collections of this date must have notice here, for it furnishes us with an illustration, in the shape of its frontispiece. The picture apparently represents St. Paul's; but the book had its origin in Lancashire. *The Psalm-Singer's Necessary Companion*, 2nd ed., 1700, is a collection made by an anonymous author who dates his preface from Standish, March 25, 1699, and says that he made the collection "for the good of the many young Persons in and about these parts of Lancashire, whose Purses are not able to purchase the Books now extant." Long musical directions come first, occupying forty-three pages; then follow the old Proper Tunes set in four parts for 'Altus,' 'Contra,' 'Tenor' and 'Bassus.' Then "The Single Tunes," *i.e.* four-line tunes; some of these are only in three parts and are taken from Playford; one is

[1] This, unlike the rest, is in three parts. See p. 102.

[2] See further in *Mus. Times*, June 1908, where are facsimiles of Croft's three tunes and the title-page from the 8vo. Edition. The above facsimile of St. Anne's is from the smaller edition (reset 1712).

[3] Later editions have *Chappel* in place of *Tabernacle*. In the Parish Church there was a doubled daily Morning and Evening Prayer every day in the year. Week days at 6 (or 7) and 11; at 3 and 6. On Sundays, Prayers with Sermon at 10 and 3; plain prayers at 6 (or 7) and 5. Monthly communion was the rule, but on the four great days—Palm Sunday, Easter Day, Whitsunday and Christmas Day—there was morning prayer and communion first at 7 and then again at 10. During Lent there was a special sermon on Thursday, and at most other times of the year there was catechising on that day. The Chapel had a set of services of its own laid out on similar lines. The Church is that now known as St. James', Piccadilly: the Chapel is probably to be identified with the present church of St. Thomas, Regent Street, which took the place of Archbishop Tennison's Chapel in King Street (built in 1702), which probably took the place of the Tabernacle mentioned in the first edition.

called 'Standish,' and is, perhaps, the collector's own composition. This was the forerunner of many private enterprises, and deserves notice on that account as well as for its picture.

But the hymn-book of chief importance which the Church began to use side by side with its two books of metrical psalms was a further venture of the family of Playford. The work of John Playford, in his two Psalters of 1671 and 1677, was supplemented in 1701 by his son Henry's publication, THE DIVINE COMPANION, *or Davids Harp New Tun'd, being a choice collection of New and Easy Psalms Hymns and Anthems. The Words of the Psalms being collected from the Newest Versions. Compos'd by the best Masters, and fitted for the Use of those, who already understand Mr. John Playford's Psalms in Three Parts...*

This book was made to be bound with the above-mentioned Psalter; various editions of it were issued, and it bid fair to carry on the Church's work of supplementing psalmody with hymnody. Here hymns, taken from Crashaw, Austin and George Herbert, were blended with versions of the psalms by Brady and Tate, by Miles Smith, and other translators. In fact, the book carries on the attempt at a richer hymnody made by John Playford in his earlier Psalter of 1671; and in particular the hymns from Austin form a link between the two books published thirty years apart. The hymns here collected have not survived in modern collections; consequently the chief lasting influence of *The Divine Companion* was through its music. The first edition contained: (i) six psalm tunes by Dr. Blow; (ii) a group of twelve hymns with tunes, by Turner, Jeremiah Clarke, S. Akeroyd, J. Church and W. Croft; (iii) it ended with nine anthems, chiefly from the psalms, and by the above-mentioned writers. One of the group of twelve appears in this Collection, viz., Uffingham, by Jeremiah Clarke (No. 453).

The second edition, published in 1709, was considerably larger. It began with six psalms (mainly Brady and Tate), set by Church; these were followed by a set of four hymns for Christmas, Good Friday, Easter and Whitsunday respectively, set by Clarke. Then came the old group of twelve hymns, now enlarged to seventeen, and supplemented by three new psalm settings by Croft. Then an entirely novel feature appeared, again recalling the book of 1671, viz., "*Six Divine Songs to the* Organ, Lute *or* Viol." These are set for one voice with a bass, and are anonymous. Then Clarke contributes a new batch of tunes before the anthems begin. These in turn are followed by miscellaneous additions, a few hymns, some canons, a couple more anthems, and finally, four out of the six tunes of Blow with which the first edition began.

Some of the new features of 1709 were of permanent value. Three more of Clarke's tunes are taken thence into this Collection, viz., Brockham (No. 3), "I will extol" (No. 90), and St. Magnus (No. 171).[1] Also two more of Dr. Croft, his 148th (No. 234), and Eatington (No. 387).[2]

The era was very barren of hymn-writers. But one successor to Ken can at any rate be pointed out, before the Georgian era began, in the person of Joseph Addison. In 1712 he published in the *Spectator* a set of five hymns. They were all connected either with an essay or a letter in the Saturday issue, and were thus incidentally, and almost apologetically, introduced. But they soon became favourites. Only one is in this Collection,

404. When all Thy mercies, O my God,

which was the second of the series.

The tunes of this era are for the most part worthy successors of the four-line church tunes of the Seventeenth century. They are solid, melodious and dignified; easy to sing and endowed with the power of wearing well. They represent exactly the sober zeal of the time in religion —the era of the founding of S. P. G. and S. P. C. K., the period before the Georgian dulness within the Church, and the extravagances without it. It is strange that such a period should have left so little in the way of hymns, though the tunes, that it has left, go far to make up the deficiency.

The psalmody of the day was more slow and deliberate than hymn-singing is now. We are accustomed to think that slow singing by a seated congregation, with a marked break and perhaps an interlude between the lines, is more characteristic of the performance of a German chorale than of an English hymn. But no such distinction existed in the end of the Seventeenth and a great part of the Eighteenth centuries. It is true that breaks between the lines were no longer marked, as in the old psalters, by rests; but long notes were still written as a rule at the beginning and ending of each line, and the break was observed.[3]

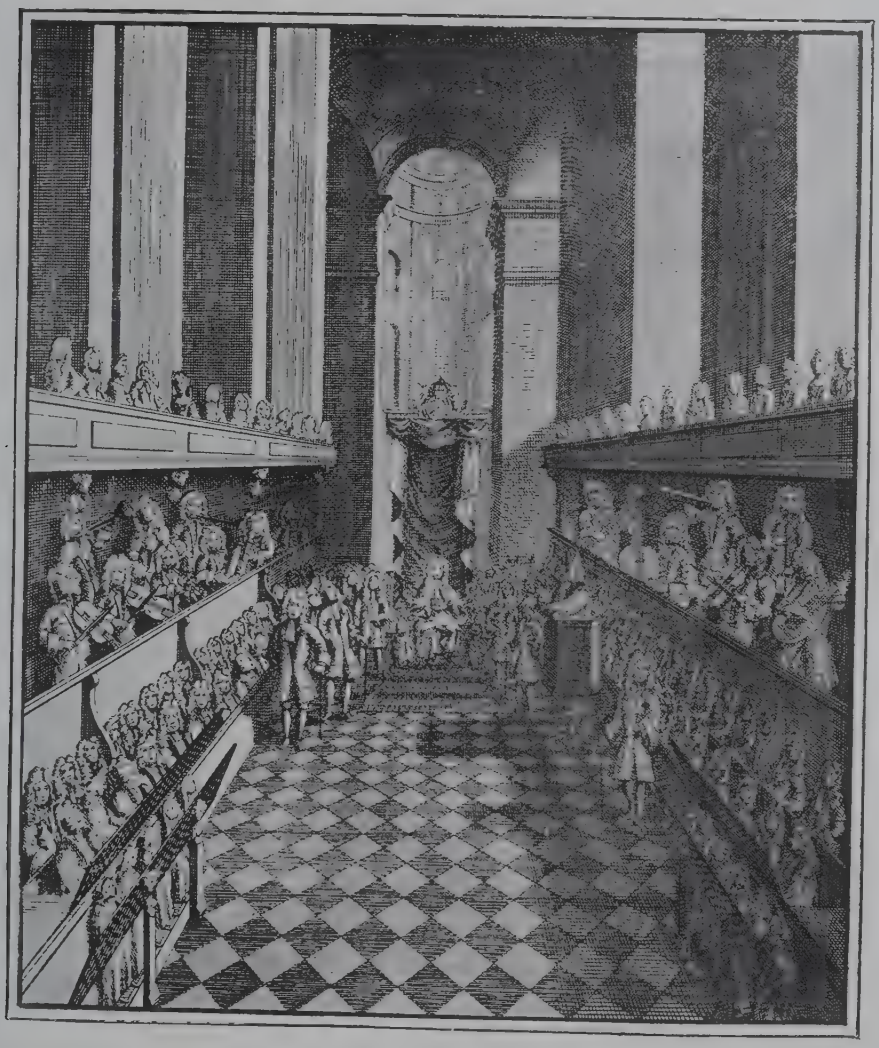
As, at the Restoration, a good deal had been done to recover church music from the disasters that had overtaken it; so another period of advance is connected with the publication of the New Version. The selection of the psalm, the pace at which it was to be sung, the question whether it was desirable or not to have each line read aloud before it was sung, the method of giving out the tune on the organ before it was sung, the interludes between the lines—all these were matters of controversy on which authorities were divided.[4] As regards pace it is pretty certain that the slowest singing of to-day would have seemed fast to them; and our modern habit of treating psalm tunes as if they were to be sung through in strict time would have seemed to them inartistic and unpractical. Nothing shows this plainer than the interludes which were customary. The specimen which follows here is probably more elaborate than usual, for evidently the composer has set himself to deck out the psalm tune with some of the lively movement of the music of his day; but an interlude of some sort remained

[1] One more tune ascribed to him is in this Collection; but its history is obscure (see No. 41).

[2] A second part of *The Divine Companion* was published at W. Pearson's (*c.* 1732); but the tunes were chiefly of the florid type, and none have survived.

[3] Isaac Smith, in the preface to his *Collection* (*c.* 1770), says: "Let a pause be made between each strain, long enough for a person's deliberately counting, one—two. This will add very much to the solemnity and give time for the congregation to breathe."

[4] For example, many declaimed against the reading out line by line as a puritan innovation; but it was recommended by others, including so great an authority as Bishop Gibson, in village churches and elsewhere when few of the congregation could read, and *The Parish Clerk's Guide* gives elaborate directions as to how it should be done.



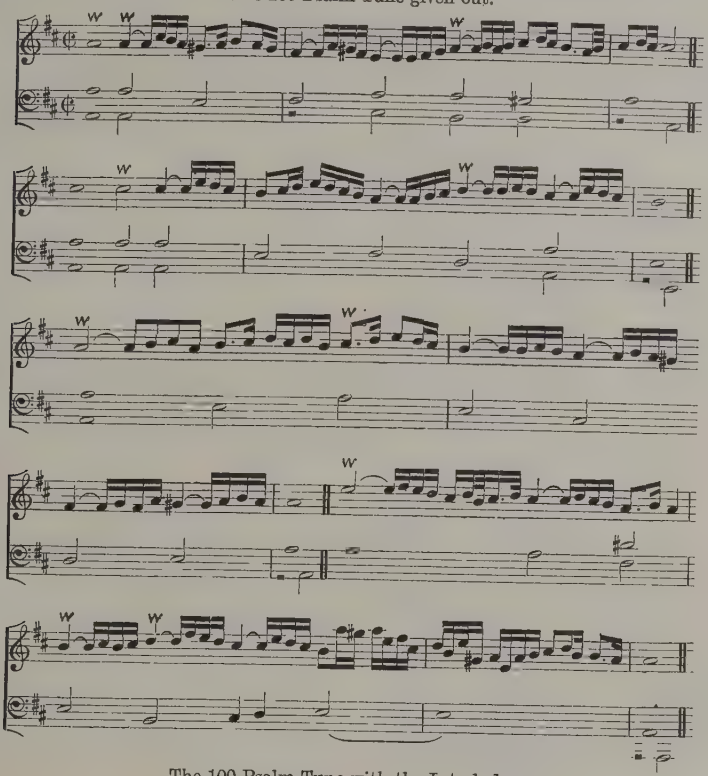
THE CHAPEL ROYAL.

[*To face p.* lxxx.

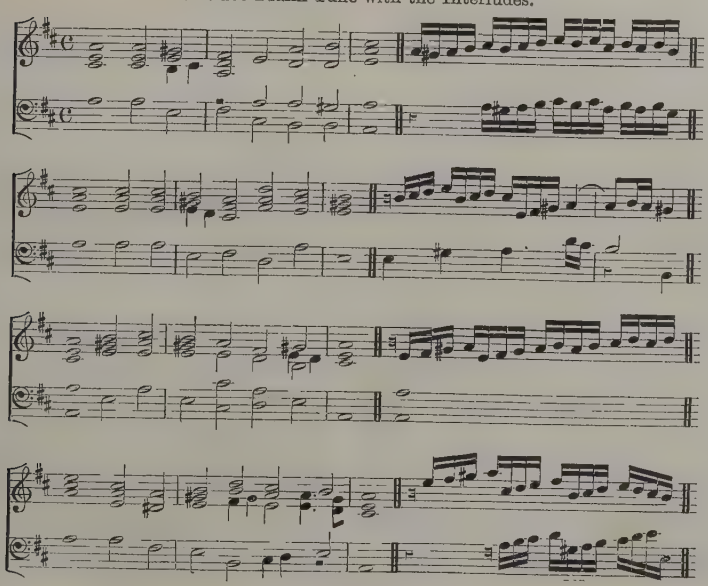
customary, even down to comparatively recent times, as our second specimen will show.

The Old Hundredth from D. Purcell, *The Psalms set full for the Organ or Harpsichord*, c. 1717.

The 100 Psalm Tune given out.



The 100 Psalm Tune with the Interludes.

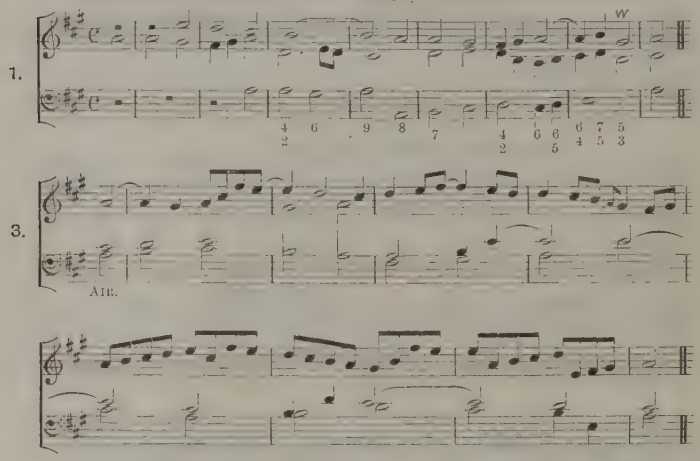


Some critics objected to this style, not because the interludes interrupted the sense, but merely because this elaborate giving out of the melody obscured the tune, and these interludes filled the intervals with "noise, rattle, hurry and confusion."[1] In later days the interludes were simpler, as the next example shows.

handed over to "idle instructors who of late years have gone about the several countries to teach Tunes uncommon and out of the way, which very often are as ridiculous as they are new."

All this testifies to considerable zeal, even if sometimes it was without knowledge. But yet the decay and deadness

The same tune's interludes, from Horsley's *Psalms with Interludes*, 1828.[2]



Among other efforts to improve the psalmody the work done by the Company of Parish Clerks of London, already noted above, continued and was effective. They published a *Parish Clerk's Guide* in 1685, &c., which gave a selected list of psalms for the Feasts and Fasts of the year, with a subjects index and other helps: also a similar book called *The Parish Clerk's Vade Mecum*, 1694, which mainly consisted of a brief Concordance to the Old Version, with helps as in the other book. Both of these were prepared by B[enjamin] P[ayne], Clerk of St. Anne's, Blackfriars.

Before long the matter was taken up by greater people, and Bishop Gibson, on being translated to London, thought well to devote a whole section of his *Directions Given to the Clergy*, 1724, &c., to the subject of Psalmody. He gave fuller directions for a "Course of Singing Psalms,"[3] recommended the instruction of the young of the parish in psalmody, provided they were not

came in here as at other points in the Church's life; and in the next two sections it will be seen how the zeal for hymnody passed out of the main current into side currents of church life for a while.

XV. The Contributions of Congregationalism and Methodism.

In the first half of the Eighteenth century the two strong influences manifested themselves under which English hymnody really found itself. These are connected with the two names, first of Watts and second of Wesley.

The first leads us to consider the position of the Nonconformist bodies as they became organised in the second half of the Seventeenth century. The three great rival organisations of the Commonwealth period, *i.e.* the Presbyterians, the Independents, and the Anabaptists, were at first agreed with the English Church in the view that psalmody should form the staple of congregational music, to the practical exclusion of hymnody. The version of Sternhold and Hopkins, however, was not favoured; other translations were

[1] A. Bedford, *Great Abuse of Musick*, 1711, p. 212.
[2] Four are provided.
[3] See below, p. xcii.

preferred, especially those of F. Rous, the Speaker of the House of Commons, 1638, and of W. Barton, 1644. These two competed with one another for authorization by the Parliament and the Westminster Assembly of Divines. Ultimately Barton's work became the more popular; and this result gave special importance to the collections of hymns with which Barton began to supplement his Psalms. When Rous went out of favour, Presbyterian congregations resorted to the Scottish Psalter for their congregational singing, and English Presbyterianism had no part in this movement for the development of hymnody.

The Baptists adopted Barton's Psalms, but they were much divided on the whole question of congregational singing. Ministers and Churches, which introduced hymnody in the latter part of the Seventeenth century, were peculiar, and to some degree suspected. Benjamin Keach, of Horslydown, was the leader in the movement, and his hymn-books were in use among other congregations than his own; but they won no general acceptance, and stood alone.[1]

So the task of developing hymnody passed on to the Independents. Before the end of the century sufficient materials existed for the making of a hymn-book for this body. Richard Baxter had published his *Poetical Fragments* in 1681 (from which come two hymns now included in this Collection, Nos, 408, 420), with *Additions* issued two years later. From this, from Mason's *Songs of Praise* (above p. lxvi), and from other sources, there was compiled *A Collection of Divine Hymns*, 1694, the first hymn-book of the Congregationalists. By this and other books the way was prepared for the work of Isaac Watts, the first great writer of English hymns who has left a large legacy to modern books. He was the creator of the modern English hymn; which is neither an Office Hymn like Wither's or Ken's or Austin's, nor yet a metrical psalm, nor again a close paraphrase of Scripture, but a new species, evolved from the last named, and acquiring in the process a novel liberty of treatment and a balanced artistic form. Watts arrived at this new standpoint with the rapidity of genius: his theological and philosophical works were the outcome of his maturity, but many of his hymns were written between the ages of twenty and twenty-two (1694–6), before he began his ministerial career in 1698, or was ordained pastor in 1702. None, however, were published till 1706, when his *Horæ Lyricæ* appeared. His *Hymns and Spiritual Songs* followed in 1707, being a collection of 200 hymns in three divisions: (1) Paraphrases, (2) Hymns on Divine Subjects, (3) Hymns for the Lord's Supper. Then came an interval; Watts was evidently at work in spite of his ill-health, for in 1712 a version of ps. 114 was printed in the *Spectator* from an anonymous correspondent who had been fired by the hymns which Addison was printing there: and later it appeared among Watts' *Psalms*. But nothing of this sort was issued by him until his *Songs for Children* came out in 1715, and these were followed by his *Psalms* four years later.

The nine hymns of his in this Collection come partly from his *Hymns* and partly from his *Psalms*. To the early date belong:

120. "When I survey the wondrous Cross," written for the Holy Sacrament,
343. "Come, let us join our cheerful songs,"
385. "There is a land of pure delight,"

besides the less familiar Nos. 199 and 214.

Among the psalms we note:

373. "Jesus shall reign," ps. lxxii.,
403. "O God, our help," ps. xc.,

together with Nos. 41 and 317.

Two of his friends have also contributed to this Collection, viz., Simon Browne, the author of the hymn, on which is based:

361. "Come, gracious Spirit, heavenly Dove,"

and Philip Doddridge, the author of five hymns here, viz.:

51. "Hark the glad sound! the Saviour comes."
61. "High let us swell our tuneful notes."
280. "My God, and is Thy table spread."
419. "O God of Jacob, by Whose hand."
433. "Ye servants of the Lord."

The *Psalms and Hymns* of Watts, combined in one volume, became the standard book of the Congregationalists: his work from the first was felt to be epoch-making: when Browne published his *Hymns and Spiritual Songs* in 1720,

[1] See *Dict. Hymn.* 610, and *Musical Times*, July 1901.

only a year after the issue of Watts' *Psalms*, he wrote in the preface, "These hymns are designed as a supplement to his" hymns.

In the early days it seems that the Nonconformist bodies used the church tunes and the church tune-books. The number of collections of psalm-tunes and hymn-tunes published in the early part of the century was large. They contained for the most part the tunes only, so they were available equally for church congregations, which used the Old Version or the New Version, or the rudimentary hymn-books supplementary to these, and for the different books in use among the Nonconformist bodies. Besides the successive editions of the *Supplement to the New Version*, there were local books like those described above, and new general books like Green's or Chetham's *Psalms*. Simon Browne's *Hymns* were accompanied by *A Sett of Tunes in three Parts (Mostly New), Fitted to the following Hymns, but . . . By several Hands.* Browne himself was the composer of four out of the twenty-five: the greater part of the rest are taken from the *Supplement* and other church books, apart from ten, whose source is not indicated. Watts' collection, when it annexed tunes, as it did later on, in 1729, was content with a more restricted provision, consisting of about a dozen of the standard church tunes.

The Church was slow to borrow in return from the new treasures of nonconformity. Beyond the two Versions of the Psalms there was little that was in use in the churches except anthems, which were in vogue wherever there was any choir. *The Divine Companion* had a restricted circulation only. Still more restricted was the use of hymns by Addison and others, taken from the *Spectator*, and set to music by John Sheeles in the publication called *The Skylark*, *c.* 1720.[1] But one of these hymns by Addison is in this Collection (No. 404), and the tune set in *The Skylark* to another of his hymns is given at No. 12. Another tune which owes its existence to Addison is Harry Carey's tune for "The Lord my pasture shall prepare," No. 25, which figures with some other hymns at the end of the *Introduction to Psalmody*, of John Church, *c.* 1723. For the most part church services admitted nothing but the metrical psalter, and the church books of the time are made up of (a) Chanting Tunes for the reading psalms, *i.e.* chants and settings for the canticles; (b) Psalm tunes for the metrical psalms; and (c) Anthems. Generally at least one or two hymns are added at the end, according to the example of the *Supplement to the New Version;* but in the way of a hymn-book proper nothing definite was done till John Wesley began in 1737.

The composition of new tunes was considerable in the period before the Wesleyan innovations began. Some were in the style of the old solid church tunes; a good example of these is *A Sett of New Psalm Tunes in four parts by John Bishop, Organist of the College at Winton*, first published about 1698, and reissued with some additions, *c.* 1700. Some of the thirty-eight tunes in the later edition came into general use, and among them that set to ps. 100 known as Illsley: see No. 170. Bishop here retained the custom of setting the air in the tenor; but this was now becoming less general.

From another collection of solid tunes, both old and new, comes St. Clement's or Hilderstone (No. 508), one of several original tunes in P. Hart, *Melodies Proper to be sung to any of the Versions of the Psalms*, *c.* 1713. In contrast with the sobriety and traditional style of this publication is a set of four part-books issued in 1711 with the title *A Collection of Psalm Tunes in four parts fitted to the Old or New Version*, where all the tunes are new, and the florid style, which hitherto had been confined to settings for one voice, begins to be extended to the psalm-tune proper. In 1718 *A new book of Psalmody* by J. Chetham made its first appearance, a book which retained its position for a century and a half in various shapes. It contained Chanting Tunes, Anthems and Psalm Tunes, new and old, including several which were apparently already current, but appear here for the first time in permanent form. Some of them were probably Chetham's own, including two that are in this Collection: Wirksworth, No. 429, almost certainly, and possibly the magnificently moving Newbury, No. 525. More celebrated than either is Burford, No. 456, which is said to have been taken by J. Wesley as the

[1] It is not clear that these were published for use in church: perhaps like Roner, *Melopeia Sacra*, *c.* 1721, they were meant for private performance. Some, however, soon came into public use.

tune for a hymn which he wrote in his boyish days and jotted down with it on a scrap of paper, which was found after the celebrated fire at Epworth Rectory in 1709.[1] It appeared (anonymous like all the rest) in the first edition of Chetham, and acquired a great popularity, which was certainly not diminished when in 1790 Dr. Miller included it in his *Psalms* with the note "Said to be Purcell's."[2]

In Chetham's book we meet again the advanced guard of the incursion of florid tunes. For the present, however, they are given with some reservation, and treated as a separate class in a separate section of the books. The basis of the church tune-books, however, is always Ravenscroft, with some additions from Playford, from *The Divine Companion, The Supplement*, and so forth. From this point onward such books come out in a continuous flow (as well as smaller collections of new tunes), sometimes three or four a year; and the better collections run through many editions. They vary as to the amount of hymns which they include; some have none beyond the narrow limits of the Old or New Version: on the other hand *The Psalm Singer's Guide*, in its fourth edition, 1720, has eighteen hymns drawn from *The Supplement*, the *Divine Companion*, and elsewhere. Such provision is unusually large. J. Church, of Westminster Abbey, in his *Introduction to Psalmody*, *c.* 1723, has no more than half-a-dozen of one sort or another; the brothers Barber, in their *Book of Psalmody*, 1723, give six; Israel Holdroyd, in his *Spiritual Man's Companion*, 3rd ed. 1723, has four; M. Wilkins, of Great Milton, near Tame, in his *Book of Psalmody*, *c.* 1730, has five. These appendixes have as a rule little in common with one another except the universal "While shepherds watched." Unusually extensive is another book of the same time, John Hill of Lydd's *New Book of Psalmody*, which has a considerable collection, including a hymn for a funeral, for a victory, as well as the more usual occasions such as the great festivals or the Holy Communion; and among them it is interesting to see George Herbert's "Antiphon," "Let all the world in every corner sing."

Meanwhile the Nonconformists in general were becoming more zealous about hymnody. Under the influence of men like Keach, already named, and Joseph Stennett (1663–1713), of Pinner's Hall, the prejudices were disappearing; and the advent of Watts made this process all the more rapid. Hitherto some had objected to any singing; others specially to the psalms as being in many ways unsuited for Christian worship; others countenanced the psalms but scrupled about metre and "artificial tunes"; others objected to any one being heard but the minister, or doubted if women should break their silence in the church, or else condemned "promiscuous singing" in which the good and the bad alike took part. These scruples sound strange in our days; but they were serious then, and serious efforts were needed to overcome them. The centre of the London movement in favour of hymnody was the Presbyterian Meeting in Eastcheap, afterwards housed at the King's Weigh House. Here a Lecture was kept up on Fridays which had the furtherance of singing as one of its objects: a course of six Lectures on the subject preached there in 1707 was printed in the year following, and this publication may be taken to mark the turn of the tide.[3]

As an outcome of the same movement the Nonconformists began to provide tune-books of their own, which differed from the church books, among other ways, in having no chanting tunes. One of the earliest of these was *A Collection of Tunes suited to the various Metres in Mr. Watts's Imitation of the Psalms of David or Dr. Patrick's Version, fit to be bound up with either . . . London by W. Pearson for John Clark* 1719 [*Price One Shilling.*] It coincided with the appearance of Watts' *Psalms;* for, in view of that publication, application was made to W. L[aurence], the teacher of Psalmody at the Presbyterian Meeting House in Eastcheap, "to present the World with a Collection of Psalm Tunes," as he says in his introduction. He already had before him a MS. collection ready made in the "Standard Book of Psalm Tunes" belonging to his patrons "The Gentlemen of the Society that support and encourage the Friday Lecture in Eastcheap, who have also promoted the delightful exercise of

[1] Lightwood, 93.

[2] The other tunes in this Collection which are sometimes attributed to Purcell have equally little evidence of such an authorship. See the notes at Nos. 294 and 317.

[3] See *Practical Discourses of Singing in the Worship of God. Preached at the Friday Lecture in Eastcheap. By several Ministers.* 1708.

Psalmody." This MS. collection was originally designed for use in conjunction with Patrick's Version of the Psalms, but it was hereupon published and made applicable also to Watts' new book. It comprises a certain number of new tunes not previously in print, together with many of the old psalm tunes, church tunes from Ravenscroft, &c. Laurence went on preparing a further collection to include the greater part of Ravenscroft, but he died before its accomplishment; and it was left to his successor at the King's Weigh House Chapel in Eastcheap, Nathaniel Gawthorn, to issue the new book under the title *Harmonia Perfecta*, 1730, with a further dedication to the Gentlemen of the Friday Lecture.

This was a much larger book, including the greater part of the earlier collection, but not the whole. It was profoundly influenced by the recent reprint (1728) of Ravenscroft, and showed some acquaintance also with Parsons' *Psalmes* of 1563. Other books such as Chetham's *Psalms* and Bishop's *Sett of Tunes* were also drawn upon. The settings are careful: and whereas the previous book had only two parts, Tenor and Bass, this is in four-part score with the three upper parts written in the Treble clef, the melody being in the Tenor part. Among the novelties are a number of tunes in which the florid element is beginning to assert itself. The one contribution, however, which this Collection owes to *Harmonia Perfecta* is of a very different sort: for the tune Eltham, No. 322, is one of the most massive possible. Gawthorne's book had a considerable influence that was well deserved. It was fundamentally based on the old church psalters, yet it made special provision for several of Watts' hymns and psalms, far better in fact than was made in Watts' own book. Later on, *e.g.* in *A Collection of Tunes in three parts That are now us'd in the dissenting Congregations in London, fit to bind up with Dr. Watts's Psalms*... London . . . Thos. Knibb [1745], the destination of the book was more definitely expressed:[1] and tune books for Nonconformist use were well established on their own independent path, though joint books available for them and for church use alike continued to be published.

[1] Later editions of this, in a gradually enlarging form, came out under the chief title *The Psalm Singer's Help*.

It is time to pass on to the era created by the Wesleys. John and Charles Wesley were brought up in the tradition of church psalmody, *i.e.* a tradition in which good music was misallied with versions of the psalms in which doggerel predominated. The elder brother's own first attempts have been already noted above: such ventures were natural in a boy who grew up in a home where there was a strong taste both for music and poetry. When he left Oxford in 1735 at the age of thirty-two to be a missionary in Georgia, he had possibly already written further hymns, or possibly he was incited to do so by the hymn-singing of the Moravians with whom he travelled on the way out. In 1737 he issued at Charlestown his *Collection of Psalms and Hymns*,[2] for use in the Mission Field. It was based on previous church hymn-books: like the *Divine Companion* it had hymns from Austin-Hickes' *Devotions*, some of Addison, and a good deal of George Herbert adapted; but it also included a number of items from Watts, with hymns translations and adaptations by the editor himself and other members of his family.[3] In the same year he returned to England. In the year following, *i.e.* 1738, *A collection of Psalms and Hymns* was printed in London,[4] which seems to bear the marks of his hand, and to be a natural comrade for the Charlestown book, though there is no direct evidence of its being Wesley's.

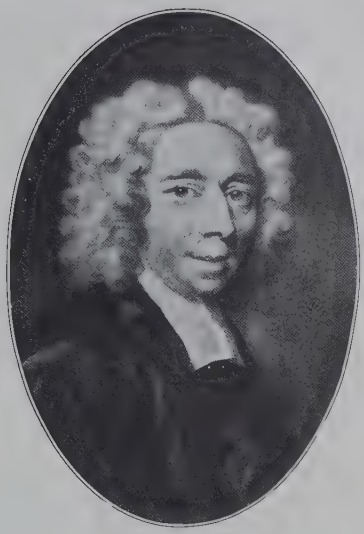
In the same year he threw himself in with the Moravians, and found his call and a new conversion. Thereupon his evangelistic work began; and with it there appeared in 1739 the *Hymns and Sacred Poems* of the two brothers, John and Charles, which is the basis of the subsequent development of Methodist hymnody. Charles, the younger brother, had come home first of the two from Georgia, and had preceded John in his dealings with the Moravians. He followed him at once into the evangelistic work, clung closer than he to the English Church, and poured out an unrivalled stream of hymns throughout his long life of over eighty years.

[2] A reprint, partly in facsimile, was issued by G. Osborn in 1882. Green, *Wesley Bibliography*, No. 6.

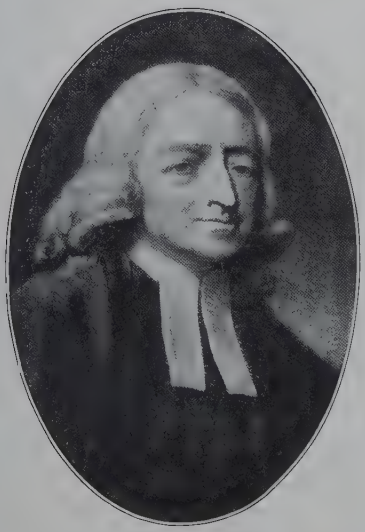
[3] Hymns 314, 317 of this Collection appear there.

[4] There is a full description of this in Osborn, *Outlines of Wesleyan Bibliography*, p. 3; and a copy in the Lambeth Palace Library.

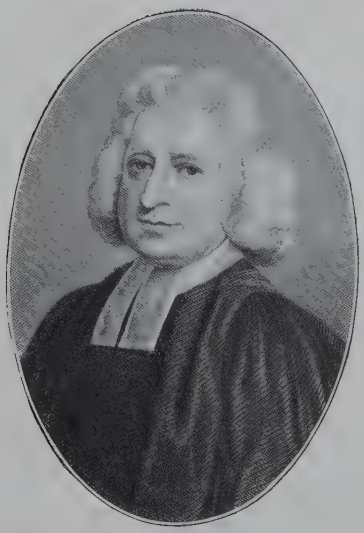
P. DODDRIDGE



I. WATTS.



J. WESLEY.



C. WESLEY.

[*To face p.* lxxxvi.

The two brothers were alike in their grasp of the fact that hymnody would prove a most valuable power in forwarding the movement. John's interest in it was no less than his brother's; but while Charles produced over 6,500 hymns, John was less productive, and his best work was done by translations and adaptations from the German. Of the five hymns from his hand in this Collection only one is an original composition—

No. 278 "Author of life divine":

the other four are inspired by German hymns, two of Tersteegen, Nos. 391 and 614, one of Gerhardt, No. 410, and one of Scheffler, No. 494.[1]

Attention had already been drawn to the great stores of German hymnody by two publications of the early part of the century; and though Wesley's own knowledge was drawn from the original sources, and especially from Freylinghausen's *Gesang Buch*, rather than from the English publications, they may be noted at this point.

The earlier of the two is the curious little anonymous publication called *Lyra Davidica*, 1708, which in some ways marks the beginning of the florid style, for the preface definitely expresses the hope that tunes in a freer style than the Psalm Tunes might be acceptable. Consequently third in the collection comes the familiar Easter Hymn—

No. 152, "Jesus Christ is risen today,"

with its florid tune and Hallelujahs. The grace notes that afterwards became general were not written in this earliest form of the tune; they were probably required by the conventions of the style, but, even so, some further elaboration was needed to bring it to its current form. The words also have gone through a long process of change to bring them to their present form. The rest of the collection was mainly made up of other translations from the Latin, and similar translations "from the High German," including some which have since become favourites in England, though not through this book, such as "Wachet Auf," above, p. lxxiii, "Ein' feste Burg," No. lxx, the carol, "In dulci iubilo," Nicolai's "Wie schön leuchtet" (p. lxxiii), and others. With these there was also a considerable number of new compositions, though the collection was small and amounted only to a couple of dozen items.

Attention was still more widely called to the German hymns by the publications of J. C. Jacobi, Keeper of the German Chapel in St. James' Palace, beginning with his *Collection of Divine Hymns*, 1720, and going on with the various editions of his *Psalmodia Germanica*, 1722–1765. But neither these nor the *Lyra Davidica* led to any widespread adoption of German hymns and tunes. So it was left to John Wesley to introduce both.

His brother Charles is naturally much more amply represented in this Collection. His twenty-five hymns occur in almost every section of the book. Two are morning hymns, Nos. 4 and 6; four are for seasons of the year—Advent, Nos. 52 (with Cennick) and 354, Christmas, No. 62, and Ascension, No. 172. Three are in origin designed for Communion, Nos. 276, 282, and 616, one for Baptism, No. 292, and one for a Funeral, No. 387. Among the general hymns are some of the best-known throughout the English-speaking world, such as No. 488, "Jesu, Lover of my soul," No. 498, "Love Divine, all loves excelling," No. 501, "Oh for a thousand tongues," They range in date from his earliest publication in 1739 (the Christmas and Ascension hymns) down to his two volumes of *Short Hymns* published in 1762; but the last twenty-three years of his productivity, which were less prolific, are not represented.

No such contribution to this Collection is made by any one writer until we come to the authors contemporary with the Collection itself, Sir Henry Baker and Dr. Neale; and it cannot be supposed that in their case such a thorough process of sifting has gone on, as has been carried out in the case of Wesley; or that all of those by the later writers which are included now in this Collection will ultimately survive when such sifting shall have had time to take place. Charles Wesley, therefore, stands out supreme.

Another Wesley, Samuel, the eldest brother, has contributed to this Collection, No. 314, and three others of the early Wesleyan band have also left their mark upon it. Thomas Olivers, who remained attached to the Wesleys, comes up in connexion with the tune Helmsley, No. 52, and the hymn No 628, "The God of Abraham praise." Perronet, who left them to follow his own devices,

[1] The distinguishing between the hymns of John and Charles in their joint collections is, however, a matter of uncertainty.

is the author of No. 350, "All hail the power of Jesus' Name." Cennick, after being jointly responsible with Charles Wesley for No. 52, "Lo! He comes," in its present form, left them to join Whitefield for five years, during which he wrote No. 411, "Children of the heavenly King." He subsequently joined the Moravians.

The new hymnody acquired so quickly a strong position among the Methodists that soon a call came for a tune-book. In 1739 Wesley acquired the site of a disused Government iron foundry near Upper Moorfields in the City, and there he established the first London Meeting House for his followers. Three years later, in 1742, there was printed by Pearson, for use there, *A Collection of Tunes Set to music as they are commonly sung at the Foundery.*[1] This was a very eclectic selection of over forty tunes, and was no doubt designedly supplemental to the usual psalms and psalm tunes in use in the churches. It, therefore, had few of the old psalm tunes, viz., those only for which the Wesleys had written new hymns, and not very many from the official *Supplement to the New Version.* Some came from *The Divine Companion,* some from other church books, but the most noticeable feature is the introduction of German tunes. Some are given place-names like Leipsick, Jena, Herrnhutt, &c.—a custom which has been greatly followed since; others had descriptive titles like "First German Tune," or, again, "Swift German Tune," which describes the familiar tune, Winchester New, No. 49 in this Collection. With these there were a dozen or so of novelties which may be classed as real Methodist tunes.

In 1746 a new Methodist tune-book appeared, which was an absolute contrast to the Foundery Book. Instead of an insignificant volume, ill-printed and ill-edited,[2] we have a finely engraved quarto; instead of a collection of tunes mainly old we have twenty-four tunes, all by J. F. Lampe, the German bassoon player and composer of comic operas, &c., whom Wesley converted and made useful to the cause in this way. The general character of the book is otherwise expressed in its title, *Hymns on the Great Festivals and Other Occasions,* London, printed for M. Cooper . . . 1746.[3] Seventeen of the twenty-four hymns, all by Charles Wesley, are for the church year from Christmas to Trinity (including Nos. 172 and 346 in this Collection); the remaining seven are for other occasions. No. 18 is called "The Invitation," and to it we owe the one tune of Lampe, which finds a place in this Collection (see No. 168). Hymn 19, headed, "Desiring to love," is the hymn given at No. 497, "O Love Divine, how sweet Thou art."

Neither of these publications was at all adequate: consequently Thomas Butts, a friend of the Wesleys, issued a new collection about 1753. This was a handsome engraved volume called *Harmonia Sacra or A choice Collection of Psalm and Hymn Tunes,* which contained words as well as tunes set in two or three parts with the melody in the Tenor. The hymns, over 170 in number, included other compositions than those of the Wesleys, old church hymns like those of Addison, and the newer nonconformist contributions like those of Watts.

The music was also chosen from a wide area; "the principal churches and chapels in London, and particularly the Foundling, Lock, and Magdalen Hospitals," are mentioned on the title-page. Some of the tunes in the two previous Wesleyan tune-books mentioned reappear: and there are some new tunes; but the most distinctive feature is the prevalence of adaptations from Handel's or Arnes' Oratorios, from popular songs, &c. Some songs also from the Oratorios are included,—no doubt, for private use.

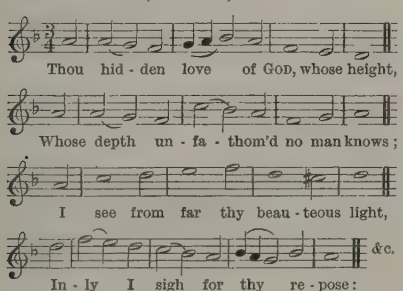
This publication, though due to a friend of the Wesleys, did not altogether fit in with their ideals: consequently at last in 1761 John Wesley issued a book of his own, saying, "I want the People called Methodists to sing true the Tunes which are in *common Use* among them. At the same Time I want them to have in One Volume the *best Hymns* which we have printed: and that in a *small* and *portable* Volume and one of an *easy* Price." The result was the little book called *Select Hymns with Tunes Annext,* or, from the separate engraved title-page of the musical part, *Sacred Melody: or a Choice Collection of Psalm and Hymn*

[1] A facsimile was issued of this together with the Charlestown hymn-book of 1737 in 1882 by Dr. G. Osborn. See above, p. lxxxvi, note 2. Green, *Wesley Bibliog.*, No. 38.

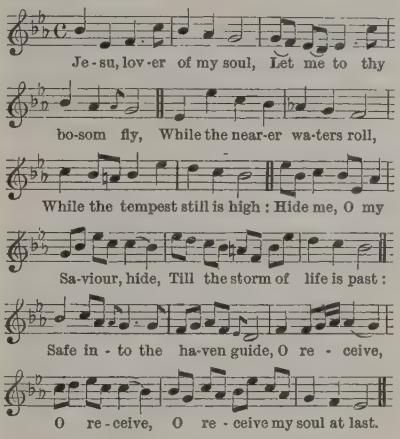
[2] The adaptations are most clumsy: some of the tunes are pitched so that no one could possibly sing them, and so mangled in rhythm as to be almost impossible. It is a wonder that such a book could ever have been issued.

[3] Green, *Wesley Bibliog.*, No. 94.

Tunes. This was corrected and enlarged in its second edition, 1765, and reprinted in a third edition, 1770. It contained a selection of 133 hymns, from the earlier books of the Wesleys, and 102 tunes, or, in the second edition, 149 hymns and 114 tunes.[1] Twenty years later, as it seems in 1781, this was supplemented by a corresponding book called *Sacred Harmony or a choice Collection of Psalm and Hymn Tunes In two or three parts For the Voice, Harpsichord, and Organ.* This was published anonymously and in several varying forms; but there can be no doubt of its provenance, as it follows closely the lines of the book of 1761.[2] In these volumes it is possible to trace the development of Methodist hymn-singing as the Wesleys wished it to be. About one-third of the tunes and compositions in Butts, *Harmonia Sacra*, find no place here: on the whole it is the more solid and congregational melodies that are included. Wesley, as a musician and a revivalist, seems to have used his influence to exclude the worst of the bad specimens of hymnody which were everywhere in growing favour. But even so some of the things that remain are surprising. We find "Christ the Lord is risen to-day" set to Handel's "See the conquering hero comes": some of Lampe's florid and operatic airs are still in favour. Such of the old solid psalm tunes as survive are mangled, as the following specimen of "Vater unser," or Old 112th (No. 371), will show:—



The appropriateness of the tune to the words may in this instance easily be defended; but it is not always so. The tune Hotham is much less trivial than many of its sort, and has a considerable grace and charm; but it would seem very unworthy now to be sung to "Jesu, Lover of my soul," though for a century or so it was deservedly the favourite tune:—



These later Methodist books have contributed to this Collection some of the few tunes of the florid type that now survive in general use. Here we find Helmsley, No. 52, though not in its present form (see p. 65), and of course the familiar Easter Hymn or Salisbury from *Lyra Davidica*. Here also we meet for the first time the adaptation of an old Hebrew melody for "The God of Abraham praise," No. 628, called Leoni, by Wesley's friend and helper, Thomas Olivers.

Almost from the first this set of Methodist hymn-books began to be affected by a new movement for hymnody in church circles: to that, therefore, we must now pass on, noting only in passing that three of Wesley's hymns had the honour of being set by Handel, and two of the tunes are included in this Collection: see No. 346, set to Wesley's words, and No. 427, here transferred to another hymn, since the one for which the tune was designed is not included in the book.[3]

XVI. The Hospitals, Asylums, and Charity Children.

The new development in hymnody came from various charitable institutions in London. The Foundling Hospital was instituted by Captain Coram in 1738, and began three years after; the Lock Hospital was founded in 1746; later in the century there arose the

[1] Green, *Wesley Bibliog.*, Nos. 205, 206. There is a copy of the Second Edition in the Bodleian Library: 147, g. 282.

[2] Green, *op. cit.* 358.

[3] There is also an adaptation from Handel at No. 385.

Magdalen Hospital, The Asylum or House of Refuge for Female Orphans (1758), and others. At centres such as these the singing of the inmates became a marked feature; and, as it developed, new compositions—Hymns, Anthems, and Odes—were written for the institutions, and special hymn-books were published for them. Among the earliest and most celebrated of these was the *Collection of Psalms and Hymns* published by M. Madan, the founder and chaplain of the Lock Hospital in 1760. A corresponding *Collection of Psalm and Hymn Tunes* followed in 1769: for Madan was a musician, and some of his own tunes as well as others written for his book came into general use. The tune Hotham, printed above, is from his pen.

The book of words was not distinguished by such originality. But it was a new departure as a church hymn-book; subsequent collections were based on it, and the alterations which Madan made in the text of many of the hymns thus became perpetuated. A tune from the Lock Hospital book, which probably is Madan's own, is included here at No. 398, Wandsworth; two others from the same source are No. 161, Carlisle, by Charles Lockhart, the blind organist, who subsequently was attached to the Hospital Chapel, and No. 526, Moscow, by the Italian violinist and *impresario* Felice Giardini.

At the House of Refuge for Female Orphans, on the Surrey side of Westminster Bridge, William Riley was in charge of the music, and actively engaged in trying to improve the state of psalmody as well as in issuing collections of tunes. A revolt was rising against the light and secular airs that were current among the Methodists: and Riley was very anxious that the young people, in charity-schools and other institutions where he taught psalmody, should be brought up upon a better musical diet. In his *Parochial Music Corrected*, 1762, he quotes with approval Bishop Gibson's strictures on the new tunes: and he caps them by his own dictum, that "their Tunes mostly consist of what they call Fuges, or (more properly) Imitations, and are indeed fit to be sung only by those who made them."

The strictures were not undeserved; but it was not the Methodists who alone were to blame. Their chief crime was the old one of adopting secular airs for sacred words; but all through the country little collections of florid and fatuous tunes were being issued by local organists and clerks, for churches almost as much as for meeting-houses. These gained a ready entry through local interest: the Methodist tunes on the contrary had to creep in with more secrecy, and Riley recounts that they were introduced chiefly at Morning and Evening Lectures where the congregation "not only choose such Lectures as suit their own turn of mind, but will also pay the Clerk and Organist to stay away, that Two of their own People may supply their Places."

In order to counteract this tendency it was necessary to improve the performance of the solid church tunes. The charity children played no small part in this process, for they eked out the insufficiency of a single parish clerk in ordinary parish churches, and in fact took the place of a choir. Other amendments which he urged were, the use of a pitchpipe when there was no organ,[1] and the suppression of the custom of reading out the psalm or hymn line by line alternately with the singing of it. Simultaneously the protests went on, which had been made even by Watts fifty years earlier, against the slow pace at which the psalmody was taken. Four verses were now considered a long selection from a psalm. Riley, however, wished to sing twice as fast and take seven or eight verses. Not only was the singing slow, but the interludes on the organ were excessive; the customary voluntary before the first lesson on some occasions is said to have occupied a quarter of an hour, and against this Riley also declaimed.

Thus the Church was called upon to mend its ways. Though its music was better, its standard of performance had of late been worse, than that of the Nonconformists, among whom the clerk was as a rule more skilled, and there were more facilities for practising the music on a week-day evening. The training of the charity children to sing made an immense change. Other children who paid for their schooling became ambitious to learn like their poorer contemporaries, and opportunities of learning and practising began to be provided for them in parishes.

Another effect of this development was the popularisation of hymns among church congregations, and their gaining ground, which they had hitherto

[1] Cp. Isaac Smith's preface, *ut. sup.* p. 2.

FRONTISPIECE TO ONE OF THE MAGDALEN CHAPEL BOOKS.

[*To face p.* xci.

never acquired, alongside of the psalms. This has been already noted in connexion with the Lock Hospital Collection, and the same development is to be traced elsewhere. Thus Riley's first work, produced together with his schemes of reform, was his *Parochial Harmony, consisting of a Collection of psalm-tunes in three and four parts*, 1762; a few years later he issued several editions of his *Psalms and Hymns for the Chapel of the Asylum or House of Refuge for Female Orphans.* Now the former being merely a tune-book suited to the various Versions of the psalms, while the latter was a hymn-book containing words as well as tunes. To the former, and its set of new tunes written in the old solid style, we owe several contributions,—St. Edmund, by Edmund Gilding, No. 256, Dr. Samuel Howard's well-known tune, St. Bride, No. 112, besides the tune by Battishill,[1] which is given at No. 539, and one by Nares given at No. 448. To a later book, issued by Riley's successor at the Orphan Asylum, William Gawler, under a similar title, *c.* 1785, we owe Barthélémon's "Morning Hymn," No. 3. The Orphanage continued to be celebrated for its music through a rather chequered career, part of which was not at all a following of the tradition set by Riley; but it contributed nothing else of much importance to the further development of hymnody.[2]

At the Foundling Hospital a similar enrichment was going forward, and a series of books was issued for use there, beginning with the *Psalms, Hymns and Anthems of the Foundling Hospital* of 1774. This series has been more fruitful in results on the side of words than on the side of tunes. Here, as elsewhere, new hymns were written especially for the solemn occasions, when a grand performance was given by the children and a collection made on behalf of the Institution. It is not to be expected that novelties produced in such circumstances should, as a rule, be more than ephemeral, but one of the Foundling hymns finds a place in this Collection, viz.:

No. 327, Praise the Lord! ye heav'ns, adore Him,[3]

and another late charity hymn of 1821,

No. 423, Lead us, heav'nly Father, lead us.

Finally, a word may be added about the books of the Magdalen Chapel, which have contributed no hymn or tune, but an illustration. Those were the days when an institution rejoiced to have a uniform of its own. The charity children had theirs, the Orphans had theirs, and a pretty cut by Stothard of an orphan in her costume adorns their hymn-book. The same is the case with the Magdalen Chapel book, as the illustration shows.[4]

The psalm-singing of the children was thus a great feature of the end of the Eighteenth century; the records of the time abound in descriptions of the effect produced by the massed voices, which is said to have overpowered foreign musicians who heard them, and Handel in particular. The first united service of the kind was at St. Andrew's, Holborn, in 1704, and others followed in different City churches. From 1782 the gathering was held at St. Paul's Cathedral. But gradually it went out of favour; the trouble, involved in the erection of staging and an amphitheatre for the performance, was no longer worth taking; so for this and for other reasons it disappeared after the service of June 7, 1877.

XVII. The Decay of Psalmody.

The popularity of hymn-singing was now thoroughly established. Independents and Methodists were enthusiasts for it. As a specimen of an Independent hymn of the second half of the Eighteenth century this Collection gives us No. 360, "Come, Holy Spirit, come," written by Joseph Hart, Minister of the Jewin Street Chapel in London, and published in 1759. We may note also the real beginning of hymnody among the Baptists, who had hitherto held severely aloof from it; the change of sentiment is marked by the acceptance given to the hymns written by Anne Steele (1716–1788), who was for her time and surroundings what Frances Ridley Havergal was for hers, a century later (1836–1879), exercising through her hymns a wide influence which emanated from a sick-bed.

[1] A further tune by Battishill comes from a set of florid melodies written by him for Twelve Hymns of C. Wesley. See No. 364.

[2] See some account in Lightwood, 168–172.

[3] This is found in the Additional Hymns at the end of the *Psalms, Hymns and Anthems* of 1809, and is there set to an adaptation of Haydn's Austrian Hymn by W. Russell, the Organist of the Foundling Chapel and Editor of the book.

[4] A series of five *Sets* of Psalms and Hymns with Tunes was published for this Institution, and these were rearranged and reprinted in *A Companion to the Magdalen Chapel.*

But in the Church of England, hymns still had only a small and grudging recognition. The charitable institutions had done something to make a larger place for hymnody than was afforded by the appendix to various forms of psalter; but the innovation was greatly resented. Not only churchmen stiff and high, with bishops, prelates and dignitaries of the unbending sort, protested against this manifestation of an unhealthy nonconformist "enthusiasm," or "fanaticism," as we should now call it; but evangelical churchmen, who were personally friendly to Nonconformists, and went with the Methodists in doctrinal points, separated sharply from them on this point.

No one spoke more violently than William Romaine in the *Essay on Psalmody* which he prefixed to his *Collection out of the Book of Psalms*, published in 1775, after nearly ten years of settled ministry as Rector of St. Anne's, Blackfriars. "My concern is to see christian congregations shut out divinely inspired psalms, and take in Dr. Watts's flights of fancy. . . . Why should Dr. Watts, or any hymn-maker, not only take precedence of the Holy Ghost, but also thrust him entirely out of the church?"

A reform of the existing psalmody became, therefore, more imperatively than ever, the necessary programme of those who wished to find for church congregations some counterpoise to the attractiveness of the nonconformist hymn-singing. Romaine was so strict that his *Collection* included no hymns at all, not even those hitherto in general use in conjunction with the psalms. He selected psalms or parts of psalms, one for the morning and one for the afternoon of each Sunday in the year with Christmas Day, Circumcision, Good Friday, Ascension Day, and a single item for St. Stephen, St. John, Holy Innocents, Ash Wednesday, Easter Monday, Tuesday and Wednesday, and the corresponding days in Whitsun week; but he provided nothing for Epiphany or any other days of the church year.

There was nothing new in this principle of selecting portions and arranging them for the ecclesiastical year. Something of the sort had been in vogue, as has been shown, at least ever since the end of the Seventeenth century. Henry Hunt in his *Collection*, 1698, though he kept the numerical order of the psalms, allotted many of them to special days or occasions, *e.g.* Christmas, Easter, At the Communion, Christening, Burials, For a Thanksgiving, In time of War, Before the Judges, &c. A further impetus to the principle of judicious selection had been given by Bishop Gibson in his *Directions to the Clergy* (1724) already cited. He desired his clergy to choose the psalms themselves and not leave it to the Clerk. He recommended a fixed course, to be settled for the year, and he himself put out, as a suggestion, his *Course of Singing Psalms*. It provided two psalms at Morning Service and one at Evening Service for twenty-six Sundays, with particular days and occasions as follows: Christmas, Easter, Whitsunday, The King's Inauguration-Day, At Funerals, For Rain, For Fair Weather, with a large selection For the Charity-Children on the Days of Collection.

This led to considerable reforms. The idea was also taken up in other dioceses. In Nottingham R. W. published in 1734 his *Excellent Use of Psalmody with a course of Singing Psalms for Half a Year*, following Bishop Gibson's scheme.[1] Similarly the eccentric William Tans'ur, of Ewell, prefixed to the second book of his *Compleat Melody*, 1734, which he devoted to psalmody, "*A Table of Psalms suited to the* Feasts *and* Fasts *of the* Church of England: *and other Varieties of Life. Very useful for* Parish Clerks." It is from this source that the fine tune Bangor is taken, No. 166.[2] Thenceforward it is common to find Selections being issued and, so far as musical editions go, gradually supplanting both the Old and the New Versions in their complete form. This plan made it possible to prescribe a course of psalmody for the year and also to choose from the different psalm versions. Among these the new book of James Merrick had acquired some considerable vogue, *The Psalms of David, Translated or Paraphrased*, 1765. None of Merrick's versions are included in this Collection, but at No. 166 may be seen a cento from one of his *Poems on Sacred Subjects*, 1763.

[1] This little book has an unusually large appendix of hymns for Christmas, 4; Good Friday, 2; Easter, 3; The Holy Sacrament, 5; Whitsunday, 2; Morning, 4; Evening, 2; Midnight, 1; Funeral, 2; and three others, making twenty-eight in all, with two anthems.

[2] In the Third Book, 1736, there is a collection of twelve Divine Hymns, besides anthems.

In spite of such efforts at amendment, great carelessness prevailed in general, both about the choice and the performance of the psalms. Even in London Romaine complained that the choosing was left to the Clerk, and was sometimes made on topical grounds, or out of spitefulness, to the great scandal of the congregation—as might be supposed. Bishop Gibson had aimed at securing congregational singing; but the singers in the gallery tended to monopolise the music, however incapable they were of either time or tune; and they sometimes seemed only to be contending as to who could sing loudest. "You may see them often strain themselves with shouting, till their faces are as red as scarlet."

Such abuses as these were, no doubt, no monopoly of psalmody, nor of the Church of England; but they were all the more serious in view of the attractive rivalry of the hymns in Nonconformist worship. Consequently we trace a gradual change operated by the *Selections*. The psalms and the hymns, which were (as a rule) joined together in them, slowly changed their relative proportion, the psalms lessening and the hymns increasing; until the hymnody, like the cuckoo, finally ousted the psalmody, or only tolerated such psalm-versions as were content to remain obscurely placed among the hymns.

This change was facilitated by the far larger number of hymns that had now become available. The Methodists had not scrupled to use Watts' hymns; nor had Madan as a churchman hesitated to incorporate in his Lock Hospital *Collection* for use at church services either Congregational hymns, or those which till then had only been used at Methodist gatherings; for to a large extent he based his *Collection* on Whitefield's book of 1753. This tradition continued and was extended, so that many subsequent eighteenth-century collections of "Psalms and Hymns" for use in the Church of England drew most of their hymnody from Watts, Wesley and their followers. One such collection, Toplady's *Psalms and Hymns*, 1776, deserves special notice as the source of Rock of Ages (No. 467). The hymn was indeed printed first in magazines; but its career dates properly from the author's publication of it in his own collection.

At the same time hymns were forcing their entry into church worship along another road. They were being written for special use in various churches; and indeed collections of such hymns were being issued, not in the form of hymn-books designed for church use, but in the form of anthologies containing the hymns of one writer or of several. Watts and Wesley had both of them in earlier days written hymns for special services, or to enforce a particular text, or to sum up a particular sermon; and they then gathered such occasional hymns into a collection. Now we find the same proceeding becoming not uncommon elsewhere also. Others were written, almost like a devotional commentary, on select texts of the Bible. So Charles Wesley had written his *Short Hymns on Select Passages of Holy Scripture*, 1762, and later John Berridge had written his *Sion's Songs, or Hymns*

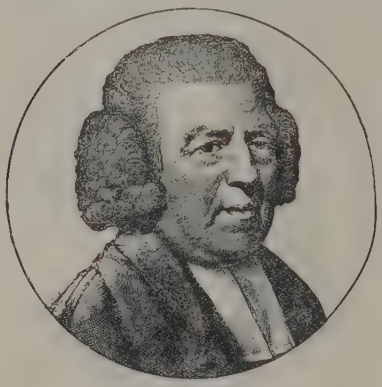
WILLIAM COWPER.

composed for the use of them that love and follow the Lord Jesus Christ in sincerity, 1785.

Both these methods were adopted in the famous book of *Olney Hymns*, which has contributed much to this Collection. It arose out of the friendship between William Cowper, the poet, and John Newton, once a sailor and blasphemer, and subsequently Curate of Olney. Cowper's brilliant career had been cut short by his mental distresses; and in 1768, under the care of his friend Mrs. Unwin, he sought retirement at Olney in Bucks. Newton had come there four years earlier, straight from his ordination at the age of thirty-nine, to be Curate in charge. The two friends formed the design of writing a set of hymns, partly with the object of "promoting the faith and comfort of sincere

Christians," and partly "as a monument to perpetuate the remembrance of an intimate and endeared friendship."

Cowper's illness postponed, and almost terminated, the project; but it was ultimately taken up again, Newton now agreeing to take the larger share of the work. In 1779 the work was published, divided into three books, the first containing 141 hymns on passages from the Bible, the second 100 occasional hymns, the third 107 miscellaneous hymns grouped under various headings. Cowper's contributions are less than one-fifth of the whole, and are found chiefly in the first and third books. The bulk is Newton's; but in this Collection he is represented by six hymns and Cowper by seven. One of the occasions, "On opening a Place for Social Prayer,"



JOHN NEWTON.

has furnished us with a hymn from each of the writers: see Nos. 392, 393. The three most famous hymns of Cowper are written on Biblical texts:—

496. Hark, my soul! it is the LORD.
601. There is a fountain filled with Blood.
612. Oh for a closer walk with GOD.

And similarly the three chief hymns of Newton:—

366. Glorious things of thee are spoken.
460. Come, my soul, thy suit prepare.
491. How sweet the Name of JESUS sounds.

Of the rest, two of each writer come from the miscellaneous section (Cowper, Nos. 409, 475, and Newton, Nos. 313, 597), while the remaining item comes, like the first-mentioned pair, from the section of occasional hymns, being Cowper's "Exhortation to Prayer,"

458. What various hindrances we meet.

The *Olney Hymns* broke no new ground, but they for the first time set the Church abreast with the nonconformist bodies in the matter of hymn-writers. They influenced all succeeding collections, and a good number, more than those that are found here, hold their position in general use.

Besides the hymns that occur first in liturgical hymn-books, and those that come from individual non-liturgical collections, there is a third class drawn from a different class of books, viz., the collections of hymns with tunes designed for private use. These books did not as a rule reach the level of excellence which could secure for them much lasting influence: yet they deserve mention, because they undoubtedly popularised hymnody in quarters where otherwise it would have had little welcome. The *Divine Recreations*, 1736 and 1737, Roner, *Melopeia Sacra*, *c.* 1721, Tans'ur's later publications, *Heaven on Earth*, 1738, and others, were of this class: and at a later epoch Chapman, *Musical Companion or Sunday Amusement*, 1774, Beaumont, *New Harmonic Magazine*, 1801,[1] may be quoted as further examples. Such books, however, tended to creep into churches, or at any rate into proprietary chapels, to judge by T. Costellow's two volumes of *Sunday's Amusement*, *c.* 1800. Its title proclaims it as belonging to the class of books for private use, but the title-page also reveals the fact that it was in use at Bedford Chapel, where the Compiler was organist.[2] With these three forces at work the popularity of hymns in church services was steadily developing.

In the further popularisation of hymnody at the expense of psalmody in church worship a considerable place was taken by Rowland Hill during his long ministry of half a century (1783–1833) at the Surrey Chapel in Blackfriars Road. His principal book was issued in the year in which he came to this scene of his labours: it was re-issued and enlarged several times in the course of his ministry. He is credited with the maxim that the devil should not

[1] This is the source from which is taken the tune St. Ignatius, No. 296 in this Collection.

[2] Later he seems to have incorporated a good part of these in another book which simply figured as a hymn-book.

have all the best tunes; and, whether he originated it or not, he certainly acted upon it. As a companion to the minister's Collection, the Organist of the Chapel, B. Jacob, published in *c.* 1800 a *Collection of Hymn Tunes* for the Chapel in two volumes; and in them are found many adaptations of popular melodies.[1] Perhaps the most striking feature is the use of the tune "Rule Britannia" to a hymn, one of the few of his own which Hill inserted in his book, beginning—

> When Jesus first, at Heav'ns command,
> Descended from His azure throne.[2]

We are told, and we can well believe it, that it was sung with much enthusiasm by large bodies of Volunteers at the Chapel during the stirring times of the Napoleonic wars.

Rowland Hill has also another title to fame in that he did much to popularise children's hymns. His zeal as a pioneer in Sunday-school work brought home to him the power that might be exerted by hymns in this sphere; he had himself been brought up upon Watts' famous *Divine and Moral Songs for the use of Children*, 1715, and these had exercised an influence which was denied to the Children's Hymns of Cennick or Wesley. In 1790, Hill published his own *Divine Hymns attempted in Easy Language for the use of Children* as an Appendix to Watts' book, having written them for the children of his own immense Sunday-schools.[3] The little book was "revised and corrected" by Cowper, and two hymns of his were also included in it with those of the originator. Hill is represented here by work of a very different sort, the massive hymn,

218. Lo! round the throne a glorious band,

taken from his Surrey Chapel Collection. Ecclesiastically Rowland Hill's position was a somewhat anomalous one. In spite of the difficulties that surrounded him in his early days, as an itinerant preacher who was in ill repute with the bishops, he maintained his ministry in the Church of England. When the Surrey Chapel was built for him, his ministrations there went on without any episcopal sanction. But from the point of view of the furtherance of hymnody this was a gain, since it left him freer than most men to popularise in church services what had already gained such popularity in nonconformist services. Besides, he was a big enough man to recommend his doings in spite of the anomaly of the position.

His friend and quondam fellow-labourer, Thomas Kelly, was less steadfast, and seceded to set up congregations of his own in Ireland, where the main part of his work lay. He did less than Hill, therefore, to bring in hymnody to church worship, but as a hymn-writer he was far greater. Indeed, he takes rank among the first. Six of his hymns are in this Collection:—

26. Through the day Thy love hath spared us,
155. Come see the place where JESUS lay,
171. The Head that once was crowned with thorns,
502. We sing the praise of Him Who died,

together with two that are less well known, Nos. 161 and 427. He was the compiler of a collection containing an appendix of thirty-three of his own hymns; but the bulk of what he wrote was published in separate volumes of his own hymns between 1802 and 1853, some of them including also musical settings of his own.

He was surpassed by only one hymn-writer of this period, the Moravian journalist and poet, James Montgomery,[4] the author of thirteen hymns in this Collection. As a Moravian he had the zeal for foreign mission work characteristic of that body, as is shown by

374. Hail to the LORD's Anointed,

and two hymns in the section for Foreign Missions, Nos. 525 and 528. But he struck many different chords—that of joyous praise in

315. Stand up, and bless the LORD,
319. Songs of praise the Angels sang,

and the magnificant pæan, written for the tune of "Ein' feste Burg,"

348. Praise the LORD through every nation.

Only one of his hymns of the Passion is included in this Collection,

126. Go to dark Gethsemane;

with one of Christmas,

65. Angels, from the realms of glory,

and one calling for a new Pentecost,

[1] See Jacob's portrait, &c., in *Mus. Times*, Dec. 1902.

[2] This line had to be sung thus: *Descend, descended from*, &c.

[3] Jacob the Organist published a book of settings of Watts, *Divine Songs*, no doubt for use in this connexion. It would be interesting to know whether they had been previously set and utilised in this way.

[4] See portrait below.

359. LORD GOD the HOLY GHOST.
Elsewhere we have the commemoration of All Saints in

219. Palms of glory, raiment bright;
the ideal of ministerial work in

545. LORD, pour Thy SPIRIT from on high;
the ideal of prayer in

456. LORD, teach us how to pray aright;
and the ideal of heavenward progress in

621. For ever with the LORD.

In fact, there is no writer, Charles Wesley himself not excepted, who has ranged so widely and with such unerring touch over the whole gamut of hymnody. His residence as a newspaper editor at Sheffield brought him into touch with Thomas Cotterill, the Vicar of St. Paul's Church; and thus he, though not a churchman, had a share in the great crisis out of which hymnody emerged triumphantly to take its undisputed place in the services of the Church of England.

Cotterill published his first *Selection of Psalms and Hymns* while he was beneficed in Staffordshire; and before he moved to Sheffield in 1817 this had run to its sixth edition. The outcome of his friendship with Montgomery was an eighth edition, greatly enlarged and amended, 1819. The new congregation at Sheffield rebelled against the adoption of this book in church. For some time a tide of protest had been rising against the invasion of hymnody; for the spirit of the Puritans in the Sixteenth century, and of Romaine in the Eighteenth, was by no means dead. So this became the test case. An appeal was made against the book to the Diocesan Court, and one trembles to think what might have been the result if the lawyers had had their say. But happily the Archbishop intervened with an offer to sanction another selection if this was withdrawn, and this diplomatic move saved the situation. The substituted book of 1820 was accepted, and remained in vogue for many years: while the withdrawn book of 1819 has subsequently been justified by the fact that it has left its mark on every important hymn-book that has appeared since.

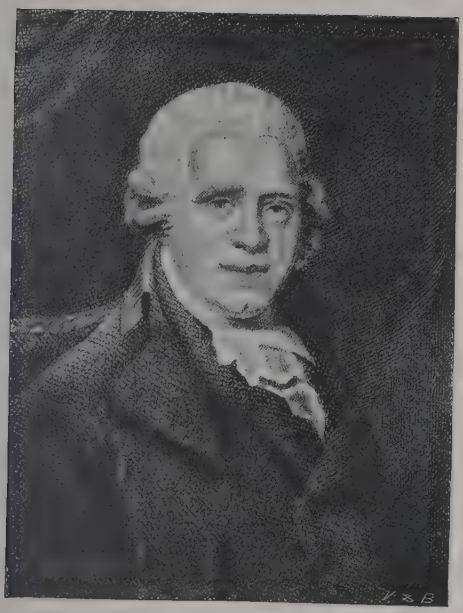
The battle was thus won for hymnody. But we must go back a little to note the history of psalmody in this period, and especially upon its musical side. In the last decade of the Eighteenth century another attempt was made at a reform of psalmody. It grew out of the Primary Charge of Porteus, Bishop of London, in 1790; this contained some weighty words on the need of reform which were a worthy continuation of the utterances of his predecessor, Gibson.

"In country parishes it (psalmody) is generally engrossed by a select band of singers, who have been taught by some itinerant master to sing in the worst manner a most wretched set of psalm tunes in 3 or 4 parts, so complex, so difficult, and so totally void of all true harmony that it is altogether impossible for any of the congregation to take a part with them....In London and a part of Westminster this business is in a great measure confined to the charity children, who, though they exert their little abilities to sing their Maker's praises in the best manner they can, yet for want of right instruction to modulate their voices properly, almost constantly strain them to so high a pitch as to disgust and offend the ear....And it is generally a contest between them and the organ which shall be the loudest, and give most pain to the ear."

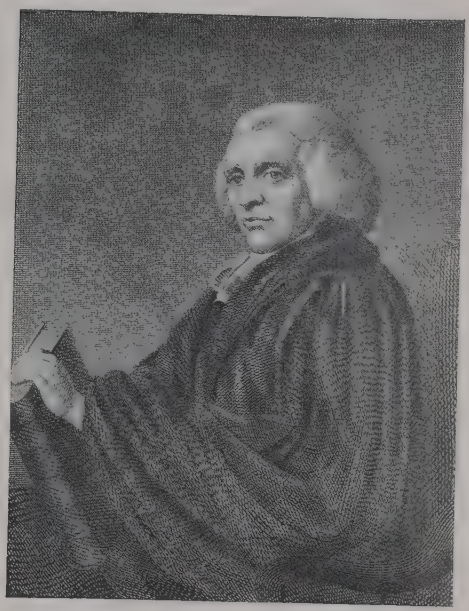
The Bishop urged that the children should be shown how to sing, and the organist how to accompany and to tempt the congregation to join in. In the country the singers should be prevailed upon to admit some of the plain congregational tunes, and the new Sunday Schools should be used to train the children. Better "Selections" should be made and used.

The effect of these words is seen in a number of sound psalm-books which came out during that decade, beginning with Miller's *Psalms*, 1790,—a book which was already in print before the charge, but referred to it in an addition to the preface; and going on with others such as the psalters of H. Bond, P. Hellendaal, Arnold and Callcott, H. Boyd, Dr. Randall and others, some of which, like Miller's book, referred explicitly to the Bishop's charge.

In this group there is a notable rejection of the popular florid and vapid tunes and a return to the more solid style of psalmody of earlier days. The florid tunes had had their day; like many others that leap into an ephemeral popularity, they did not last well; and the revulsion of feeling that ensued was steady and strong. It lasted on into the Nineteenth century and gradually worked a transformation. The florid style had invaded hymn-singing more than psalm-singing: consequently it had a firmer hold on nonconformist than on church worship, and survived longer there. But there was much that was needed to reform the church habits. Dr. Miller's *Psalms* is a good representative book of this new group; the psalm selections are arranged for the Church's year, but there is little hymnody; the



DR. MILLER.



REV. W. JONES.

S. S. WESLEY.

SIR G. T. SMART.

[*To face p.* xcvi.

musical provender is solid and healthy, though there is as yet no revival of the old church tunes or old psalm tunes of the Sixteenth century. Miller's contributions to this Collection come from this, rather than from his later book, *Sacred Music*, 1802, which was meant for nonconformist as well as church use. A tune of his own composition, Galway (No. 87), and his celebrated adaptation Rockingham (No. 120), are both found here for the first time: and this book is one of the earliest printed authorities for the tune Bishopthorpe (No. 41), attributed to Jeremiah Clarke, who died in 1707 (see p. 52).

The Selection of Psalms made by Sir Adam Gordon, with music by Arnold and Callcott, was a finer volume, but it had less influence. Here the old tunes predominated, but the editors added nearly forty apiece of their own, with another forty tunes that were adaptations from Handel, Arne, Boyce, Graun and Italian writers such as Steffani, Jomelli and Buononcini. Many of the new tunes were like short anthems and demanded a capable choir for their execution.

Improvement in psalmody of a less ambitious kind was aimed at by W. Tattersall in his *Psalms*, 1791, and *Improved Psalmody*, 1794 and 1795. He collected a strong band of collaborators, including a number of the best English musicians of the day, and he even succeeded in enlisting Haydn to write six tunes for the book. But few of the new compositions have survived. Haydn is known to hymnody not by these four compositions but by the Austrian Hymn (No. 327). The style which prevailed in these books was still somewhat florid, and though the settings were simple—for three voices moving for the most part together—they were too full of runs, and too much like the glee of the period to be popular as hymn-tunes now. Some, however, find a place in this Collection (see P. Hayes' New College, No. 540, and B. Cooke's Westminster, No. 562).

The books of Hellendaal and Randall both emanated from Cambridge. The former is a church book arranged for the year, but with a large appendix of hymns and unallotted psalms; the latter is a general collection. Two tunes attributed to the Cambridge Professor are in this Collection: one of these, Lewes (No. 65), is only in his own book, and is probably his; but the other, University, No. 512, appears first in Hellendaal's book (which is earlier than Randall's), and is there definitely attributed to Dr. Collignon.

All these efforts, and many similar musical attempts at reform, turned to the benefit of hymnody rather than psalmody, while the psalms were disappearing and the hymns were supplanting them. As we move into the Nineteenth century the process of transformation goes on more rapidly: and we note at the same epoch the first signs of a new principle, viz., a return to antiquity. The Eighteenth century had been self-centred; it had kept some of the old both in words and music, but it had discarded more. And now the pendulum begins to swing the other way. The first clear sign of it may be seen in the *Collection of Psalm Tunes for the use of the Church of England*, edited by William Cross, Organist of Christ Church Cathedral . . . Oxford, 1818. This book was the outcome of considerable research into the Sixteenth-century Psalm Tunes, which was made by the prime mover in the book on the basis of the work of Burney and Hawkins in their histories; and is described by him in his preface.[1] The collection follows the lines of Allison's *Psalmes* of 1599, but includes (1) the Old Tunes of 1562 as harmonised by Allison, Ravenscroft and others, (2) the tunes from the *Supplement* of 1700 as well as (3), some of the later solid tunes with a number by Dr. W. Hayes,[2] and a few others of contemporary origin. Thus we see the first signs of an indication to look backward, and to seek out the ancient to add to the modern.

Turning now to the developments in this period in nonconformist circles we find less to record. Hymnody was already in full vogue. Watts formed the basis of all the singing of the Congregationalists, and Wesley's or Whitefield's collection of the Methodists. The Baptists had no such commanding nucleus round which to group their hymnody; but in 1787 John Rippon provided them with a famous Hymn-book in his *Selection of Hymns from the*

[1] This was not Cross, but "a well-known living member of the Corpus Christi College." So Havergal in his introduction to his reprint of Ravenscroft, p. xviii. 1845.

[2] From the *Sixteen Psalms* of Dr. Hayes several tunes are taken in this Collection: see Nos. 155, 158, 331.

best authors, intended to be an Appendix to Dr. Watts's Psalms and Hymns, containing close upon 600 hymns. This soon became a standard book everywhere. Some such comprehensive collection was the need of the moment; for, though the congregation could be expected to have their copies of Watts, they could not have with them the hymn, perhaps from a volume of Doddridge or Anne Steele, or possibly an original composition, which the minister gave out to emphasise the message of his sermon. Rippon, therefore, took a wide survey, drew from ninety volumes and more of published hymns, including previous selections, and incorporated a hundred or so of unpublished hymns. Several other kindred attempts, that were in making, were given up in view of his undertaking; and when it appeared it soon came into universal use and held the field for more than half a century.

Rippon also provided a musical counterpart, which appeared first in 1791 with the title *A Selection of Psalm and Hymn Tunes*, and went on to many new and enlarged editions. This codified the best of the tunes in nonconformist use up to that date, and added a number of new ones.[1] Hitherto the most popular Tune-book had been that of Dr. Stephen Addington, Minister of the Miles Lane Meeting House, which had been published originally in 1780, with special reference to Watts. Rippon's new book was fuller; and, perhaps in consequence of the rivalry, Addington's collection was given a supplement when it reached its 11th edition in 1792; it was much further enlarged on attaining its 12th edition, but this was not until 1797.

Rippon's Tune-book, when it grew into the premier position, was supplemented in 1811 by *Walker's Companion to Dr. Rippon's Tune Book*, which in turn had its fresh editions and its enlargements. This pair of books represents the normal hymnody of the dissenting bodies during this period. Here was collected the most popular music that was to be had out of two different sorts of previous books, (*a*) the collections of original hymns put out by a single composer, and (*b*) the collections put out by a compiler. It is to books of the former kind that we owe, for example, on the church side, tunes such as Bedford, by W. Wheall, the Organist of St. Paul's, Bedford, 1723 (No. 477), or Wareham, by William Knapp, Parish Clerk of Poole, 1738 (No. 345), or in later days the 148th, by the Rev. J. Darwall (No. 408, and see facsimile), Vicar of Walsall, or St. Stephen, by William Jones, Vicar of Nayland, 1789 (No. 290): on the nonconformist side tunes such as Mount Ephraim, 1769 (see No. 74), and Loughton, 1781 (No. 343), by Benjamin Milgrove, Organist of Lady Huntingdon's Chapel at Bath, or Abridge, 1770 (No. 485), by Isaac Smith, Clerk of the Alie Street Meeting House in London. These naturally found their way later from the composer's publication into mixed collections. It is more unusual to find the opposite happening; but it is the case with Wainwright's great Christmas tune Stockport or Mottram, which was written in 1749 or 1750, first published in Ashworth's *Collection*, Part I., *c.* 1760,[2] and then printed in the composer's own volume in 1766.

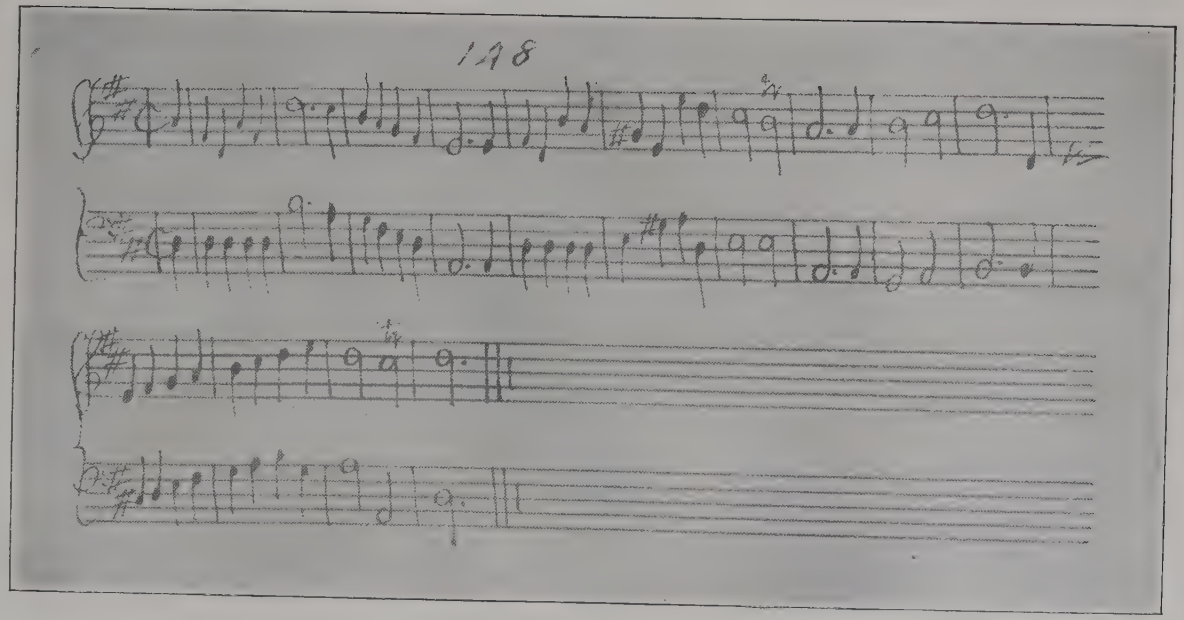
Of the other miscellaneous collections previous to Rippon's, the most notable were Ralph Harrison's *Sacred Harmony*, 1784, and Thomas Williams' *Psalmodia Evangelica*, 1789. The former originated in a collection made by the compiler for use at Cross Street Chapel, Manchester, which he served; the latter was a more general book for "Churches, Chapels and Dissenting Meetings in England, Scotland and Ireland." From the former comes Harrison's own tune Warrington (No. 179 = 545); from the latter come Truro, attributed to Dr. Burney (No. 186), Bromsgrove (No. 214), St. Swithin (No. 278), and the adaptation of Harington's glee known as Lansdowne (No. 501). The title-page of the book is an apt illustration of the way in which hymnody, both words and music, has had a mitigating effect on denominational differences.

XVIII. The Triumph of Hymnody.

The creator of the modern church hymn-book is Bishop Heber, though he was not spared to see the fruit of his work. In the second decade of the Nineteenth century he began to write hymns; for his experience as a parish priest at Hodnet convinced him that they should be utilised to reinforce the lessons and scheme of the Prayer Book.

[1] See for example, Tiverton, No. 237 in this Collection.

[2] See at No. 315 another tune which comes from this book.



DARWALL'S 148TH FROM THE COMPOSER'S MS.

[To face p. xcviii.

His project was for the most part the provision of a series of hymns illustrative of the Epistles and Gospels, and to be sung after the Nicene Creed. In time he prepared such a series for use in his own parish of Hodnet. This drew upon older sources—Sternhold and Hopkins, Jeremy Taylor, Ken, Watts, Addison and Wesley, together with more contemporary writers, such as Sir W. Scott and Dean Milman, who contributed a dozen hymns to the collection. The earlier poets were represented by Pope, Cowper and Dryden; but more than half the book, nearly sixty hymns, were Heber's own.

The arrangement was significant. Hymns varying in number from one to four are provided for every Sunday and principal Festival or Holy Day; in some cases, however, there is no proper hymn but only a cross-reference to one used elsewhere. At the end are added some for miscellaneous occasions, a Day of Thanksgiving, a Time of Distress and Danger, a Collection for S.P.G., After Sermon, Before the Sacrament, Morning, Evening, Funeral, On Recovery from Sickness. Thus the scope of the book is the same in germ as that of modern Church collections. We note also one of the earliest signs of the return to ancient Latin hymnody: for Heber includes three of the versions of Latin hymns attributed to William Drummond of Hawthornden and first published in *The Primer: or Office of the Blessed Virgin Mary*, 1619 and 1632. Add to this that the psalm-versions come in incidentally at their places in the series, not in a position of privilege or in a separate part, and we have here exemplified the three main points which differentiate the modern church hymn-book from the collections of "Psalms and Hymns" which preceded it.

Thus the evolution has gone through its three stages since the Seventeenth century. In the first stage the psalms complete hold the field, but a few hymns are tolerated in an Appendix. In the second, the psalms have still a priority; but only selected psalms are utilised, and with them the hymns take a place on fairly equal terms. In the last, the hymns hold the field; and such psalm-versions as are included, figure among the hymns in a scheme of arrangement, which is wholly unconnected with the Psalter and is more and more conformed to that of the Prayer Book.

It only remains now to trace out the gradual enrichment and growth of the church hymn-book, partly by the re-installation of the ancient beside the modern, and partly by the adoption of foreign elements along with those which are home-grown.

But before we take up that task we must not allow our interest in Heber's book as a book to make us forget what we owe to it for the new individual hymns which it contributes to the stock. The book was not published till 1827, the year after his death. It had been prepared much earlier, and was actually submitted in 1820 to the Archbishop of Canterbury and the Bishop of London, in the hope that they would authorise its publication and use. This project failed: Heber went in 1823 to be Bishop of Calcutta, and died, after a brief but glorious episcopate of three years, April 3, 1826. In the following year his widow published the collection under the title, *Hymns written and adapted to the weekly Church Service of the year*. It was preceded by a dedication to the Archbishop of Canterbury, for a permitted dedication was the nearest approach to authorization which the circumstances of the day allowed. Heber had intended to publish the collection himself for use in India: and with this end in view he had revised his own early hymns which were first published in *The Christian Observer* in 1811, 1812 and 1816; but apart from this the book as published in 1827 was probably what had been already prepared in 1820.

Eight of these hymns are to be found in this Collection, a larger number by two than in previous editions. The Evening hymn, No. 22, "God that madest," owes only its first verse to Heber; the second is by Archbishop Whately. The rest are almost entirely as Heber wrote them, and include such great hymns as—

No. 217. The Son of God goes forth to war.

No. 308. Holy, Holy, Holy!

No. 522. From Greenland's icy mountains.

See also Nos. 224, 236, 394, 625.

To this hymn-book we also owe the following hymns of Dean Milman—

No. 111. Ride on! ride on in majesty!

No. 477. O help us, Lord.

No. 490. When our heads are bow'd with woe.

INTRODUCTION.

In returning to the old Latin hymnody Bishop Heber depended on the labours of others and of a past day. But the signs of this return were soon increasingly clear in the work of a series of new translators. Ten years after the issue of Heber's book, the year 1837 marks clearly the arrival of the new movement. First Bishop Mant (1776–1848), who had in earlier days occupied himself with a metrical version of the psalms, published in that year his *Ancient Hymns from the Roman Breviary for Domestic Use. . . to which are added Original Hymns.* Simultaneously a second writer, Isaac Williams (1802–1865), a younger man by a quarter of a century, and one of the first-fruits of the Oxford Movement, brought to a close the series of *Hymns translated from the Parisian Breviary,* which he had been publishing in the *British Magazine* since 1833, and was to issue in collected form in 1839. Also in the same year, 1837, John Chandler, a still younger man (1806–1876), fired by the translations in the *British Magazine* published his *Hymns of the Primitive Church.* The first edition was a scholar's book and contained the Latin originals, but in 1841 the contents were embodied in a hymn-book for practical use called *The Hymns of the Church, mostly Primitive.* It is noticeable that these versions were seized upon for public worship. Bishop Mant's were not intended for it: Isaac Williams' versions were designedly made in unusual metres so as to discourage people from singing them. Chandler's were at first published for a literary public; but all these were alike claimed for use in church. Chandler, indeed, intended this. He undertook his task in order that the psalms might be supplemented by hymns, which, though unauthorised (like all the rest) by the church of the day, had at any rate the authority of the older church and were consonant with the sources of the Prayer Book. From these translations in the main Oldknow compiled in 1850 his *Hymns for the Services of the Church.*

This earlier group of translators was enlarged by some other notable men of the Oxford Movement. One of Newman's translations, published in No. 75 of the *Tracts for the Times,* is to be found in this Collection at No. 9; but in this case, as in the case of nearly all the rest, the work of the original translator has been much altered by later hands. Keble also appears as a translator in the single instance of No. 18. Three translations here are due to W. J. Copeland (Nos. 67, 105, 163), and two to F. Oakeley (Nos. 59, 116). But the bulk of the translations of this early period, on which the versions of this Collection are founded, is the work of Chandler and Williams. Fourteen are Chandler's, and there is also an original hymn of his at No. 575, "Above the clear blue sky." Of Williams there are fewer translations, eleven, but more original hymns, viz.:—

No. 104. LORD, in this Thy mercy's day,

No. 485. Be Thou my Guardian and my Guide,

the first taken from *The Baptistery* and the second from his series of *Hymns on the Catechism,* his two publications of 1842.

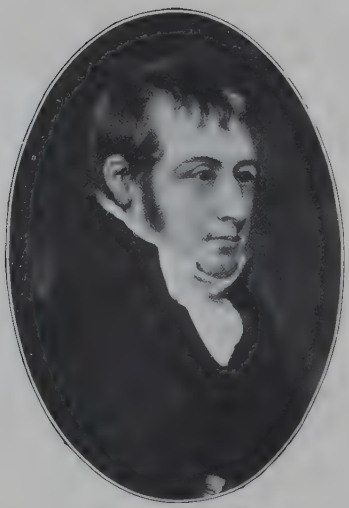
Bishop Mant as a translator belongs to an older school, and his versions are very free. Two of them are at Nos. 127 and 191, while two original hymns are at Nos. 213 and 310.

A few years later at the middle point of the century another group of translators appeared, on whose productions the greater part of the versions in this Collection are based. In 1849, just before he became a Roman Catholic, E. Caswall published his *Lyra Catholica,* which is represented here by sixteen versions from the Latin. To later books of his we owe one further version from the Latin (No. 17), one from the Italian (No. 119), and one from the German (No. 503). He is also the author of the four verses on the "Swiftness of Time," which are found at—

No. 429. Days and moments,

and of the seven-line stanza called "A Warning," which was given with it in the Original Edition of this Collection, and formed the model of the stanza substituted for it in the Revised Edition.

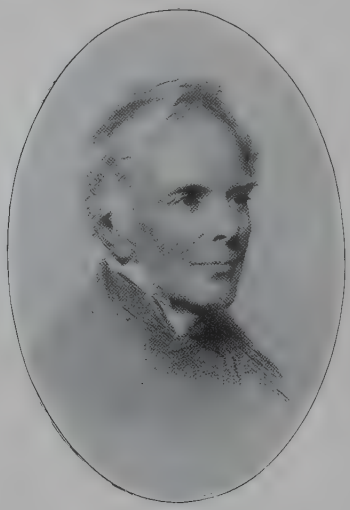
While Caswall was busy at the Oratory, a group of men, of whom J. M. Neale was the leader, was preparing the *Hymnal Noted,* a collection for practical use, but entirely consisting of versions of Latin Hymns. This appeared in two parts in 1852 and 1854. It has left a great mark on this Collection, for some thirty-five versions (including No. 336 now rightly assigned to B. Webb) underlie the corresponding translations here. Other versions also owe much to Neale, for in 1851 he published a set of *Medieval Hymns,* to which we owe the translation of a



J. MONTGOMERY.

BISHOP HEBER.

H. F. LYTE.



J. KEBLE.

[*To face p.* ci.

number of Latin hymns which lie off the regular line of office-hymns and were therefore not designed for inclusion in the *Hymnal Noted*. Among these are the centos from Bernard of Murles, "Brief life is here our portion," and the hymns following (Nos. 376–9), and the old Irish Communion hymn, No. 269, "Draw nigh and take the Body of the LORD."

To the same second period belong also Irons' version of the *Dies irae* (No. 303), and five versions of Robert Campbell (Nos. 140, 149, 170, 198, 202), besides an original hymn also drawn from his *Hymns and Anthems*, 1850 (No. 243).

The next period begins with a new decade and the origin of this Collection, when once again the work of translation was taken up by a fresh band of workers and carried on to new developments.

The Hymnal Noted marks the extreme point in the swing of the pendulum in the direction of Latin office-hymns. As a practical hymn-book its contents were too much of one type for it to earn a lasting position; but it impressed once for all on the minds of Churchmen the importance of the old office-hymns, and the impression has gone on deepening though the *Hymnal Noted* survives now in only a few places.[1]

To no one was its incompleteness more clear than to Neale, who was its chief editor, and the most learned and capable hymnologist of his day. He had already shown what beauties of Latin hymnody lay outside the restricted lines of the *Hymnal Noted*, and his own activities went far wider. In his *Hymns of the Eastern Church* (1862, &c.), he opened up an unknown storehouse to the West; and, drawing upon it himself, he produced a number of new hymns, partly very free paraphrases of the Greek, and partly original productions inspired by some fragment of a Greek hymn which in some cases is now no longer traceable. To the former class there belong amongst others in this Collection two Easter Hymns, Nos. 150, 151, the Evening hymn "The day is past and over" (No. 19), and some Saints' Day hymns such as "Stars of the morning" (No. 241); among those of the latter class are "Christian, dost thou see them" (No. 101), "O happy band of pilgrims" (No. 414), and "Art thou weary" (No. 471).

Already we have seen in Dr. Neale's work enough to make a reputation for two men; but there yet remain his original hymns, half a dozen or more in number in this Collection, out of which he might have made a third reputation. Altogether his name stands against nearly one-tenth of the hymns in this Collection.

A further enlargement of the scope of English hymnody came about through the work of translators from the German. It is surprising to note, as we have done, how little influence the German Kirchenlied had, either at the time of the Reformation or later, down to the days when John Wesley put forth some of the best of them in English dress. He found no successor until this period of revivals; and then Miss Winkworth, in her *Lyra Germanica*, 1855 and 1858, and Miss Cox, in her *Sacred Hymns from the German*, 1841 and 1864, did valuable work, the fruits of which remain. Seven of the translations from the German in this Collection are due to the former, and four to the latter.

While the scope of the modern hymn-book was thus being enlarged by the recovery of what was old and the importation of hymns of foreign origin, it was also being immensely increased by new English work. Five names stand out pre-eminent among those of contributors to this Collection, whose period of activity comes after 1827 and before the Original Edition of this Collection was issued in 1861.

First appear John Keble and Henry Lyte, a pair of contemporaries much differing in many respects, but alike in being both of them English country clergy. Ten hymns in this Collection are Keble's; five of them are from *The Christian Year*, which was published in 1827, and three from the Salisbury Hymn-book of 1857. Lyte is represented by six; the greater number of them are paraphrases of psalms rather than original hymns, and were published in his *Spirit of the Psalms*, 1834; but his lasting memorial is the hymn of his own death-bed in 1847, No. 23, "Abide with me."

Another pair of writers is Newman and Faber, two Oratorians, who, like Caswall, passed to the Oratory of St. Philip from the ministry of the English Church. Newman's contributions to hymnody are few but supreme;

[1] In 1862 it was made more serviceable by the publication of an Appendix, which in successive editions had grown by 1877 from 215 to 371 hymns.

for besides one translation and a little known hymn, No. 237, there are the two masterpieces—

No. 337. Praise to the Holiest in the height.

No. 482. Lead, kindly Light.

Faber's hymns included here number ten, and these are fairly evenly derived from his three chief collections, his *Jesus and Mary*, 1852 and 1854, his *Oratory Hymns*, 1854, and his *Hymns* of 1862.

To this period also belong the most celebrated of the hymns of Mrs. Alexander; for though she wrote a good deal at a later date, and a number of hymns for this Collection, her greatest work is her *Hymns for Little Children*, 1848, from which six hymns in this Collection are taken. There are also two hymns of hers for general use, written for the S.P.C.K.,

F. W. FABER.

Psalms and Hymns, 1852, which have won the same acceptance from grown-up people that the others have from children, viz.—

No. 225. JESUS calls us; o'er the tumult.

No. 451. The roseate hues of early dawn.

While materials were so rapidly accumulating from these and other sources, there were fresh possibilities for the enlargement of the scope of the current books. The ecclesiastical year could now be more amply provided for, as well as the Sacramental and Occasional Services of the Church; the children could now have their own section, the various needs and works of the Church could have special provision. The metrical litany had been begun as an English form of hymn by Bishop Heber; and hymns for special Mission Services, both old and new, kept pace with the development of a new evangelistic zeal which was going on in all sections of church life.

In 1832 it is significant to note the issue of a hymn-book with the title *A Companion to the Prayer-Book*, which brought into use hymns of Bishop Mant and parts of Keble's Christian Year. In 1837 the versions from the Latin begin to make their way into general hymnody through J. H. Simpson's *Psalms and Hymns Original and Selected*. But this title is one of a type that is disappearing. As the Hymns come more to the forefront and the Psalms recede into the background the change is notified on the title-pages by the disappearance of the term "Psalms" and the emphasis laid on "Hymns" instead.

This transition may aptly be illustrated by a tradition of three generations. In 1833 Edward Bickersteth, of Watton, issued his *Christian Psalmody*, a collection which for research and judgment was far ahead of all its predecessors. In 1858 its place was taken by the *Psalms and Hymns* of his son, afterwards Bishop of Exeter; and that in turn developed into *The Hymnal Companion to the Book of Common Prayer*, 1870 and 1878. A somewhat similar development has produced another of the chief collections of to-day; for the *Psalms and Hymns* of the S.P.C.K., 1855, grew out of a small collection of *Hymns* published three years earlier, and grew by successive enlargements into *Church Hymns*, 1870 and 1903. The present Collection was produced by a somewhat different line of evolution, as will be shown shortly.

It is time now to turn to the musical side of the question, and trace the parallel growth during this period, 1827–1861. Here, too, one of the points to notice is the enrichment of available resources by returning to ancient collections and by borrowing from foreign countries. With this, two other main points are to be noted, viz.: (1) the severe rejection of many of the light ways of psalmody, that had come in during the previous century; and (2) the rise of a new type of modern hymn-tune.

In the recovery of treasures from the past, and in the call for a purification of the music, the way was led by Dr. Crotch, and by Sir John Goss. The latter had as early as 1827 issued Part I. of his *Parochial Psalmody* for the use of

Chelsea Parish Church, in which he quietly confined himself almost entirely to tunes of the old solid type. Crotch went further in his determination to banish the unworthy tunes: and he clearly expressed his mind on the subject in his lectures and also in the preface to his *Psalm Tunes for Cathedrals and Parish Churches*, 1836. He recovered some of the old psalm tunes from a book left by a previous organist in the organ loft at Christ Church, Oxford, and these he put, with other church tunes, in a class by themselves as the best. He classified others as bad in style, while he admitted a few of the better ones of them, such as Mount Ephraim. The Magdalen and Foundling hymns he rejected altogether, as well as the adaptations.

From this point the renascence really began. Crotch was at the end of his day, for he died in 1847 at the age of seventy-one; but his work was carried on by Sir George Elvey, who edited a fresh edition of his book in 1843. Goss remained true to his beginning, and during a long life, from 1800 to 1880, he did much for the advancement of hymnody of the best sort. Crotch is represented in this Collection only by one tune (No. 2), Goss by three (Nos. 389, 401, 568), and Elvey by four, two of which were written for it (Nos. 249 and 422, also 164 and 514).

The fifth decade of the century was full of activity in the reform and development of hymnody. Music and singing were popularised by the lectures and classes of Hullah, while the Rev. J. Waite travelled about the country teaching nonconformist congregations to sing their hymns in parts. The revival of ancient music went hand and hand with reforms in church circles. In a brief career of five years (1846–1851) much was done in both respects by the Society for Promoting Church Music through its lectures and through its publications, which comprised music for choirs and a monthly journal called *The Parish Choir*. The earliest efforts of restoration were devoted to the music directly involved in the Prayer-book services, particularly anthems, canticles, and the chanting of the psalms both to Gregorian tones and Anglican chants. Then attention was turned to hymnody, and a collection of hymns was published with a set of old solid tunes. Incidentally also in the pages of *The Parish Choir* attention was called to the Latin hymns and their plainsong tunes: and in 1848 *Conditor alme siderum* (No. 43) was printed with its plainsong melody.[1] All this led to the recovery of the ancient melodies as well as the words, and the issue of a very complete set of Sarum melodies, harmonised in the Modes, in the *Hymnal Noted*, 1852 and 1854.

The German chorales had begun to make their way a little earlier. Samuel Wesley had diffused an enthusiasm for Bach; and others, who had not made an acquaintance with the chorales through him, did so to a less extent through Mendelssohn and his influence. Havergal, through his *Old Church Psalmody*, 1847, brought a good many into use, often in other forms than those which had been current in some degree among the Methodists since Wesley's day; and Dr. Maurice carried on this work by his *Choral Harmony* of 1854. This line of evolution reached its climax in *The Chorale Book* of 1863, which was for German Hymnody what the *Hymnal Noted* was for old Latin Hymnody. In it Miss Winkworth collaborated with Sterndale Bennett and Otto Goldschmidt to produce a book taken purely from German sources. It was too much restricted in scope to become popular as a hymn-book; but nevertheless it had great effect.

In the work of research and in the recovery of old English psalm tunes and church tunes, Havergal's books led the way, especially his *Old Church Psalmody* and his reprint of Ravenscroft; and they were ably supported by the collection which the Rev. H. Parr put out in 1847 under the title *Church of England Psalmody*, as the result of long and wide study of old English tune-books.

The fruit of such labours soon became evident in a series of new hymn-books growing in number and in worth. The exclusion of the old florid and valueless tunes went hand in hand with the banishment of a barrel-organ or a clarionet, in favour of a pipe-organ, with the expulsion of the old singers or the charity children from the west galleries and the installation of surpliced choirs in the newly-recovered chancels.

It need not be maintained that all that was thus done was unfailingly an improvement. Some of the verdicts on

[1] This was taken from C. C. Spencer's book on *The Church Modes*, 1846.

the old tunes were harsh, and some of the attempts to reduce them to propriety resulted in comparative dulness, as may be seen by looking at pp. 98, 99. Similarly some of the other changes may have been ill considered, or may have gone too far; but they were needful steps, and they rescued the Church from a state of things which now is hardly credible.

Who would believe, for example, that hardly more than fifty years ago a congregation was liable to be asked to sing a hymn in the following form?

> "Where blending hearts can meet, *can meet*,
> Before the mercy, *mercy* seat."

Or, still worse—

> "And ever in this calm abode
> May Thy pure Spirit be, *rit be*,
> And guide us in the narrow road
> That terminates, *minates* in Thee."

But this outrage took place at a Charity Sermon in London in the year of grace 1846, and that too in a place where efforts were being made at reform.[1]

Zeal for purity may be pardoned for degenerating occasionally into purism in face of great abuses. It is clear that of recent years some of the strictness of the reformers of 1850 has been mitigated and a return has been made to the sober decision of Dr. Crotch in favour of admitting the best at any rate of the florid tunes. Thus Helmsley (No. 52) has defied all attempts to suppress it; the Easter Hymn (No. 152) has outlived the tune with which W. H. Monk gained the prize offered in 1850 by the Cheadle Association for the Promotion of Church Music for the best supplanter (see Old Edition, No. 134[2]).

Meanwhile in escaping from Scylla there was a danger of Charybdis, in the shape of a new type of hymn-tune which began to come in; it was as unlike the old church tunes as the florid melodies were, but the difference centred in the harmonization rather than in the melody.

The older writers of the period kept to the traditional, strong and masculine style: it is evident in Goss, in Elvey, in Steggall, in S. S. Wesley, to the end. The third of these deserves a special mention here because of his valuable services to this Collection; but, apart from that, his tunes may be taken as models of sobriety and melody, and he has an honoured name which will abide. Wesley was a greater musician with a share of true genius, no small part of which reveals itself in his hymn-tunes. This Edition includes a far larger number of his compositions than previous editions; and the new ones, such as Nos. 457 and 607, only need time to take their place with established favourites such as Aurelia, No. 367.

Another great figure of this reform movement, and a writer of the best sort of tunes, was Dr. Gauntlett. He took an active part in Waite's work, already mentioned, he collaborated with the Rev. W. J. Blew in the *Church Hymn and Tune Book* of 1852, a collection which was in advance of its time, but has had a great effect on later developments.[2] He then worked with Dr. Allon in similar reforms affecting nonconformist hymnody; returned to the post of a church organist, and died at the age of 71 in 1876, keeping up the good traditions to the end.

The newer style of hymn-tune was closely allied to the contemporary secular part song. Some of its exponents wrote for both sacred and secular words, notably Sir Joseph Barnby; others, like Sir John Stainer, are known pre-eminently as writers of sacred music of various kinds: but Dr. Dykes, who was the earliest and best exponent of the new type, confined his art almost entirely to the writing of hymn-tunes. It is too early to judge of the permanent value of the tunes of this type. No doubt, here as elsewhere, the best only will survive; but it would be difficult to forecast whether the ultimate survivors will be many, as is the case with the old church tunes, or few, as is the case with the florid hymn-tunes allied to the secular music of the Eighteenth century.

Suffice it to say that the rise of this style may be said to date from 1857 when Dykes wrote his earliest published group of thirteen tunes for Grey's *Manual*, though the characteristics of the style were hardly then fully developed. Three of this set are in this Collection (Nos. 156, 233 and 313). More developed and more characteristic is the tune Horbury, which was written two years later, for "Nearer, my God, to Thee" (No. 474). Thus the new style was quietly inaugurated; and its develop-

[1] *Parish Choir*, May, 1846.

[2] Six of his tunes taken from it are in this Collection (Nos. 140, 156, 342, 376, 412, 432).

ment and popularity play a prominent part of the history of this Collection.[1]

With it came also a different style of hymn-singing. Instead of the old measured way with pauses, which has been described above, the new type of tune demands something more rapid, a rendering that is more continuous and metronomically accurate. Unfortunately this method has been extended in many places to the singing of the old solid tunes, with disastrous results. The different styles require different methods of performance, just as certainly as different types of hymn require different types of tune. But for the moment, in the great enthusiasm which was caused by the tunes of the new type, this fact dropped out of sight; and evil effects have followed. This new metronomic rapidity when applied to the old melodies involved not merely the perpetration of an artistic blunder—that might be condoned comparatively easily—but the withdrawal of the hymn-singing from the congregation. For it is only the few who can sing hymn-tunes written in the style of a part-song; and if the congregation is to take its part, not only must the tune be stately, but the singing must be slow, with pauses at intervals. The best of the tunes of the modern type are those that stand the test of congregational singing and can be taken at a steady pace. This should not be the deliberate slow pace of the old church-tunes and psalm-tunes; it should be one which is fast enough to preserve intact the somewhat slender fabric of the melody and harmony, but at the same time not so fast as to discourage the untrained male voice from bearing its part in the singing.

XIX.—Hymns Ancient and Modern.

The materials were now ready for a new venture which should gather up the old and the new both in words and music, ranging from the old Latin hymns, with their plainsong melodies, to the new hymnody, which *The Christian Year* had inspired, with the new type of hymn-tune; and finding a place at the same time for the best of the German hymns and tunes which might prove congenial to English congregations. The new development came not along a single line such as we have traced in the genesis of *Church Hymns* or *The Hymnal Companion*, but by the converging of several lines and the coalescing of several existing efforts.

The idea of the new book was first put forward by the Rev. Francis H. Murray, Rector of Chislehurst, who had already published, in 1852, a small hymn-book called *A Hymnal for use in the English Church*, 1852 (sometimes called "Mozley's Hymnal," from the name of the publisher). Mr. Murray happened to make the acquaintance of the Rev. Sir Henry Williams Baker, Vicar of Monkland, Herefordshire, who gladly seconded Mr. Murray's proposal. Sir H. W. Baker was at this period printing from time to time in his Parish Magazine hymns written by himself, or by some well-known writer. Mr. Murray and Sir H. W. Baker then approached the Rev. G. Cosby White, Vicar of St. Barnabas, Pimlico, the compiler of *Hymns and Introits*, 1852, &c., a book originally designed for use in the Collegiate Church at Cumbrae, but extensively used elsewhere also.

A small meeting was held in the autumn of 1857 at St. Barnabas Vicarage, Pimlico, at which the Revs. F. H. Murray, Sir H. W. Baker, C. R. Harrison (a former Curate at Chislehurst), W. Pulling (a neighbour and friend of Sir H. W. Baker), and G. Cosby White were present, and it was definitely resolved to go forward with the suggested Hymn Book. This Committee added to its number the Revs. W. Upton Richards, Vicar of All Saints', Margaret Street; G. H. Huntingford, Littlemore, near Oxford; J. R. Woodford, Kempsford Vicarage, Fairford, the editor of *Hymns for the Sundays and Holy Days of the Church of England*, 1852 and 1855. In 1858, the editors of several other hymn-books then in use were consulted, and they expressed their readiness to co-operate with the Committee in a new book which was to supersede their existing books.

The following advertisement was inserted in the *Guardian* of October 27, 1858, p. 847:—

To the Clergy, and others interested in Hymnology.

The Editors of several existing Hymnals being engaged, with others, in the compilation of a Book which they hope may secure a more general acceptance from Churchmen, would be very thankful for any suggestions from persons interested in the matter. Communications may be addressed to the Secretary of the Committee, Rev. H. W. Baker, Monkland Vicarage, near Leominster.

[1] It is difficult here as elsewhere to delineate one style from another. Much lies on the border land. Dykes himself, like others of the group, wrote some tunes of the older type, as well as those in the newer style.

Sir H. W. Baker, in a letter to the Rev. W. Upton Richards, dated Nov. 22, 1858, writes: "I have had a good deal of correspondence in consequence of the advertisements; several, especially a Committee in Yorkshire, I *hope* may unite with us."

As a matter of fact, more than two hundred clergy wrote in response to the advertisements. A large Committee was formed, and in January 1859 held its first meeting at St. Barnabas, Pimlico, the Rev. Sir H. W. Baker in the chair, the *Veni Creator* was said (the invariable use at every meeting of the Committee since that day), and the work was begun. In addition to the names mentioned above, the following were some of the members of the Committee, the Revs. Thomas Helmore, Murray Wilkins, E. J. Twells. Though Mr. Keble did not actually join the Committee, he took a deep interest in the work, and gave very valuable help by much careful criticism; while he also gave this valuable advice, which the Committee have always kept in mind: "If you wish to make a Hymn Book for the use of the Church make it comprehensive."

On November 18, 1859,[1] a little book in paper covers, was put forth by the Committee, containing 138 hymns, pp. 108. The following was printed on the back of the cover:—

"These hymns are printed for temporary use, and as a specimen, still open to revision, of the Hymn Book now in course of preparation by a Committee of Clergymen, the publication of which has been postponed to Advent, 1860. Some of these hymns, such as Bishop Ken's morning and evening hymns, will be given more fully; and of some only the first lines are now inserted for want of space. The Book will probably contain about 300 hymns; ample provision being made for Baptism, Confirmation, Holy Communion, Saints' Days, Harvest Festivals, School Feasts, Funerals, Fast and Thanksgiving Days, Missions, &c. A Sixpenny edition will be published in good type. Any suggestions will be gladly received by the Secretary of the Committee, the Rev. Sir Henry Williams Baker, Bart., Monkland Vicarage, near Leominster."

On the recommendation of Sir Henry Baker the Committee appointed as musical editor Mr. William Henry Monk, Organist and Director of the Choir at King's College, London, who had already been prominent in the work of the Church Music Society and other efforts for the improvement of hymnody. To Mr. Monk belongs the credit of suggesting the title, so singularly appropriate and attractive, of "Hymns Ancient and Modern." As musical editor he did the lion's share of that side of the work; but the Rev. Sir F. A. Gore Ouseley, Bart., Professor of Music in the University of Oxford, revised and approved the music of the book (the unbarred melodies alone excepted).

When the completed book appeared (1860 and 1861) it was a gathering together of materials from a wide area. The Latin hymns, and, in a few cases, their old melodies also, from the *Hymnal Noted* and the books of the various groups of translators already noted: the traditional English hymns from Watts onward, with some of the old psalm tunes and church tunes recovered by Havergal and others: the German translations of Miss Winkworth and the German tunes from *The Chorale Book* and elsewhere, with others now newly adapted;—all these found a place with the new school of English hymn-writers inaugurated by Keble, and, with seven of the new tunes of Dr. Dykes, to represent the latest musical development.

With Dykes, the chief contributors of new music were Ouseley and Monk; neither of them were so representative as Dykes of the new school, for Ouseley only deviated occasionally from the old style and Monk remained continually on the borderland, combining the staidness of the old melodic flow with something of the charm of the new harmonic method. The greater part of the new tunes were by these three writers, Ouseley being responsible for five, Dykes for seven, and Monk for seventeen. Besides these, Bishop Jenner contributed three, H. S. Irons two, A. H. Brown, T. Wright, J. Wilkes, and the Rev. J. Hampton one apiece. Thus the bulk of the tunes was old. Little recourse was had to recent publications, except to the *Church Hymn and Tune Book*, from which five tunes of Dr. Gauntlett were taken,[2] and the two collections published by R. Redhead in 1853 and 1859, which furnished five.[3] The words were similarly taken for the most part from ancient sources; rather more than half of them were translations from Latin or German. Of the rest, nearly one-half were by living writers. Most of them contributed only one hymn apiece, but Miss Toke and H. Collins were credited with two, Dean Milman with three, Faber and Neale with four apiece, Keble

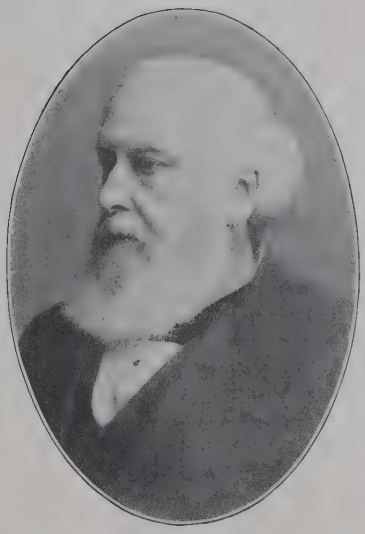
[1] Sir Henry Baker gave his sister a copy so dated.

[2] He also contributed one new tune.

[3] Two of these were ancient, not original tunes.

THE REV. J. B. DYKES, MUS. DOC.

(From a photograph by T. Heuviside, Durham.)



W. H. MONK, MUS. DOC.

(From a photograph by J. Russell and Sons.)

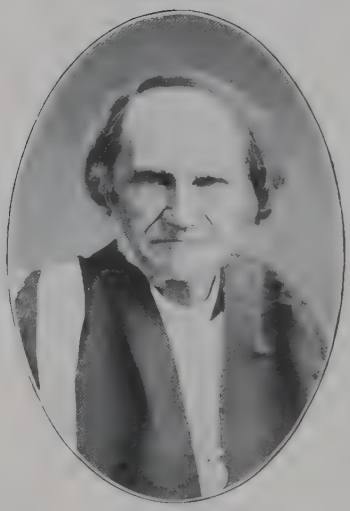
SIR JOHN STAINER, MUS. DOC.

(From a photograph by A. H. Fry, Brighton.)

THE REV. SIR F. A. GORE OUSELEY.

(From a photograph by Jones and Harper.)

[*To face p.* cvi.



THE RIGHT REV. THE
LORD BISHOP CHRISTOPHER WORDSWORTH

(From a photograph by Elliott and Fry.)

MRS. ALEXANDER.

(From a photograph by Elliott and Fry.)

MISS CATHARINE WINKWORTH.

(From a photograph by J. Fisher, Clifton.)

MISS F. R. HAVERGAL.

(From a photograph by Elliott and Fry.)

(To face p. cvii.

with eight, and Sir Henry Baker with thirteen.

One at least of the books which were now to be withdrawn in favour of this new venture had contained a series of introits for the year; and, in order to satisfy this need, a book of *Introits for use throughout the Year* was issued by the Compilers concurrently with the new hymn-book and uniform with it. The music was adapted from the plainsong and provided with an accompaniment by W. H. Monk; at a later stage a set of anthems was added to the set of introits, consisting of the Great Oes of Advent with the Reproaches for Good Friday, the Easter Sequence "*Victimae Paschali*," and a setting in anthem form of Newman's prose translation of the φῶς ἱλαρόν (No. 18), by W. H. Monk. This book of introits and anthems continued for some time in conjunction with the Revised Edition of 1875, and then went out of print.

In 1868, seven years after the first appearance of the book in completed form in 1861, an Appendix was issued, raising the number of hymns from 273 to 386. This covered, in more or less degree, the same ground as its predecessor, and followed the same general plan; but the modern preponderated largely over the ancient. Of the 114 new hymns only twenty-six were translations. Ten of these were hymns of the Eastern Church,[1] which now for the first time take any place in the Collection. Twelve were from the Latin; but the bulk of the Latin Office hymns were already represented in the Original Edition, and the versions now added were for the most part either Eucharistic or general. Of the English hymns by far the larger number were by contemporary writers. The chief contribution was the eight hymns of Bishop Wordsworth taken from his *Holy Year*, 1862. Newman's two classic hymns now appeared in the book. Neale and Baker added considerably to their list of contributions, and several new writers were drawn upon—Dr. Bright for four items from his *Hymns and other Poems*, 1866, and elsewhere; Mr. Thring for three from his *Hymns*, 1866, and from Chope's Congregational *Hymn and Tune Book*, 1862; Dean Plumptre for three from his *Lazarus and other Poems*, 1865; Mrs. Alexander for one general hymn and three of her matchless children's hymns, which much strengthened a section of the book that hitherto had been weak. The contributions from Mr. Stone's *Lyra Fidelium*, 1866, were fewer, but most important; for they were "The Church's one foundation" and "Weary of earth." These with others by writers who still are with us were among the chief features of this Appendix.

In the tunes the amount of novelty was even more marked. Half of them were now being printed for the first time. The new tunes by Dr. Dykes alone numbered eleven, and others of his besides were taken from printed sources. Henry Smart contributed six new compositions, Elvey, Stainer, Barnby, and A. H. Brown, three apiece. Many of the tunes which were not entirely fresh were drawn from recent publications, especially from Chope's *Congregational Hymn and Tune Book*, 1862, the *Merton Tune-Book*, 1863, and *The Holy Year*, republished with tunes in 1865. A few old psalm-tunes and some few church-tunes of the Eighteenth century represented antiquity. But the main effect of the Appendix, in respect both of words and music, was to strengthen the modern side and turn the balance markedly in its favour.

The later stages of the development of the Book are modern history, and must be described much more summarily. A new era was inaugurated by the Revised Edition of 1875, for the book was thoroughly overhauled. The translations were revised, and in some cases new ones were substituted for the old. A considerable number of hymns and tunes that had been in the Original Edition and in the Appendix were left out, including a fair number of tunes that had been written for the book. The text of the hymns was reconsidered and the harmonization of the tunes was revised. But the state of equilibrium established by the addition of the Appendix was not disturbed either by these changes or by the large and important additions, for these followed closely the lines already laid down.

The Supplement was added fourteen years later in 1889. The special feature which chiefly distinguished it from what had been before, was the admission of a large number of hymns from Wesley and other writers of the Eighteenth century; but at the same time steps were taken to provide more completely

[1] This number includes some hymns of Neale, in which the debt to a Greek original is more nominal than real.

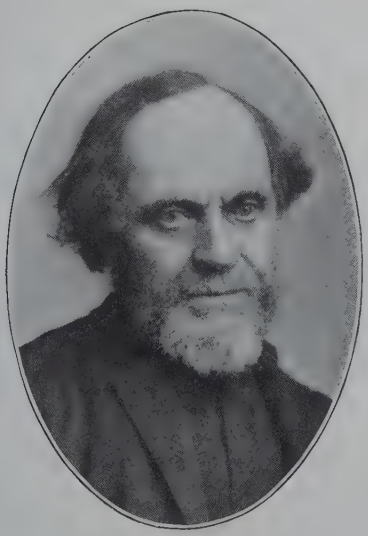
for the series of ancient Latin Office hymns with their plainsong melodies.

The recent revision which produced the New Edition of 1904 followed closely the lines of the revision of 1875 in the revision of translations, the reconsideration of the text of standard hymns, the omission of words and tunes, and in fact in all respects, except that it entailed practically no increase in the total number of the hymns. The number of the tunes, on the other hand, was very largely augmented, first by the inclusion of many more plainsong tunes; secondly by the adoption of the principle of proper tunes, so that a tune should rarely be set to more than one hymn; and thirdly by the provision of a larger number of alternative tunes. This large increase made it possible not only to introduce a relatively small number of new compositions, but also to make the Collection more adequately representative of the various schools and periods of hymnody.

THE REV. JOHN MASON NEALE, D.D.

THE RIGHT REV.
THE LORD BISHOP W. WALSHAM HOW.

(From a photograph by W S. Stuart, Richmond.)



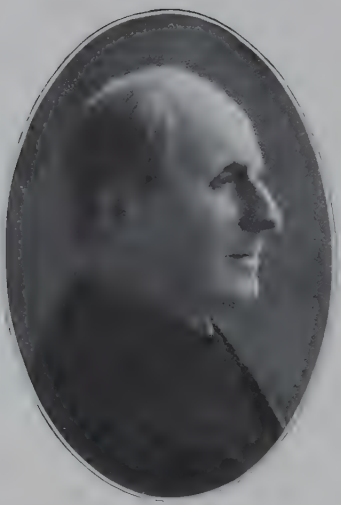
THE REV. W. BRIGHT, D.D.

(From a photograph by Elliott and Fry.)

THE REV. S. J. STONE.

(From a photograph by S. A. Walker.)

[*To face p.* cviii.



THE REV. F. H. MURRAY.

(From a photograph by Oscar Bardee.)

THE REV SIR H. W. BAKER, BART.

(From a photograph by Boning and Small.)

THE REV. G. C. WHITE.

(From a photograph by T. Fall.)

THE REV. J. ELLERTON.

(From a photograph by A. H. Fry, Brighton.)

[*To face p.* cix.

XX.—Epilogue.

It will be convenient to recount these various stages briefly, before going on to describe in an epilogue some of the inner history of the book.

1. In November 1859 the little trial book, containing 138 hymns, was issued for the Compilers by Mr. J. A. Novello, of Dean Street, Soho.

2. In December 1860 the Original Edition of the words only appeared, comprising 273 hymns. The musical counterpart followed on March 20, 1861.

3. In 1868, an Appendix, containing 113 hymns, was issued.

4. In the spring of 1875, a Revised and Enlarged Edition, containing 473 Hymns, was issued by the Compilers, and published for the Proprietors by William Clowes & Sons. This, the Preface said, is "not a new Book, but a revised and enlarged edition of the old. It contains nearly all the old hymns, and most of the old tunes; what have been omitted are such as were seldom used, or have been replaced by better ones of a similar character. But the whole Book has been most carefully revised; in some Hymns the original text has been more closely followed; the Translations are in some cases improved; the Tunes are often better harmonised; a more orderly arrangement has been made, according to subjects, of the 'General' Hymns; and a large number of new hymns and tunes are added."

The musical part of the work was supervised by Professor Monk, who had valuable help from Dr. Stainer and the Rev. Dr. Dykes. Valuable assistance was given to the Committee in the work of the revision of the hymns by the Rev. W. Walsham How; Dr. Bright, Regius Professor of Ecclesiastical History in the University of Oxford; the Rev. John Ellerton, and others.

5. In 1889 a Supplement to the Revised Edition, containing 164 additional hymns, was issued by the Compilers. In the Preface they tender their most grateful thanks to Canon Ellerton, Rev. P. G. Medd, Canon H. Twells, and the Rev. Jackson Mason. Professor Monk, who had been Musical Editor from the commencement, died on March 1, 1889. Dr. Steggall was appointed to succeed him, and lived to see the New Edition issued before his death, which took place in June 1905.

6. In November 1904, the New Edition was issued.

The Book, *Hymns Ancient & Modern*, is not, and never has been, private property. It is in the hands of a body of Trustees to control, to revise when necessary, and to hand on to the Church of the future. On the death of a Trustee (and under certain other conditions) his interest in the work ceases, his relatives have no claim upon the Trust, and the surviving Trustees are bound to elect a new Trustee as soon as possible. These Trustees or Proprietors are assisted and advised by a body of Assessors, who, with them, constitute the Committee of *Hymns A. & M.*

The first Chairman of the Committee was the Rev. Sir Henry Williams Baker. His near neighbour and intimate friend and fellow-helper in the work of the Book has said of him: "For nearly twenty years he was the Chairman and acknowledged leader of *Hymns A. & M.*; his whole heart was in the work to which he had devoted himself, and for which he was endowed with singular and special gifts. His earnestness and ability overcame difficulties which at times seemed insuperable, whilst his loving nature and warmth of faith are undyingly portrayed in his own hymns, which are already household words in the devotional treasures of the Church."

Sir H. W. Baker died at Monkland Vicarage, February 11th, 1877, just twenty years after the first suggestion of *Hymns A. & M.*, and not long after the issue of the Revised Edition of the Book.

The Rev. W. Pulling, Vicar of Eastnor, Herefordshire, was elected as the second Chairman. Failing health and eyesight compelled him to resign the Chairmanship in November 1889, and after a long period of ill-health he died at Eastnor Vicarage in December 1893. Those who worked with him and under him in this work for so many years could not but recognise the vigour of his intellect, his critical acumen, and his aptitude for business.

The third Chairman, elected in November 1889, was the Rev. G. Cosby White, then Vicar of Newland and Warden of the Beauchamp Almshouses, who had taken the very deepest interest in everything connected with *Hymns*

A. & M. from its first inception. Under his guidance several new members were gradually added to the Committee, and preparations were made for a very careful and prolonged revision of the whole book.

In the year 1892 a Hymnal Committee of the Convocation of Canterbury made some "Suggestions" to the Committee of *Hymns A. & M.* as follows:—

(a) That the next revision of *Hymns A. & M.* should be in the hands of a Committee appointed by the Convocation of Canterbury, in co-operation with a similar Committee appointed by the Convocation of York, and in consultation with the present Proprietors.

(b) That till the publication of such revised edition the sole management of *Hymns A. & M.* should remain with the present Proprietors.

(c) That from and after such publication the proprietorship should be vested, without purchase, either in the Convocations or in some body approved by them.

(d) That the title, *Hymns Ancient and Modern*, should always be retained, as preserving the history and continuity of the book.

The Chairman of *Hymns A. & M.* met, by special invitation, this Committee of Convocation, and on behalf of the Proprietors gave several very strong reasons why the suggestions could not be accepted. He said that the Proprietors would be willing to allow their book (both words and music) to be used in the formation of any Hymnal which the Convocations proposed to put forth with authority, but that the Proprietors would reserve their right to keep their title (*Hymns A. & M.*), and to continue to publish their own book with that title as before, if they considered it desirable.

The idea of a Hymn Book authorised by Convocation was eventually given up for a time.[1]

One result of the raising of the question at that time in Convocation was that the Committee of *Hymns A. & M.* were pledged to undertake the revision of their book. Under the wise and energetic direction of the Chairman the work was taken in hand, the Committee being enlarged by the addition of several new members. It went on steadily from 1894 to 1904. The Committee met four times in each year for the greater part of a week. A very large number of hymns and very many suggestions were sent to it during this time by persons who had heard of the intended revision; all of these were carefully considered. Sheets of the translations and other hymns as revised were sent for criticism to a wide circle of persons representing different interests —cathedrals, town and country churches, schools, as well as to musicians and literary persons; many of these sent valuable suggestions. When the book was completely drafted, eight laymen and eight clergy were invited to confer with the Committee on the whole draft. Four of the invited laymen and three of the clergy met the Committee at the Church House on April 15, 1903, and the two following days, and two others of the invited clergy, who were unable to be present, sent written criticisms and suggestions. The whole draft was carefully considered, and the suggestions and opinions of this advisory Committee were recorded, and were afterwards weighed in detail by the Committee of *Hymns A. & M.*

While the Hymns were under consideration seven among the best musical experts were invited to help in the revision of the music, and under the Chairmanship of one of the members of the Committee of *Hymns A. & M.* this Committee worked very diligently until the music of the new book was completed.

During the work of revision the Committee suffered seriously by the loss of several of its members. The Rev. George William Huntingford, Rector of Barnwell, near Oundle, and the Rev. Francis H. Murray, Rector of Chislehurst, had both been active members of the Committee from the first; the Rev. John Ellerton had given much help at the various stages, but he only became a member of the Committee about a year before his death; the Rev. Thomas B. Pollock, of St. Alban's, Birmingham, the Rev. Samuel J. Stone, Vicar of All Hallows, London Wall, and Rev. R. W. Dixon, D.D., Vicar of Warkworth, Northumberland, had rendered very valuable help in the later stages of the work.

[1] On May 1, 1906, the following Resolution was submitted to the Lower House of the Convocation of Canterbury:—

"That the time has come when Convocation might, with advantage to the Church, and with a view to forming the nucleus of a hymn-book, to be eventually authorised, recognise a certain number of hymns as having deservedly won general acceptance."

The resolution was rejected.

Evening

[After Service, Sundays or Festivals]

Saviour, again to Thy dear name we raise
With one accord our parting hymn of praise.
We stand to bless Thee ere our worship cease.
Then, lowly kneeling, wait Thy word of peace.

Grant us Thy peace throughout this approaching night;
Turn Thou for us its darkness into light;
From harm and danger keep Thy children free,
For dark and light are both alike to Thee.

Grant us Thy peace upon our homeward way;
With Thee begun, with Thee shall end the day:
Guard Thou the lips from sin, the hearts from shame
That in this house have called upon Thy name.

Grant us Thy peace throughout our earthly life,
Our balm in sorrow, and our stay in strife;
Then, when Thy voice shall bid our conflict cease,
Call us, O Lord, to Thine eternal peace.

Amen.

Nantwich Church
1866

FACSIMILE OF THE MS. OF J. ELLERTON.

[To face p. cx.

"Whatsoever ye do, do all to the glory of God." "In the Name of the Lord Jesus."

My Father, for another night
Of quiet sleep and rest
For all the joy of morning light,
Thy Holy Name be blest.

Now with the new-born day I give
Myself anew to Thee,
That as Thou willest I may live,
And what Thou willest be.

Whatéer I do, things great or small,
Whatéer I speak or frame,
Thy glory may I seek in all,
Do all in Jesus' Name.

My Father, for His sake, I pray,
Thy child accept and bless;
And lead me by Thy Grace to-day
In paths of righteousness. Amen.

H. W. B

March 10. 1874

FACSIMILE OF THE MS. OF SIR H. W. BAKER.

[To face p. cxi.

INTRODUCTION.

Soon after the publication of the New Edition in November 1904, the Rev. G. Cosby White resigned his office of Chairman and his position as a Proprietor, feeling, as he said in his letter to the Committee, that the limitations of old age had for some time past borne in upon him that he was no longer capable of fulfilling the responsible and arduous duties which pertain to the office of Chairman of *Hymns A. & M.*

The Proprietors replied, expressing their deep sorrow at the announcement made by Mr. White, and their profound sense of what they were losing by his resignation, and of the solemnity of the moment at which for the first time they began to transact the business of the Hymn Book without the guidance of the last of the original Proprietors.

It is impossible for the Committee to estimate what the Church owes to the wisdom, the experience, and the spiritual insight of their late Chairman, who has worked so incessantly, with such laborious diligence, and with such lofty aims for the great cause which the Book represents.

Since that time several new members have been added to the Committee, and the following books have been issued to illustrate and facilitate the use of the New Edition.

Hymni Latini (1906) contains the Latin text of translations from that language; these are given also below. The book of transposed tunes (1908) gives every tune in the New Edition (750 in all), set in a lower key; together with a selection of some 40 tunes not found there, but in the Old Edition, such as it is most necessary to have available at a lower pitch, for congregations which still use the Old Edition.

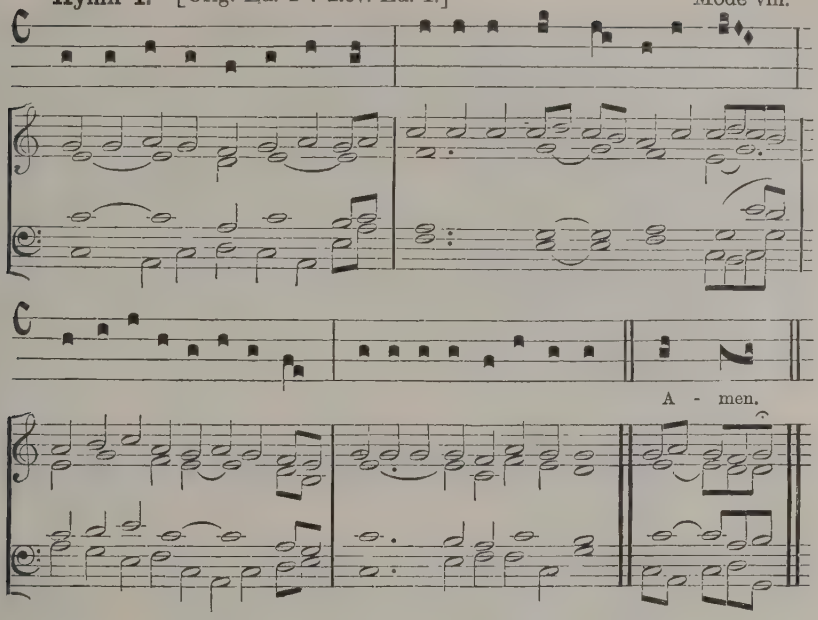
The *Guide and Concordance* (1908) gives facilities for the use of the book and help in the difficult and important task of selecting hymns for ordinary services, or for use in some special connexion.

A Selection (1908) contains 198 hymns, printed in large type especially for use at Bible Classes, Mothers' Meetings, in Mission Rooms, &c.

Finally, the present Historical Edition completes in a sense this stage of the development, while at the same time it may serve as a starting-point for any future work that it may hereafter be necessary for the Proprietors or others to undertake on similar lines.

MORNING.

Hymn 1. [Orig. Ed. 4 : Rev. Ed. 1.] Mode viii.



Early in the morning will I direct my prayer unto thee.—Ps. v. 3.

Iam lucis orto sidere.

NOW that the daylight fills the sky,
We lift our hearts to God on high,
That He in all we do or say
Would keep us free from harm to-day;

Our tongues would bridle, lest they sin
By waking anger's hateful din;
With tender care would guard our eyes
From giving heed to vanities.

O may our inmost hearts be pure,
From thoughts of folly kept secure;
And pride of sinful flesh subdued
Through sparing use of daily food.

So we, when this new day is o'er,
And shades of night return once more,
The path of holy temperance trod,
Shall give the glory to our God.

All praise to God the Father be,
All praise, Eternal Son, to Thee,
Whom with the Spirit we adore,
For ever and for evermore. Amen.

IAM lucis orto sidere
Deum precemur supplices,
ut in diurnis actibus
nos servet a nocentibus;

linguam refrenans temperet,
ne litis horror insonet;
visum fovendo contegat,
ne vanitates hauriat.

sint pura cordis intima,
absistat et vecordia,
carnis terat superbiam
potus cibique parcitas:

ut cum dies abscesserit,
noctemque sors reduxerit,
mundi per abstinentiam
ipsi canamus gloriam.

Deo Patri sit gloria
eiusque soli Filio
sancto simul cum Spiritu
nunc et per omne saeculum. Amen.

Alternative Modern Tune, Hymn 9 or 10.

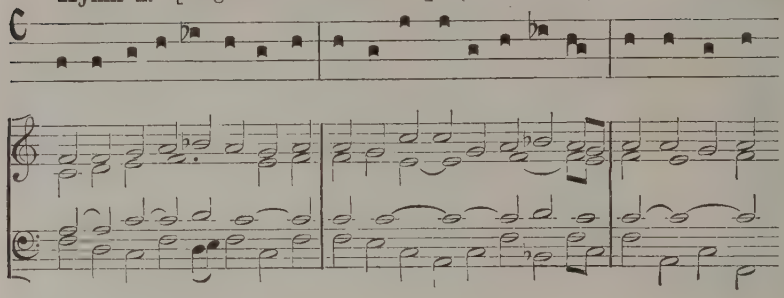
This Hymn is the hymn for Prime in the Anglo-Irish cycle of Hymns for the Week. As such it is found in all the later medieval Uses, having supplanted the corresponding hymn in the early Benedictine cycle. The institution of Prime dates, at earliest, from the beginning of the Vth century; and, as the hymn can hardly be older than the service, it is clear on this ground alone that it cannot have been written by St. Ambrose. But in style it is ancient; unlike most of the later hymns written on his model it follows St. Ambrose's example in that the versification is based on the quantity of the syllables, in the ancient and classical way. It has, however, a greater tendency to rhyme than is found in the genuine hymns of St. Ambrose, and can hardly be dated earlier than the VIIIth century.

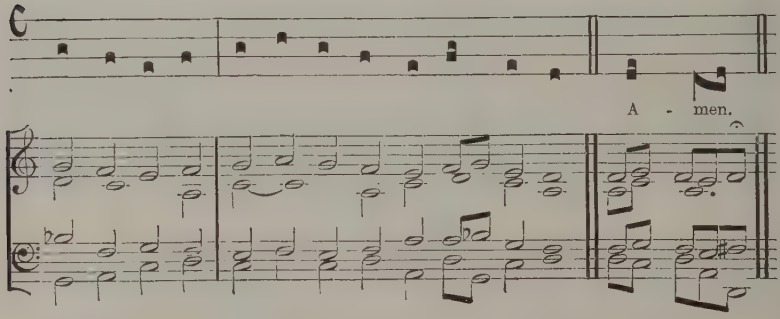
In the second line of the fourth verse it is very common to read *sol* in place of *sors*.

The Present Translation is based on Neale, but is the result of the work of many hands; it has undergone alteration in this edition. The earlier translation of Bishop Cosin, 1627, was used in earlier Hymn-books from Playford, 1677, onward, set to the Old Hundredth.

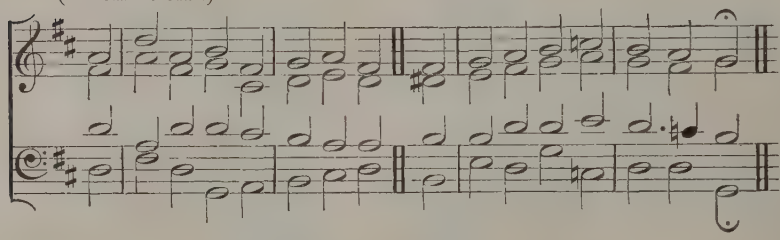
The Tune is the plainsong melody as it stands in the English books for this hymn: in Sarum Use it was employed on all ferias out of Eastertide. The hymn according to that Use, unlike the other hymns of the Little Hours, changed its tune with the various seasons: it was thus at many periods sung to a tune proper to some other prominent hymn and distinctive of the season: *e.g.* at Christmastide it was sung to the melody of *Christe, Redemptor omnium*, Tune 57 below, and on the Sundays in Eastertide to the melody of *Chorus novae Jerusalem*, Tune 141. But this tune is peculiar to the hymn. In some early MSS. the opening note of the last line is D and not G. The group at the end of the second line may be compared with a similar one in Hymn 142.

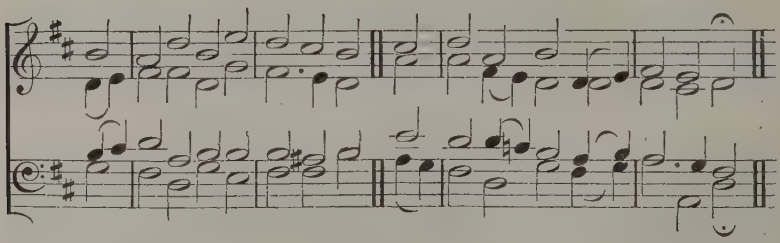
Hymn 2. [Orig. Ed. 3 : Rev. Ed. 2.] (First Tune.) Mode i.





(Second Tune.)





MORNING.

He that followeth me shall not walk in darkness, but shall have the light of life.—St. John viii. 12.

Splendor paternae gloriae.

O SPLENDOUR of God's glory bright,
Who bringest forth the light from Light;
O Light of light, light's Fountain-spring;
O Day, our days enlightening;

Come, very Sun of truth and love,
Come in Thy radiance from above,
And shed the Holy Spirit's ray
On all we think or do to-day.

Likewise to Thee our prayers ascend,
Father of glory without end,
Father of sov'reign grace, for power
To conquer in temptation's hour.

Teach us to work with all our might;
Beat back the devil's threat'ning spite;
Turn all to good that seems most ill;
Help us our calling to fulfil;

Direct and govern heart and mind,
With body chaste and disciplined;
Let faith her eager fires renew,
And hate the false and love the true.

On Christ the true Bread let us feed;
Let faith to us be drink indeed,
And let us taste with joyfulness
The Spirit's temperate excess.

O joyful be the livelong day,
Our thoughts as pure as morning ray,
Our faith like noonday's glowing height,
Our souls undimm'd by shades of night.

*The dawn begins to speed her way,
Let the true Dawn Himself display,
The Son with God the Father One,
And God the Father in the Son. Amen.

or,

All praise to God the Father be,
All praise, Eternal Son, to Thee,
Whom with the Spirit we adore,
For ever and for evermore. Amen.

SPLENDOR paternae gloriae,
de luce lucem proferens,
lux lucis, et fons luminis,
dies dierum inluminans;

verusque sol inlabere
micans nitore perpeti,
iubarque sancti Spiritus
infunde nostris sensibus.

votis vocemus et Patrem,
Patrem perennis gloriae,
Patrem potentis gratiae,
culpam releget lubricam,

informet actus strenuos,
dentem retundat invidi,
casus secundet asperos,
donet gerendi gratiam;

mentem gubernet et regat
casto fideli corpore:
fides calore ferveat,
fraudis venena nesciat.

Christusque nobis sit cibus,
potusque noster sit fides;
laeti bibamus sobriam
ebrietatem Spiritus.

laetus dies hic transeat;
pudor sit ut diluculum,
fides velut meridies;
crepusculum mens nesciat.

aurora cursus provehit;
aurora totus prodeat,
in Patre totus Filius,
et totus in Verbo Pater.

Deo Patri sit gloria
eiusque soli Filio
sancto simul cum Spiritu
nunc et per omne saeculum. Amen.

* *This verse is only suitable for an early service.*

This Hymn was almost undoubtedly written by St. Ambrose (†397). There is early testimony to this in a letter of Fulgentius of Ruspe (†533) (*Epist.* xiv. 10), as well as in later writers—Bede in the VIIIth century, and Hincmar in the IXth. More conclusive, however, than external testimony is the close similarity in thought and expression to passages of St. Ambrose's undoubted works. Indeed, in his treatise *De fide* (iv. 9) he explains how the Son is rightly called *Splendor paternae gloriae.* Other parallels may be seen in Dreves' *Ambrosius*, p. 61. As regards metrical strictness there is only one liberty taken, viz. at the word *Ebrietatem* in the end of the sixth verse; and this need not militate against the ascription of the line to St. Ambrose. The hymn has the very rare distinction of being included as the hymn for Lauds on Monday in both the primitive cycles of Hymns for the Week (see Introd. p. xv.). This use at Lauds is prescribed as early as in the Rule of Aurelian of Arles (†555). (*P.L.* lxvii. 393.)

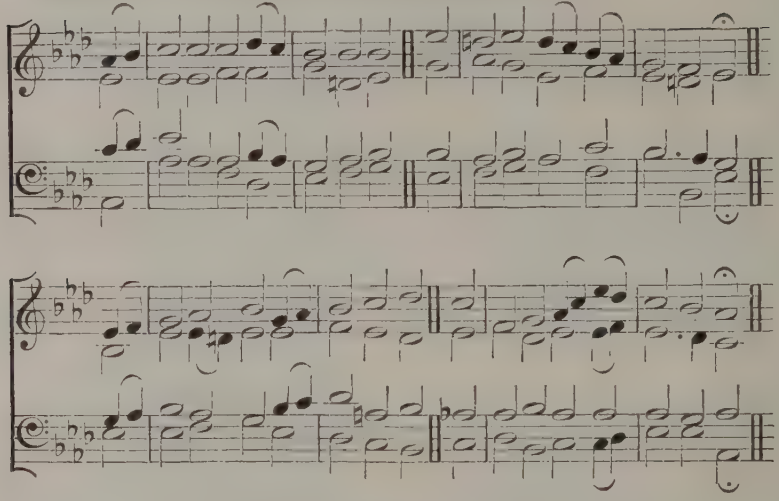
The Present Translation is, for the most part, new in this edition. Two verses which were hitherto omitted are now restored, viz. the sixth and eighth. The former version in stanza 1, besides losing the characteristic reference to Hebrews i. 3, failed to enforce the leading idea of the verse with its strong Ambrosian doctrine.

The First Tune (= O 3 = R 2) was in general use with this hymn and other ferial hymns of Lauds. At York, however, the tune was the same as the Mattins tune, *i.e.* Hymn 91. In some early MSS. the second line ends with a single note A.

The Second Tune (Crotch) was written by W. Crotch. It is not found in the collection of *Psalm Tunes* published by him in 1836, but is in Sale, *Psalms and Hymns*, 1837.

MORNING.

Hymn 3. [Orig. Ed. 1 : Rev. Ed. 3.] (First Part.)



I myself will awake right early.—Ps. cviii. 2.

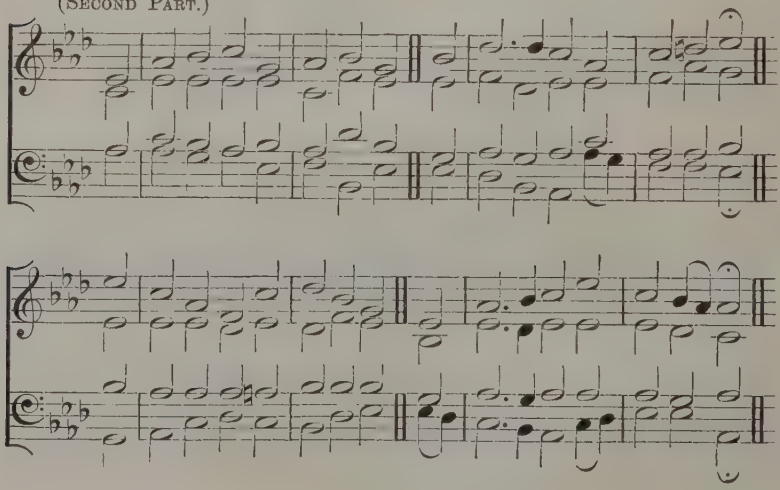
AWAKE, my soul, and with the sun
Thy daily stage of duty run;
Shake off dull sloth, and early rise
To pay thy morning sacrifice.

Redeem thy mis-spent moments past,
And live this day as if thy last;
Improve thy talent with due care;
For the great Day thyself prepare.

Let all thy converse be sincere,
Thy conscience as the noon-day clear;
Think how th' all-seeing God thy ways
And all thy secret thoughts surveys.

Wake, and lift up thyself, my heart,
And with the Angels bear thy part,
Who all night long unwearied sing
High praise to their eternal King. Amen.

(Second Part.)



MORNING.

PART 2.

Glory to Thee, Who safe hast kept
And hast refresh'd me whilst I slept;
Grant, LORD, when I from death shall wake,
I may of endless light partake.

LORD, I my vows to Thee renew;
Disperse my sins as morning dew;
Guard my first springs of thought and will,
And with Thyself my spirit fill.

Direct, control, suggest, this day,
All I design, or do, or say;
That all my powers, with all their might,
In Thy sole glory may unite.

The following Doxology should be used at the end of either Part:

Praise GOD, from Whom all blessings flow,
Praise Him, all creatures here below,
Praise Him above, ye heav'nly host,
Praise FATHER, SON, and HOLY GHOST. Amen.

THIS HYMN was written by Thomas Ken (1637–1711), Bishop of Bath and Wells. He composed in 1674 a manual of prayers for Winchester scholars, and in the edition of 1695 his three hymns for Morning, Evening, and Midnight are given in an Appendix. They had appeared separately in a little brochure in 1692. A revised edition of the hymns was issued in 1709, consisting of verses 1, 2, 3, 5, 9, 12, 13, 14. The present hymn is partly from the earlier, and partly from the later version. At the Bishop's burial at Frome in the early morning, by his own request, "under the East window of the Chancel, just at sunrising," this hymn was sung. The originals are:—

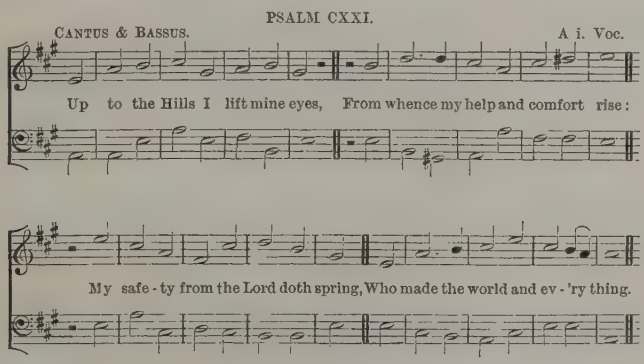
St. 2, l. 1. Thy mis-spent *time that's* past.
l. 2. Live this day as if 'twere thy last.
St. 3, l. 1. *As* all.

The hymn was given in a fuller form in the Original Edition of *Hymns A. & M.*

THE TUNE of the First Part is by François Hippolite Barthélémon (1741–1808). It was written for the Female Orphan Asylum at the request of the chaplain, and appeared as a "New Tune" for this hymn in the *Supplement* to *The Hymns and Psalms used at the Asylum . . . for Female Orphans* (1785), edited by W. Gawler. It has been called "Morning Hymn," "Magdalene," and "Hippolytus." The earliest form of the tune has only a single note at the beginning of the first and third lines. The first item in the collection is a sentence, from Hab. ii. 20, to be sung before the First Lesson, also by Barthélémon. There is no contemporary tune proper to the words: several were in use. The orphans had sung the hymn previously to Uffingham (see Hymn 453). A life and portrait of the Composer, and a facsimile of the original form of the tune, are in *Mus. Times*, August and Sept. 1908.

THE TUNE of the Second Part (Brockham) is by Jeremiah Clarke (1670-1707). It is found in the third edition of Playford, *Divine Companion*, 1709, set to the hymn, "Up to the hills I lift my eyes": the melody and bass are there thus given:—

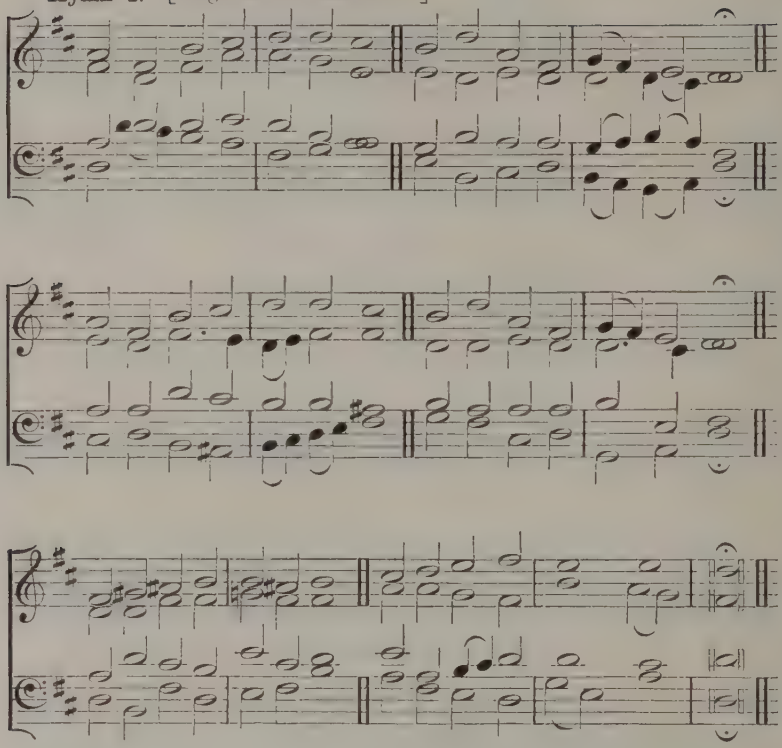
PSALM CXXI.



The setting here does not follow this exactly, but has been taken in part from Mr. Wooldridge's setting in the *Yattendon Hymnal*, No. 7.

MORNING.

Hymn 4. [Orig. Ed. 5 : Rev. Ed. 7.]



Unto you that fear my name shall the Sun of righteousness arise.—Mal. iv. 2.

CHRIST, Whose glory fills the skies,
  Christ, the true, the only Light,
Sun of righteousness, arise,
  Triumph o'er the shades of night ;
Dayspring from on high, be near ;
Daystar, in my heart appear.

Dark and cheerless is the morn
  Unaccompanied by Thee ;
Joyless is the day's return,
  Till Thy mercy's beams I see,
Till Thou inward light impart,
Glad my eyes, and warm my heart.

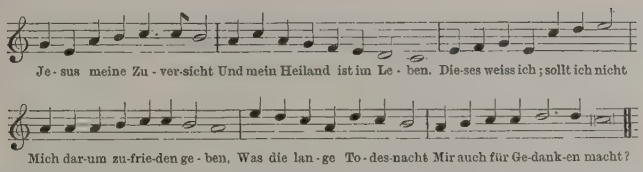
Visit then this soul of mine,
  Pierce the gloom of sin and grief ;
Fill me, Radiancy Divine,
  Scatter all my unbelief ;
More and more Thyself display,
Shining to the perfect day. Amen.

Alternative Tune, Hymn 138.

The Hymn was written by C. Wesley (1707–1788), and was first published in 1740.

MORNING.

THE FIRST TUNE (Heidelberg) seems to be a modification of the following :—

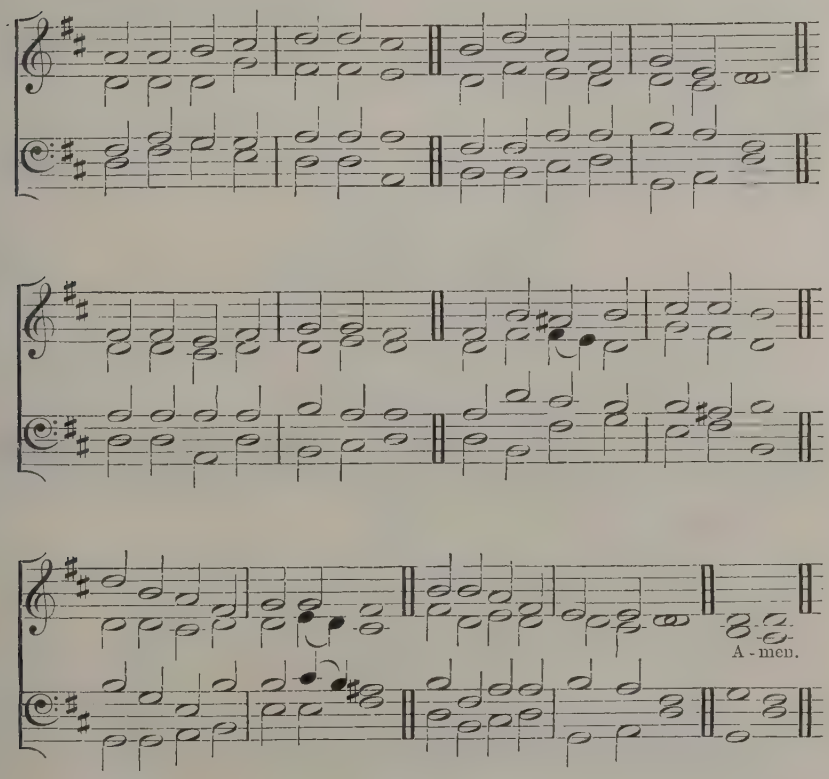


which appeared for the first time in Runge, *Geistliche Lieder und Psalmen*, Berlin, 1653 (Zahn, No. 615). But it owes its present form to the celebrated German collection published by J. Crüger, called *Praxis pietatis melica*, which went through over forty editions in the last half of the XVIIth century, and the first half of the XVIIIth. The earliest known edition is the second, dated 1647; in the fifth, which was issued by Runge in 1653, subsequent to his *Geistliche Lieder*, the tune of "Jesu, meine Zuversicht," is given thus :—

This is the form here given with some modification of rhythm, and the adoption of a variant reading in the 2nd and 4th lines, which first appears in 1704.

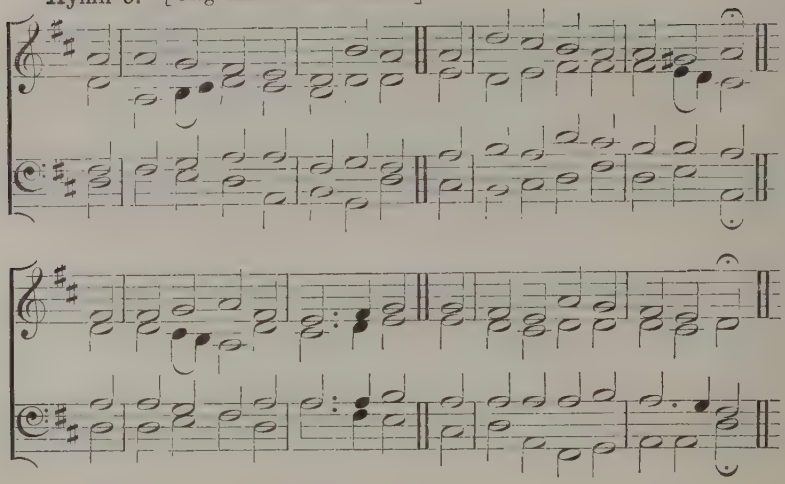
From 1668 onward the melody was ascribed to Crüger, but it is not so in the editions issued by him or in his own lifetime. Probably he made the adaptation from the earlier melody; Zahn conjectures that this was written by the Princess Louisa Henrietta of Brandenburg, to whom the book is dedicated. See Zahn 3432*a* and 3432*b*.

(TUNE IN THE SUPPLEMENT.)



THIS TUNE (Ratisbon = O 5 = R 7) is taken from the tune in Werner, *Choralbuch*, 1815, set to the words, "Jesu meines Lebens Leben." It is probably, like the first tune, an adaptation of the melody above cited, but the first tune, with its joyous close, seems far better suited to these words than the second. (See Cowan and Love.)

Hymn 5. [Orig. Ed. 2 : Rev. Ed. 4.]



His compassions fail not: they are new every morning.—Lam. iii. 22, 23.

NEW every morning is the love
Our wakening and uprising prove;
Through sleep and darkness safely brought,
Restored to life, and power, and thought.

New mercies, each returning day,
Hover around us while we pray;
New perils past, new sins forgiven,
New thoughts of God, new hopes of heaven.

If on our daily course our mind
Be set to hallow all we find,
New treasures still, of countless price,
God will provide for sacrifice.

The trivial round, the common task,
Will furnish all we need to ask,—
Room to deny ourselves, a road
To bring us daily nearer God.

Only, O Lord, in Thy dear love
Fit us for perfect rest above;
And help us this and every day
To live more nearly as we pray. Amen.

A higher setting of this Tune is given at Hymn 226.

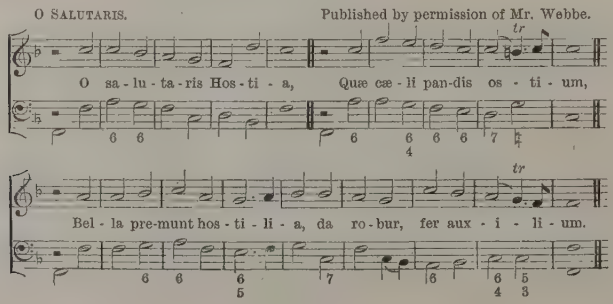
This Hymn is by J. Keble (1792–1866) and consists of stanzas 6, 7, 8, 14, 16 from the Hymn for Morning in the *Christian Year*—"Hues of the rich unfolding morn." It was written 20 Sept., 1822; and first published in the *Christian Year* in 1827, in sixteen stanzas of four lines.

The original is:—St. 4, l. 2. *Would* furnish . . . *ought.*

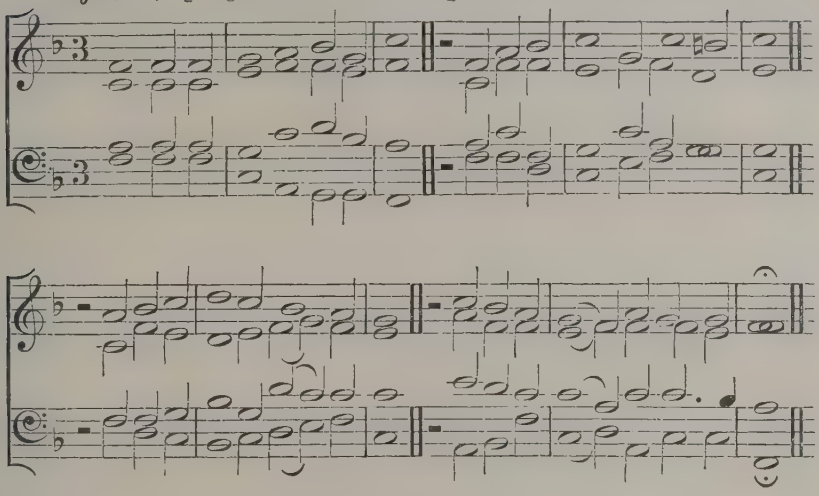
The Tune (Melcombe, or Granton, or St. Philip's = O 2 = R 4, &c.) is by Samuel Webbe (1740–1816). He was probably the editor of *An Essay on the Church Plain Chant*, 1782, in which this tune appears without any composer's name, written in plainsong notation and set to "O salutaris hostia." In Part 2 of Harrison, *Sacred Harmony*, 1791, and in Webbe, *Collection of Motetts*, 1792, it again appears, and with his name. It was associated with these words in each of the previous editions.

Melcombe, from Webbe, *Collection of Motetts or Antiphons*, 1792.

O Salutaris. Published by permission of Mr. Webbe.



Hymn 6. [Orig. Ed. 6 : Rev. Ed. 8.]



I have set God always before me ; for he is on my right hand, therefore I shall not fall.—Ps. xvi. 9.

FORTH in Thy Name, O LORD, I go,
My daily labour to pursue ;
Thee, only Thee, resolved to know,
In all I think, or speak, or do.

The task Thy wisdom hath assign'd
O let me cheerfully fulfil ;
In all my works Thy presence find,
And prove Thy good and perfect will.

Thee may I set at my right hand,
Whose eyes my inmost substance see,
And labour on at Thy command,
And offer all my works to Thee.

Give me to bear Thy easy yoke,
And every moment watch and pray,
And still to things eternal look,
And hasten to Thy glorious day ;

For Thee delightfully employ
Whate'er Thy bounteous grace hath given,
And run my course with even joy,
And closely walk with Thee to heaven. Amen.

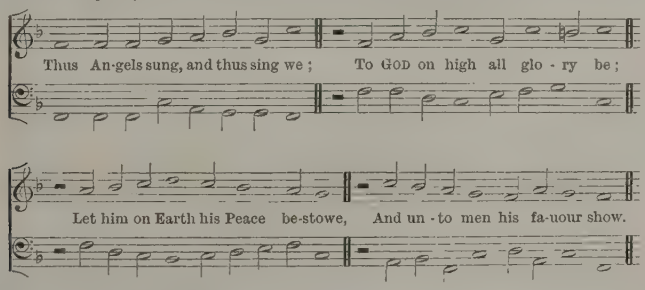
ALTERNATIVE TUNE, HYMN 539.

THE HYMN is by Charles Wesley (1707–1788). It was first published in *Hymns and Sacred Poems*, 1749.

The original is :—St. 2, l. 4. "Thy *acceptable* will."

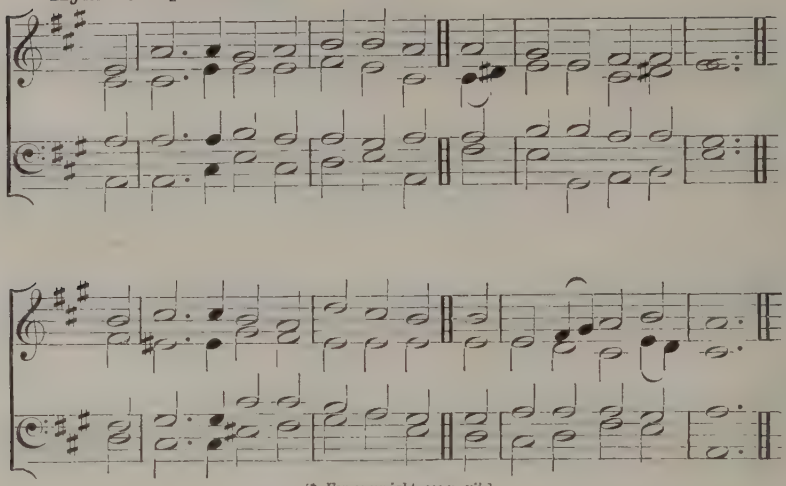
Stanza 3 of the original Hymn is omitted here. It is in *English Hymnal*, 259.

THE TUNE (Angels, or Song 34 = O 6 = R 8) is by Orlando Gibbons (1583-1625), and is one of the set which he wrote for George Wither's *Hymnes and Songs of the Church*, 1623 ; it there appears in several shapes, of which the following is the one which has been most closely followed. From its association with these words it acquired the former name. It became generally current through its inclusion (with the rhythm modified) in Playford, *Psalms and Hymns*, 1671.



In previous editions other versions of the tune more widely divergent from the original were given for this hymn. Others were current in the XVIIIth century, especially one in triple time, which altered the second note to the third of the scale. It was called Angels or Hitchin.

Hymn 7. [Rev. Ed. 5.]



[* *For copyright, see* p. vii.]

Do all in the name of the Lord Jesus.—Col. iii. 17.

MY FATHER, for another night
Of quiet sleep and rest,
For all the joy of morning light,
Thy Holy Name be blest.

Now with the new-born day I give
Myself anew to Thee,
That as Thou willest I may live,
And what Thou willest be.

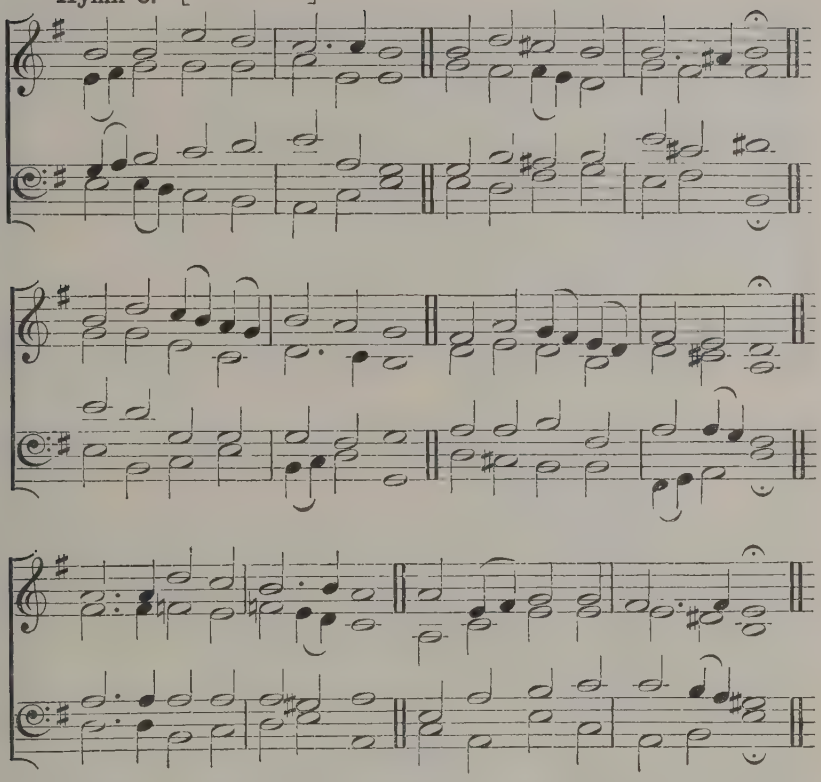
Whate'er I do, things great or small,
Whate'er I speak or frame,
Thy glory may I seek in all,
Do all in JESUS' Name.

My FATHER, for His sake, I pray,
Thy child accept and bless;
And lead me by Thy grace to-day
In paths of righteousness. Amen.

THIS HYMN, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), first appeared in the Revised Edition of *Hymns A. & M.*, 1875.

THE TUNE also (St. Timothy = R 5) is by the Rev. Sir H. Baker, and appeared also first in 1875. The penultimate note in the melody has been altered from G♯ to B.

Hymn 8. [Rev. Ed. 6.]



Hold thou me up, and I shall be safe: yea, my delight shall be ever in thy statutes.—Ps. cxix. 117.

AT Thy feet, O CHRIST, we lay
Thine own gift of this new day;
Doubt of what it holds in store
Makes us crave Thine aid the more;
Lest it prove a time of loss,
Mark it, Saviour, with Thy Cross.

If it flow on calm and bright,
Be Thyself our chief delight;
If it bring unknown distress,
All is good that Thou canst bless;
Only, while its hours begin,
Pray we, keep them clear of sin.

We in part our weakness know,
And in part discern our foe;
Well for us, before Thine eyes
All our danger open lies;
Turn not from us, while we plead
Thy compassions and our need.

Fain would we Thy word embrace,
Live each moment in Thy grace,
All our selves to Thee consign,
Fold up all our wills in Thine,
Think, and speak, and do, and be,
Simply that which pleases Thee.

Hear us, LORD, and that right soon;
Hear, and grant the choicest boon
That Thy love can e'er impart,
Loyal singleness of heart;
So shall this and all our days,
CHRIST our GOD, show forth Thy praise. Amen.

ALTERNATIVE TUNE, HYMN 320.

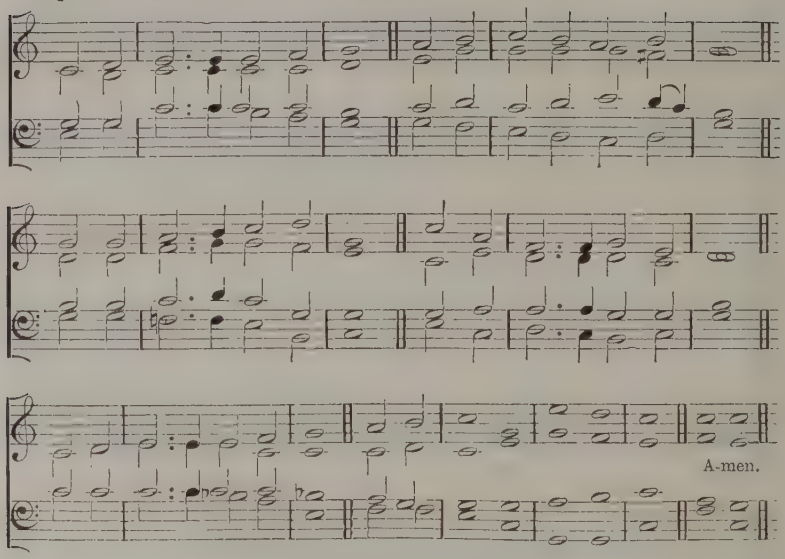
THIS HYMN, by William Bright (1824–1901), first appeared in the *Monthly Packet* for Oct., 1867, and later in his *Hymns and Other Poems*, second edition, 1874.

The original is:—St. 2, l. 4. Good is all.

THE TUNE is by Paul Heinlein (1626–1686), and appeared first in the *Nürnbergisches Gesangbuch*, 1676, set to "Jesu, Jesu, du mein Hirt" (Zahn 3373). It now appears for the first time set to this hymn.

MORNING.

Hymn 8. (Tune in the Supplement.)

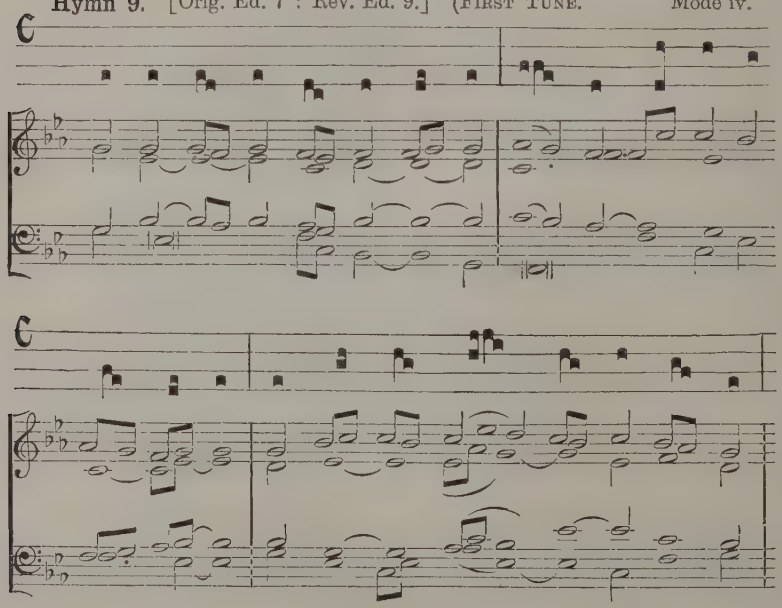


[* *For copyright, see* p. vii.]

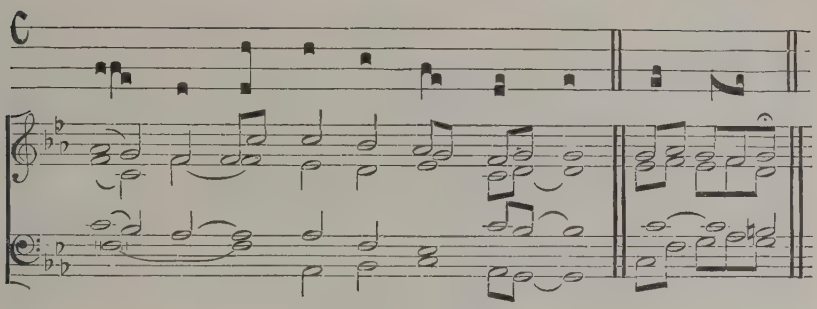
This Tune (Barmouth = R 7) was written by W. Macfarren for this hymn at its appearance in the Revised Edition.

THE THIRD HOUR.

Hymn 9. [Orig. Ed. 7 : Rev. Ed. 9.] (First Tune. Mode iv.



THE THIRD HOUR.



They were all filled with the Holy Ghost.—Acts ii. 4.

Nunc sancte nobis Spiritus.

COME, HOLY GHOST, Who ever One
Art with the FATHER and the SON,
Come, HOLY GHOST, our souls possess
With Thy full flood of holiness.

In will and deed, by heart and tongue,
With all our powers, Thy praise be sung;
And love light up our mortal frame,
Till others catch the living flame.

Almighty FATHER, hear our cry [High,
Through JESUS CHRIST, our LORD most
Who with the HOLY GHOST and Thee
Doth live and reign eternally. Amen.

NUNC sancte nobis Spiritus,
unum Patri cum Filio,
dignare promptus ingeri
nostro refusus pectori.

os, lingua, mens, sensus, vigor,
confessionem personent;
flammescat igne caritas,
accendat ardor proximos.

praesta, Pater piissime,
Patrisque compar unice,
cum Spiritu Paraclito,
et nunc et in perpetuum. Amen.

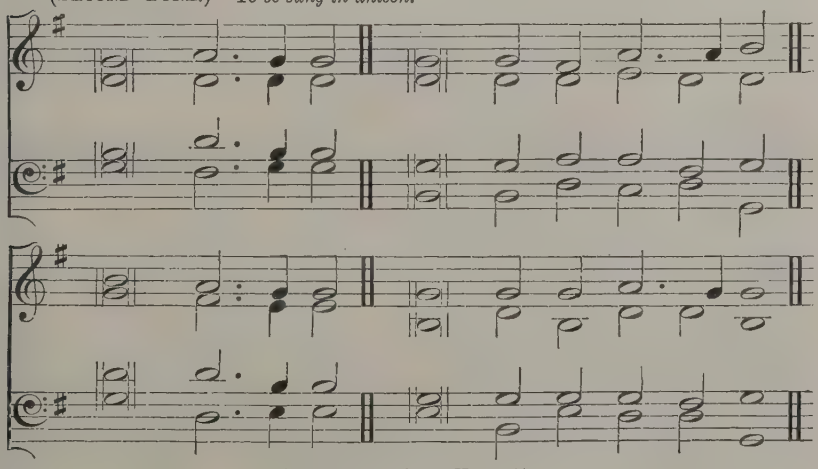
THIS HYMN is possibly by St. Ambrose: it forms part of the traditional Milanese series of hymns, and this must be set against the fact that it forms part not of the old Benedictine cycle but of the later Anglo-Irish cycle. At the same time, its authenticity is not so clearly established as that of another hymn for Terce in Eastertide, found in the earlier cycle, viz.: "Iam surgit hora tertia." This circumstance has made some shrink from ascribing to St. Ambrose a second hymn for Terce, and led them to deny his authorship of this hymn. The three hymns, 9, 10, 11, must be taken together, as they form one group in use and probably in origin: they are in style and matter like the undoubted hymns of St. Ambrose, and have points of contact with his writings. But there are difficulties in the way of unhesitatingly assigning them to him. See Introduction, p. xiii.

The Doxology here, as in most cases, forms no part of the original hymn, but is a liturgical addition.

THE TRANSLATION is based on that printed by Newman in *Tracts for the Times*, No. 75, but the second verse has undergone much alteration and the Doxology differs.

THE FIRST TUNE is the Sarum Melody for this hymn on double festivals at Terce. It is not of common occurrence elsewhere. It is so constructed that the second and fourth lines are identical: compare Hymn 209. The neum used for the climax in line 3 is like those in the second line of Hymn 80, and (more exactly) the second and third lines of 145. The *pressus* at the beginning of the second and fourth lines has a close parallel in the second line of Hymn 188, which has also other points of similarity.

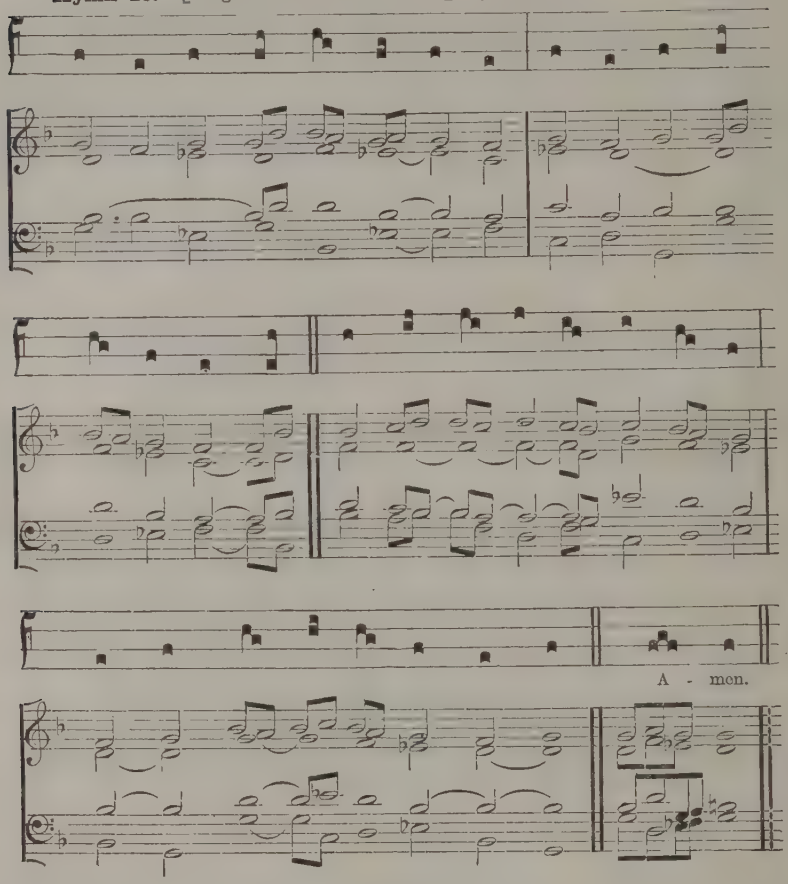
(SECOND TUNE.) *To be sung in unison.*



ALTERNATIVE TUNE, HYMN 11.

THE SECOND TUNE (Iam lucis = O 4 = R 1) is also, in fact, a plainsong melody, and is given as the melody of the hymns of the Little Hours on Vigils and Rogation Days in Guidetti, *Directorium Chori*, 1582. It is here treated almost as though it were in chant form; this was also the case in previous editions, but it was then set to the hymn for Prime (No. 1).

Hymn 10. [Orig. Ed. 8 : Rev. Ed. 10.] (First Tune.) Mode ii.



At noonday will I pray.—Ps. lv. 18.

Rector potens, verax Deus.

O GOD of truth, O Lord of might,
Who ord'rest time and change aright,
Arraying morn with joyful gleams,
And kindling noonday's fiery beams ;

Quench Thou on earth the flames of strife ;
From passion's heat preserve our life ;
Our bodies keep from perils free,
And grant our souls true peace in Thee.

Almighty Father, hear our cry [High,
Through Jesus Christ, our Lord most
Who with the Holy Ghost and Thee
Doth live and reign eternally Amen.

RECTOR potens, verax Deus,
qui temperas rerum vices,
splendore mane instruis,
et ignibus meridiem ;

exstingue flammas litium,
aufer calorem noxium,
confer salutem corporum
veramque pacem cordium.

praesta, Pater piissime
Patrisque compar unice,
cum Spiritu Paraclito,
et nunc et in perpetuum. Amen.

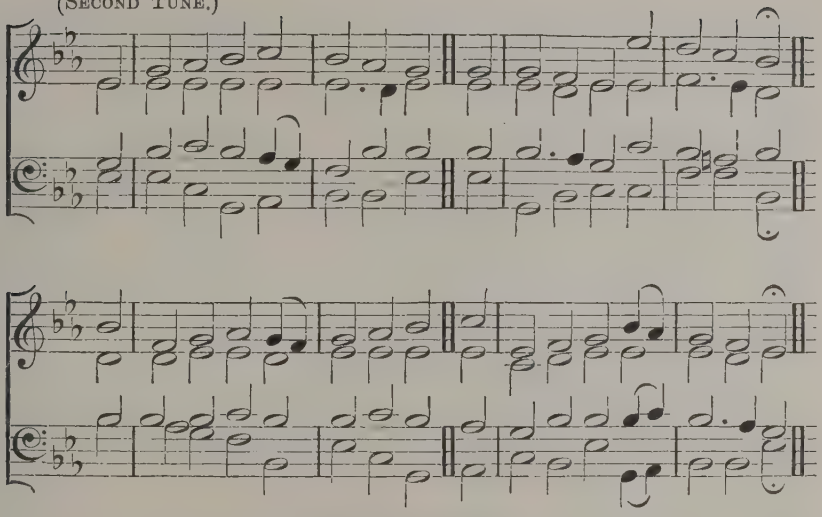
This Hymn is ascribed to St. Ambrose, and the truth of that ascription is discussed at Hymn 9.

The Translation is based upon Neale, but there is little left of his version : it has been altered somewhat further in this edition.

The First Tune is the Sarum Melody for this hymn on Sundays and simple feasts at Sext. It was in use also at York, Hereford, and elsewhere, and is given by Guidetti. Dreves considers it to be the original Ambrosian melody for this trio of Ambrosian hymns. See *Aurelius Ambrosius*, pp. 117–119. The second line is an amplification of the first ; cp. Hymn 91 for a similar structure.

THE SIXTH HOUR.

(Second Tune.)

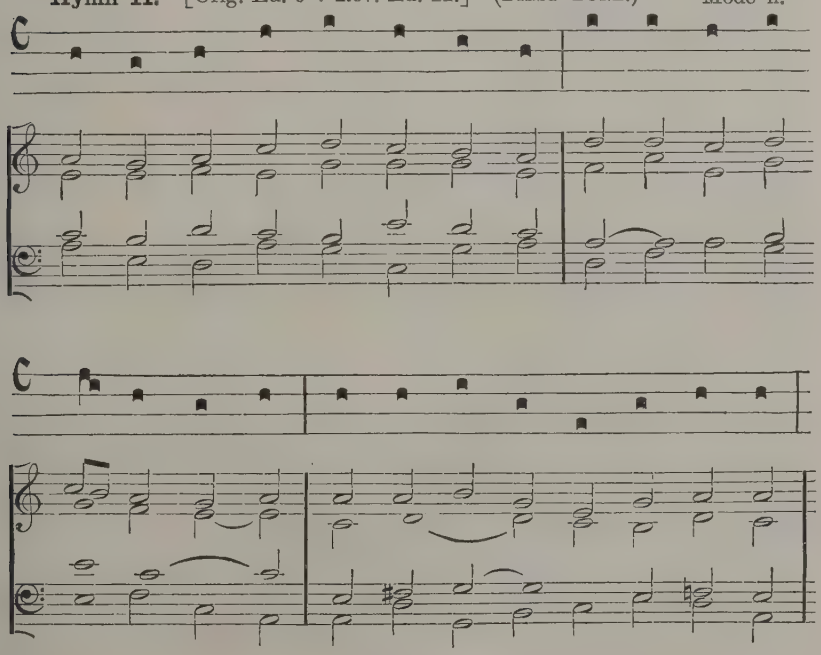


[‡ *For copyright, see* p. vii.]

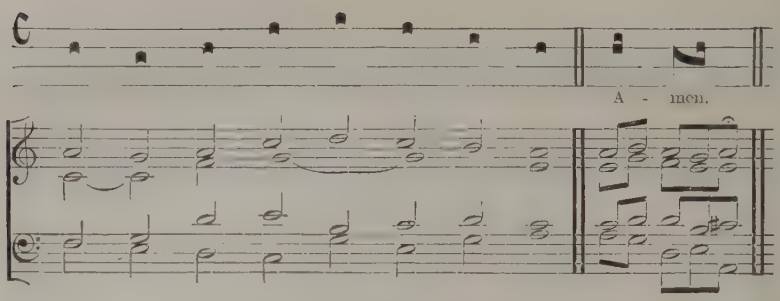
The Second Tune (Ludborough = R 11) is by the Rev. T. R. Matthews. It first appeared in *Church Hymns*, 1874, but was written in 1846 for the hymn, "From every stormy wind that blows." Some slight alterations have been made in this edition with the composer's assent.

THE NINTH HOUR.

Hymn 11. [Orig. Ed. 9 : Rev. Ed. 11.] (First Tune.) Mode ii.



THE NINTH HOUR.



The hour of prayer, being the ninth hour.—Acts iii. 1.

Rerum Deus tenax vigor.

O GOD, the world's sustaining force,
Thyself unmoved, all motion's source,
Who, from the morn till evening's ray,
Dost through its changes guide the day;

O grant us light at eventide,
That life may unimpair'd abide,
And that a holy death may be
The door of immortality.

Almighty FATHER, hear our cry [High,
Through JESUS CHRIST, our LORD most
Who with the HOLY GHOST and Thee
Doth live and reign eternally. Amen.

RERUM Deus tenax vigor,
immotus in te permanens,
lucis diurnae tempora
successibus determinans;

largire clarum vespere,
quo vita nusquam decidat,
sed praemium mortis sacrae
perennis instet gloria.

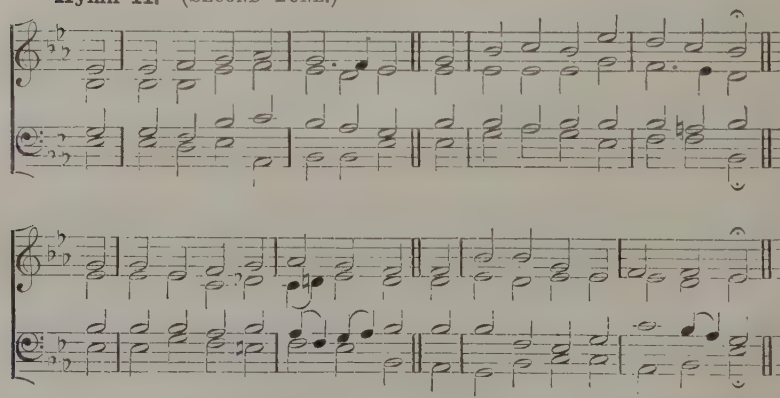
praesta, Pater piissime,
Patrisque compar unice,
cum Spiritu Paraclito,
et nunc et in perpetuum. Amen.

THIS HYMN is ascribed to St. Ambrose, and the truth of that ascription is discussed at Hymn 9.

THE TRANSLATION is based upon Neale, but through continual modification little of his version survives. Considerable changes have been made in this edition, and, as a result of them, more of Neale's version is retained than was the case in the previous edition, and more of the force of the original.

THE FIRST TUNE is the Sarum Melody for this hymn on double feasts at None. It was also in use at Hereford and elsewhere, and is given by Guidetti, *Directorium Chori*. It is so constructed that the first and last lines are identical: cp. Hymns 57, 105, 200, 336, for this structure.

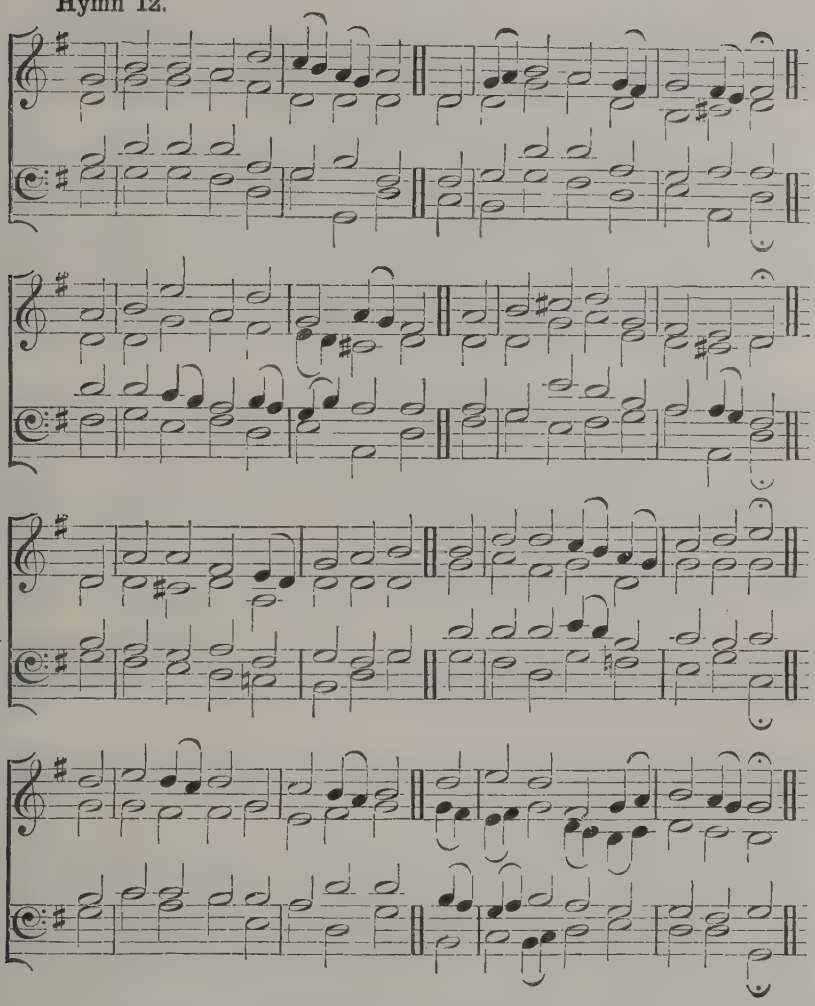
Hymn 11. (SECOND TUNE.)



THE SECOND TUNE (St. Anselm) appeared in *Easy Music for Church Choirs*, Part III. (1853), set to "Jesu Redemptor omnium."

MID-DAY.

Hymn 12.



In the evening, and morning, and at noonday will I pray.—Ps. lv. 18.

UP to the throne of GOD is borne
The voice of praise at early morn,
And He accepts the punctual hymn,
Sung as the light of day grows dim.
Nor will He turn His ear aside
From holy offerings at noon-tide ;
Then here to Him our souls we raise,
In songs of gratitude and praise.

Blest are the moments, doubly blest,
That, drawn from this one hour of rest,
Are with a ready heart bestow'd
Upon the service of our GOD.

Look up to heav'n ; th' industrious sun
Already half his race hath run ;
He cannot halt, or go astray,
But our immortal spirits may.

LORD, since his rising in the east
If we have falter'd or transgress'd,
Guide, from Thy love's abundant source,
What yet remains of this day's course.
Help with Thy grace, through life's short day,
Our upward and our downward way ;
And glorify for us the west,
When we shall sink to final rest. Amen.

ALTERNATIVE TUNE, HYMN 178 OR 257.

THIS HYMN, by William Wordsworth (1770–1850), entitled "The Labourer's Noon-day Hymn," was written in 1834, in eight stanzas of four lines. It is used in *Hymns A. & M.* for the first time in this edition.

Stanza 3 and stanza 5 of the original are omitted here.

In the original :—St. 1, ll. 7 and 8. Then here reposing let us raise
A song.

St. 2, l. 7. halt, nor go astray.

MID-DAY.

THE TUNE (Addison's, or London, or Kettering) was written by John Sheeles for Addison's paraphrase of Psalm xix., "The spacious firmament on high," and first appeared in his *Skylark*, c. 1720, in this form :—

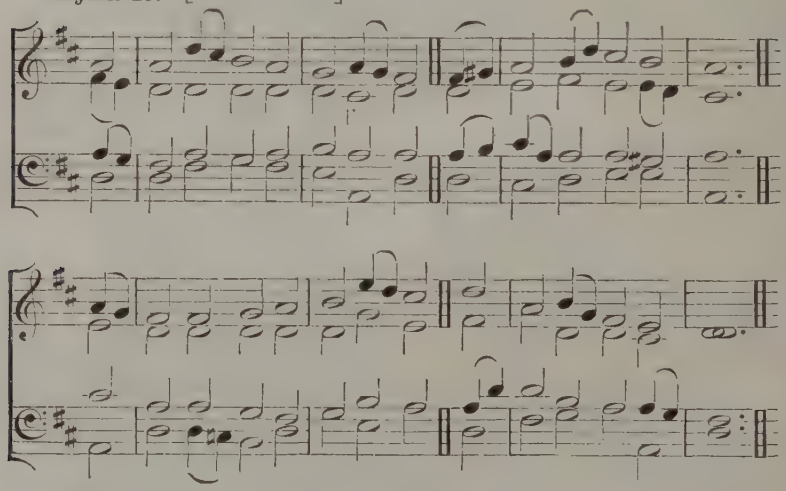
The spa-cious Fir-ma-ment on high, With all the blue E-the-rial Sky, And span-gled heav'ns, a shin-ing frame, Their great O-rig-i-nal pro-claim.

Th' unwearied Sun from Day to Day Does his Cre-a-tor's Pow'r dis-play, And pub-lish-es to ev-'ry land The Work of an Al-migh-ty Hand. The Work of an Al-migh-ty Hand.

The penultimate strain is now omitted, so as to avoid the necessity of repeating the last line of each verse.

MID-DAY—FOR A TOWN CHURCH.

Hymn 13. [Rev. Ed.* 475.]



The kingdoms of this world are become the kingdoms of our Lord and of his Christ.—Rev. xi. 15.

BEHOLD us, LORD, a little space
From daily tasks set free,
And met within Thy holy place
To rest awhile with Thee.

Around us rolls the ceaseless tide
Of business, toil, and care ;
And scarcely can we turn aside
For one brief hour of prayer.

MID-DAY—FOR A TOWN CHURCH.

Yet these are not the only walls
  Wherein Thou may'st be sought;
On homeliest work Thy blessing falls,
  In truth and patience wrought.

Thine is the loom, the forge, the mart,
  The wealth of land and sea;
The worlds of science and of art
  Reveal'd and ruled by Thee.

Then let us prove our heav'nly birth
  In all we do and know,
And claim the kingdom of the earth
  For Thee, and not Thy foe.

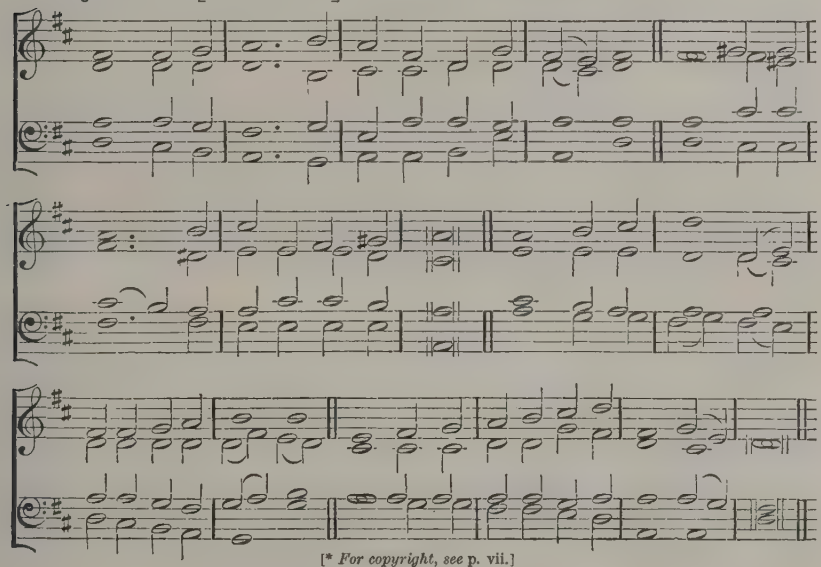
Work shall be prayer, if all be wrought
  As Thou wouldst have it done;
And prayer, by Thee inspired and taught,
  Itself with work be one. Amen.

THIS HYMN, by John Ellerton (1826–1893), was written in 1870, and in his *Hymns Original and Translated* is headed "Mid-day: for a city church." It was first published in *Church Hymns*, 1871, No. 53. It appeared for the first time in this book in the Supplement of the Revised Edition.

THE TUNE (Byzantium) is by T. Jackson (*c.* 1715–1781). In 1780, when Organist (Master of the Song School) at Newark, he published a collection of *Twelve Psalm Tunes*. This is there set to Ps. xlvii. In Miller, *Sacred Music*, *c.* 1802, it bears the name "Byzantium," but it has also been called "Jackson."

AFTERNOON.

Hymn 14. [Rev. Ed. 12.]



[* *For copyright, see* p. vii.]

The Lord was my stay.—Ps. xviii. 18 (A.V.).

Rerum Deus tenax vigor.

O STRENGTH and Stay upholding all creation,
  Who ever dost Thyself unmoved abide,
Yet day by day the light in due gradation
  From hour to hour through all its changes guide;

Grant to life's day a calm unclouded ending,
  An eve untouch'd by shadows of decay,
The brightness of a holy death-bed blending
  With dawning glories of th' eternal day.

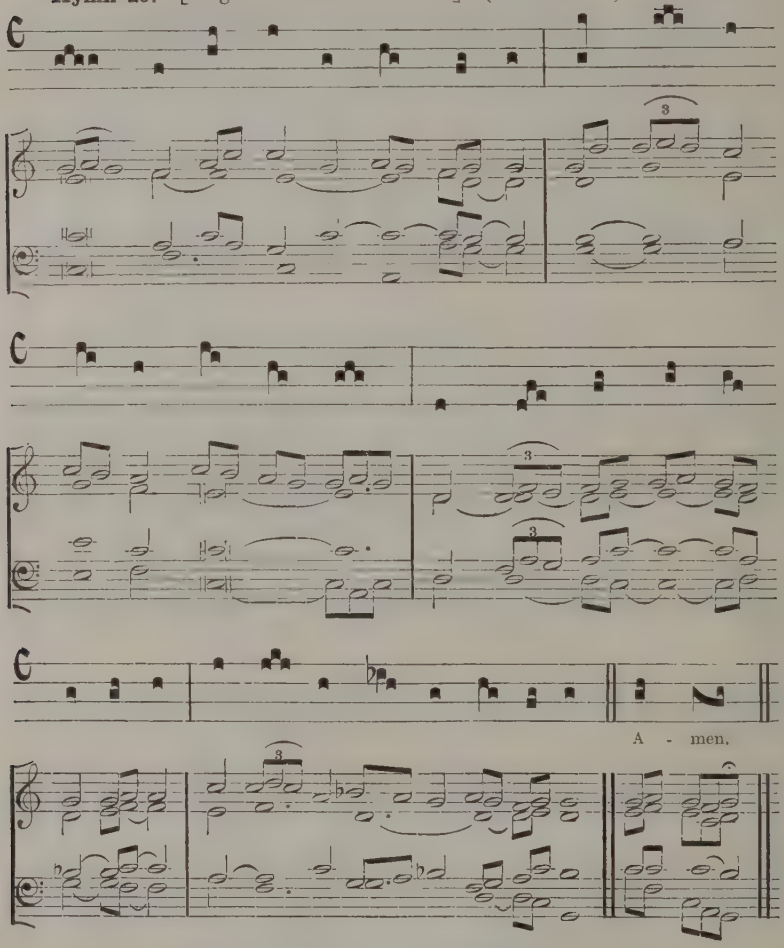
Hear us, O FATHER, gracious and forgiving,
  And Thou, O CHRIST, the co-eternal WORD,
Who, with the HOLY GHOST, by all things living
  Now and to endless ages art adored. Amen.

ALTERNATIVE TUNE, HYMN 123.

THIS HYMN is a translation of the hymn of St. Ambrose, "Rerum Deus tenax vigor." The original has already been given at Hymn 11. The version was made by the Rev. J. Ellerton and the Rev. Dr. F. J. A. Hort, and appeared first in *Church Hymns*, 1871.

THE TUNE (Strength and Stay = R 12) was written by Dr. Dykes for this translation, and appeared first in the Revised Edition. It has undergone some revision in this edition, with the object of making the harmonization less chromatic in character.

Hymn 15. [Orig. Ed. 24 : Rev. Ed. 38.] (First Tune.) Mode viii.



The day is thine, and the night is thine.—Ps. lxxiv. 17.

Lucis creator optime.

O BLEST Creator of the light,
Who makest day with radiance bright,
'Twas Thou Who o'er the forming earth
Didst give the golden light its birth ;

Who, joining eve with morning ray,
Didst bid them bear the name of day ;
Again the darkness gathers o'er ;
Thy pitying succour we implore.

O let us not by guilt oppress'd
Stray from the way of life and rest ;
Lest thinking but the thoughts of time
We bind our souls in chains of crime.

LUCIS creator optime,
lucem dierum proferens,
primordiis lucis novae
mundi parans originem :

qui mane iunctum vesperi
diem vocari praecipis ;
taetrum chaos inlabitur,
audi preces cum fletibus :

ne mens gravata crimine
vitae sit exsul munere,
dum nil perenne cogitat,
seseque culpis inligat.

EVENING.

Nay, let us aim beyond the skies,
And labour till we grasp the prize,
Eschew our own besetting sin,
And throughly cleanse our hearts within.

caelorum pulset intimum,
vitale tollat praemium ;
vitemus omne noxium,
purgemus omne pessimum.

Almighty FATHER, hear our cry [High,
Through JESUS CHRIST, our LORD most
Who with the HOLY GHOST and Thee
Doth live and reign eternally. Amen.

praesta, Pater piissime,
Patrisque compar unice,
cum Spiritu Paraclito,
et nunc et in perpetuum. Amen.

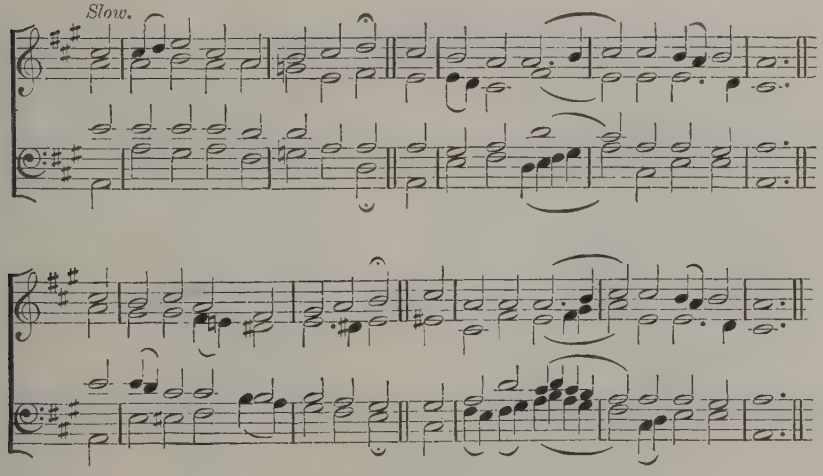
THIS HYMN is the first of a set of seven hymns for the days of the week which appear first in the Anglo-Irish cycle at Evensong (see Introd. p. xvi). The set must have come from one author, and it is not improbable that that author was St. Gregory (see Introd. p. xvii). From the Anglo-Irish cycle it came into universal use for Evensong on Sundays, and less generally on other days of the week also. In the previous edition it was placed under the heading "Sunday."

THE TRANSLATION is a new one: in the previous editions the hymn appeared in another metre (7.7.7.7), not the metre of the original, as "Blest Creator of the light."

THE PLAINSONG TUNE is one habitually associated with this hymn from Anglo-Saxon times onwards. It is found in the Leofric Collectar (XIth cent.) and in the three chief English uses of Salisbury, York, and Hereford. An elaborate study of it, based on 15 MSS., may be seen in *Rassegna Gregoriana*, iv. 481 (1905).

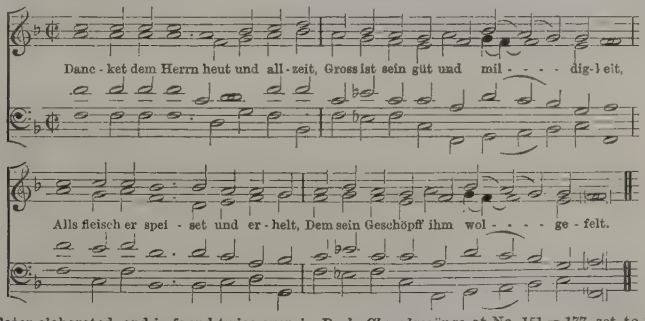
(SECOND TUNE.)

Slow.



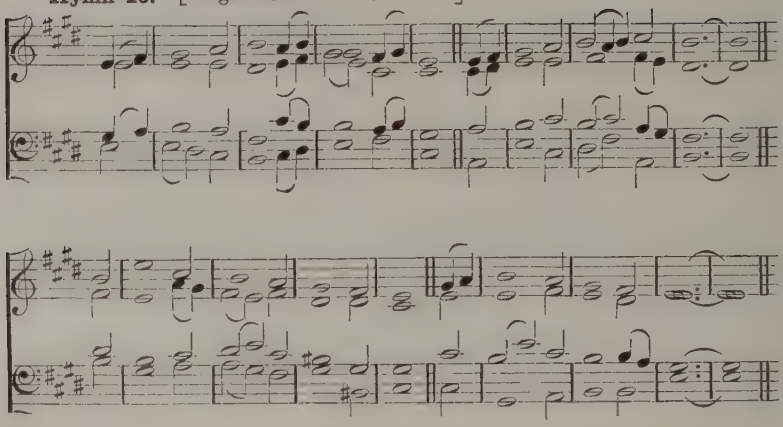
ALTERNATIVE TUNE, HYMN 218.

THE SECOND TUNE (Ach bleib bei uns) is an early German melody, which is found in the *Geistliche Lieder*, Leipzig, 1589, and several books of the last decade of the XVIth century (see Zahn 439). It is frequently combined with another melody, as in the following setting from Calvisius, *Kirchengesenge*, 1598 (cp. *Deutsche Gesänge*, 1594), where this tune is in the alto, combined with another chorale melody in the treble :—



It was later elaborated, and is found twice over in Bach, *Choralgesänge*, at No. 151 = 177, set to "Ach bleib bei uns, Herr Jesu Christ," and again at No. 290 = 498, set to "Uns ist ein Kindlein heut geborn," with a repetition of the first two lines. From these the present setting is adapted.

Hymn 16. [Orig. Ed. 16 : Rev. Ed. 13.]



I, if I be lifted up from the earth, will draw all men unto me.—St. John xii. 32.

Labente iam solis rota.

AS now the sun's declining rays
At eventide descend,
So life's brief day is sinking down
To its appointed end.

LORD, on the Cross Thine arms were
To draw Thy people nigh ; [stretch'd
O grant us then that Cross to love,
And in those arms to die.

All glory to the FATHER be,
All glory to the SON,
All glory, HOLY GHOST, to Thee,
While endless ages run. Amen.

LABENTE iam solis rota,
inclinat in noctem dies ;
sic vita supremam cito
festinat ad metam gradu.

o Christe, dum fixus cruci
expandis orbi bracchia,
amare da crucem ; tuo
da nos in amplexu mori.

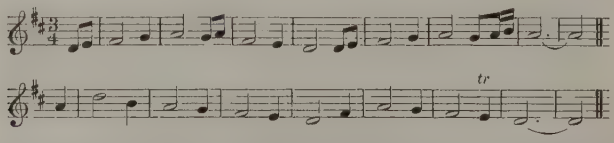
Deo Patri sit gloria
eiusque soli Filio
sancto simul cum Spiritu
nunc et per omne saeculum. Amen.

ALTERNATIVE TUNE, HYMN 491.

THIS HYMN is by Charles Coffin (1676–1749), a distinguished French ecclesiastic and Rector of the University of Paris. It appeared first in the collection of Latin Hymns, 100 in number, which he published in 1736 under the title of *Hymni Sacri*, and this, with many others, was incorporated into the Paris Breviary, drawn up and published in the same year, as the hymn for the service of None.

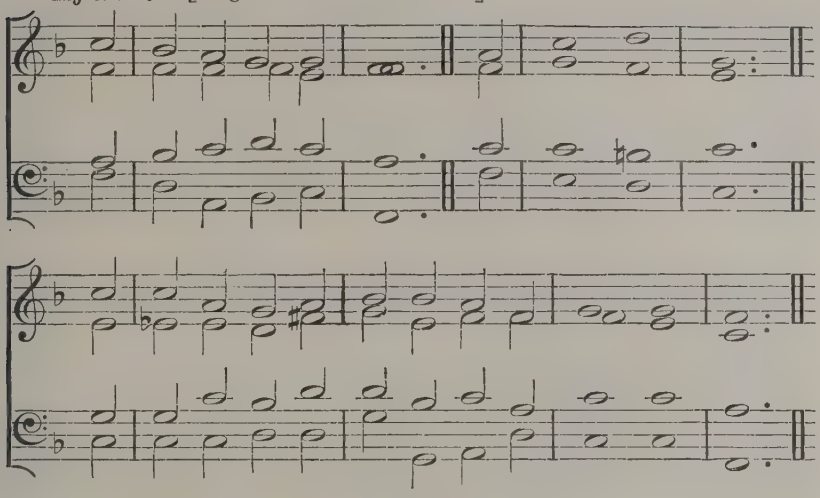
THE TRANSLATION is based upon that published by J. Chandler in his *Hymns of the Primitive Church*, 1837.

THE TUNE (St. Columba) is a traditional Irish melody, one of those collected in the country by Dr. Petrie (1855). The form of it has been slightly altered from that recorded by him, which is as follows (No. 1043, ed. Stanford, 1902):—



Another adaptation of it is in the Irish *Church Hymnal*, 45, and a third in *The English Hymnal*, 490.

Hymn 17. [Orig. Ed. 15 : Rev. Ed. 17.]



[† *For copyright, see* p. vii.]

Let the lifting up of my hands be an evening sacrifice.—Ps. cxli, 2.

Sol praeceps rapitur.

THE sun is sinking fast,
The daylight dies;
Let love awake, and pay
Her evening sacrifice.

As CHRIST upon the Cross
His head inclined,
And to His FATHER'S hands
His parting soul resign'd,

So now herself my soul
Would wholly give
Into His sacred charge,
In Whom all spirits live;

So now beneath His eye
Would calmly rest,
Without a wish or thought
Abiding in the breast,

Save that His will be done,
Whate'er betide,
Dead to herself, and dead
In Him to all beside.

Thus would I live; yet now
Not I, but He,
In all His power and love
Henceforth alive in me,

One sacred TRINITY,
One LORD Divine;
May I be ever His,
And He for ever mine. Amen.

SOL praeceps rapitur, proxima nox adest;
ne divinus amor pectore langueat,
haec complenda dies est
digna vesperis hostia.

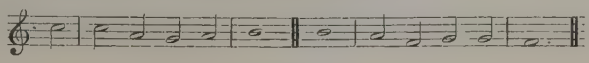
ut Christus moriens in cruce spiritum
commendans patrias tradidit in manus,
totam mens mea summo
se vult tradere numini.

eius sub placito nil aliud volens,
curans, vel meditans, tota reponitur
et tranquilla quiescit,
cunctis et sibi mortua.

vivam non ego iam, sed Deus omnium
in me vivat amans, regnet et imperet,
et mi sancta Trias sit
totum semper in omnibus. Amen.

THIS HYMN was translated by E. Caswall in 1858 from a Latin hymn beginning "Sol praeceps rapitur," and published with that Latin heading in his *Masque of Mary*, 1858. All trace of the original was lost for a time; it was then traced by Mr. Mearns to *The Office of the Most Holy Will of God*, a little office published at Norwich by F. C. Husenbeth in 1846. Chevalier, *Repert.* 19103, notes it from a French edition of 1805.

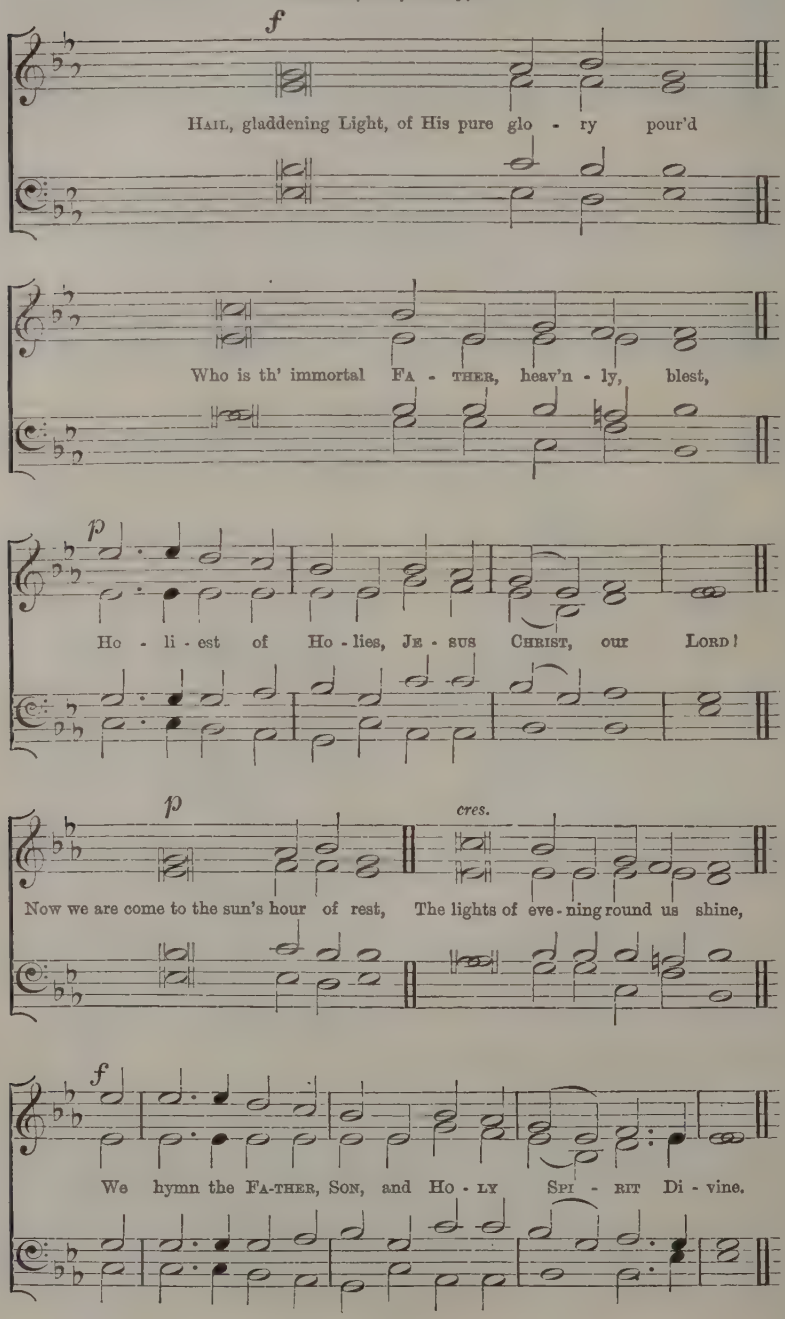
THE TUNE (St. Columba = O 15 = R 17) is by H. S. Irons: it was written for this hymn, and appeared in the Original Edition. The rhythm of the third and fourth lines has now been altered with the composer's approval, in order to obviate the halting between the lines, which is alien to the words.



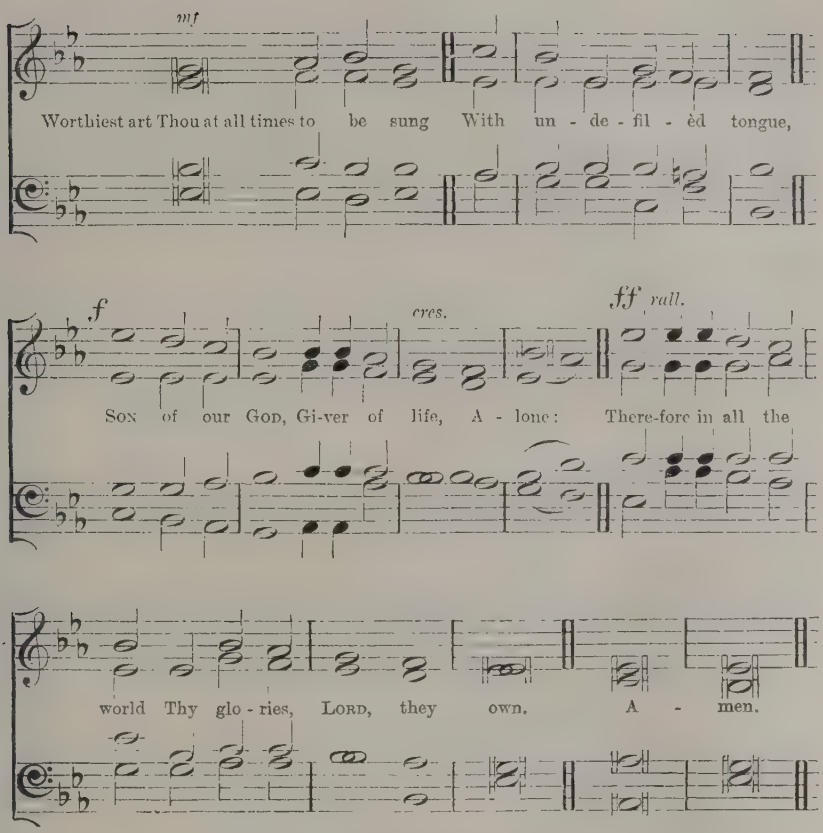
Hymn 18. [Orig. Ed.* 278 : Rev. Ed. 18.]

The true Light.—St. John i. 9.

Φῶς ἱλαρὸν ἁγίας δόξης.



EVENING.



[* *For copyright, see* p. vii.]

Φῶς ἱλαρόν.

Φῶς ἱλαρὸν ἁγίας δόξης
Ἀθανάτου Πατρὸς οὐρανίου
Ἅγιου, μάκαρος·
Ἰησοῦ Χριστέ,

Ἐλθόντες ἐπὶ τὴν ἡλίου δύσιν,
Ἰδόντες φῶς ἑσπερινὸν
Ὑμνοῦμεν Πατέρα καὶ Υἱὸν
Καὶ Ἅγιον Πνεῦμα Θεοῦ.

Ἄξιόν σε ἐν πᾶσι καιροῖς
Ὑμνεῖσθαι φωναῖς ὁσίαις,
Υἱὲ Θεοῦ,
Ζωὴν ὁ διδούς,
Διὸ ὁ κόσμος σε δοξάζει.

This Hymn is one of the earliest extant hymns of the Christian Church. In St. Basil's book *On the Holy Spirit*, xxix. 73, it is thus alluded to: "We cannot say who was the father of those expressions in the Thanksgiving at The Lighting of the Lamps; but it is an ancient formula which the people repeat, and no one has ever yet been accused of impiety for saying 'We hymn the Father and the Son and the Holy Spirit of God.'"

Its authorship, therefore, is uncertain; it is only through mistaking the ensuing sentence in St. Basil that it has been ascribed to the martyr Athenogenes. But it was in use in St. Basil's day (*c.* 370) at the evening service, held at the lighting of the lamps, and therefore called by the Greeks Ἐπιλύχνιον, and by the Latins Lucernarium. It still forms part of the Evening Service of the Orthodox Church.

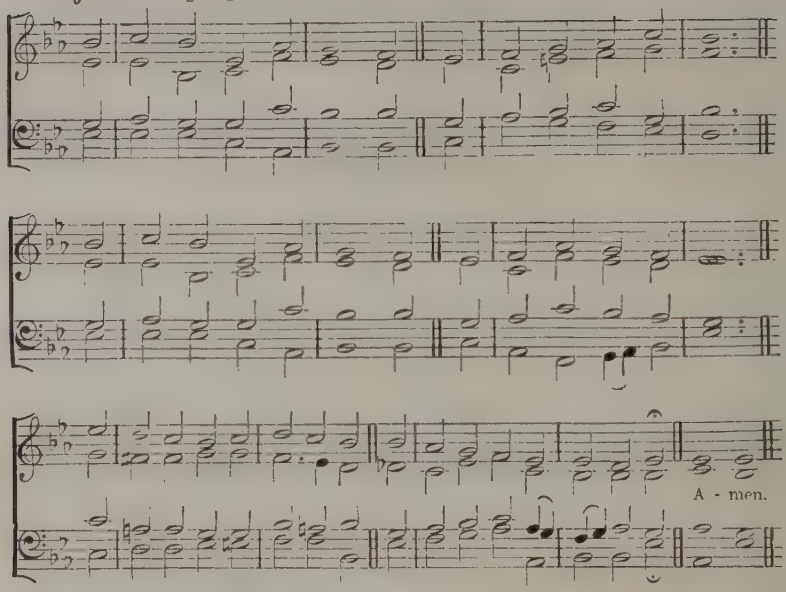
An early MS. of the IXth century at the Bodleian (Misc. Greek 5. f. 315) supports St. Basil's reading at the end of the eighth line; it also gives at the end a curious variant, δι' οὗ ὁ κόσμος ἑορτάζει.

The Translation is by John Keble (1792-1866), and appeared first in the *British Magazine*, 1834.

The Tune (Sebaste = R 18) was composed for this hymn by Sir John Stainer, and appeared first in the Revised Edition of *Hymns A. & M.* A melody which is now in use in the Greek Church for this hymn is given in *Rassegna Gregoriana*, iv. 399 (1905).

C

Hymn 19. [Orig. Ed.* 275 : Rev. Ed. 21.]



[† *For copyright, see* p. vii.]

Lighten mine eyes that I sleep not in death.—Ps. xiii. 3.

Τὴν ἡμέραν διελθών.

THE day is past and over ;
All thanks, O LORD, to Thee ;
I pray Thee now that sinless
The hours of dark may be :
O JESU, keep me in Thy sight,
And guard me through the coming night.

The joys of day are over ;
I lift my heart to Thee,
And ask Thee that offenceless
The hours of dark may be :
O JESU, keep me in Thy sight,
And guard me through the coming night.

The toils of day are over ;
I raise the hymn to Thee,
And ask that free from peril
The hours of dark may be :
O JESU, keep me in Thy sight,
And guard me through the coming night.

LORD, that in death I sleep not,
And lest my foe should say,
"I have prevail'd against him,"
Lighten mine eyes, I pray :
O JESU, keep me in Thy sight,
And guard me through the coming night.

Be Thou my soul's preserver,
For Thou alone dost know
How many are the perils
Through which I have to go :
Lover of men, O hear my call,
And guard and save me from them all.
Amen.

Τὴν ἡμέραν διελθὼν
Εὐχαριστῶ σοι, Κύριε,
Τὴν ἑσπέραν αἰτοῦμαι
Σὺν τῇ νυκτὶ ἀναμάρτητον
Παράσχου μοι, Σωτήρ, καὶ σῶσόν με.

Τὴν ἡμέραν παρελθὼν
Δοξολογῶ σε, Δέσποτα
Τὴν ἑσπέραν αἰτοῦμαι
Σὺν τῇ νυκτὶ ἀσκανδάλιστον
Παράσχου μοι, Σωτήρ, καὶ σῶσόν με.

Τὴν ἡμέραν διαβὰς
Ὑμνολογῶ σε, Ἅγιε,
Τὴν ἑσπέραν αἰτοῦμαι
Σὺν τῇ νυκτὶ ἀνεπίβουλον
Παράσχου μοι, Σωτήρ, καὶ σῶσόν με.

Φώτισον τοὺς ὀφθαλμούς μου
Χριστέ, ὁ Θεός,
Μήποτε ὑπνώσω εἰς θάνατον,
Μήποτε εἴπῃ ὁ ἐχθρός μου,
Ἴσχυσα πρὸς αὐτόν.

Ἀντιλήπτωρ τῆς ψυχῆς μου γενοῦ, ὁ Θεός,
Ὅτι μέσον διαβαίνω παγίδων πολλῶν·
Ῥῦσαί με ἐξ αὐτῶν καὶ σῶσόν με,
Ἀγαθέ, ὡς φιλάνθρωπος.

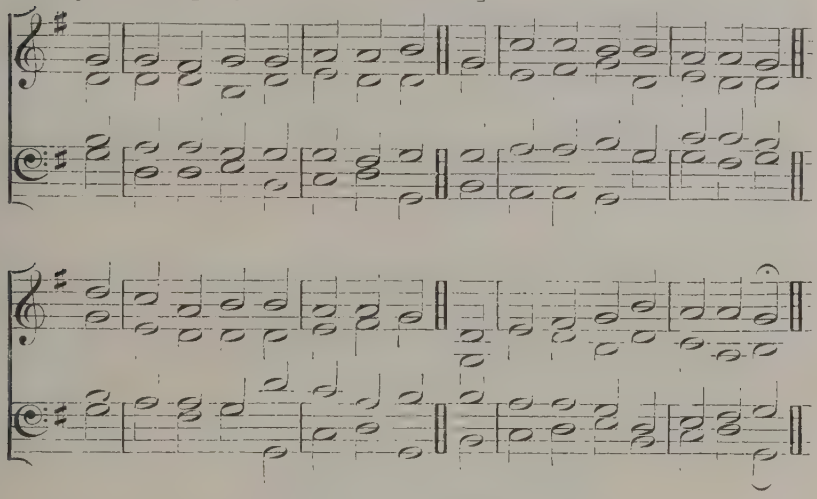
EVENING.

THE HYMN is taken from some metrical portions of the Late Evening Service of the Orthodox Church. The first three verses form a separate supplication, and in the two intervals between them are said the two halves of the *Gloria Patri*. There follows next a "Theotokion," or hymn to the Blessed Virgin Mary, with the Creed, Versicles, &c., and Lord's Prayer. The fourth and fifth stanzas given above then occur as "Troparia," and they too are combined with the *Gloria Patri* and lead to another "Theotokion."

A TRANSLATION of this cento was first published by Dr. J. M. Neale in 1853, but a revised form took the place of this in the second edition of *Hymns of the Eastern Church*, 1862. The Appendix to the Original Edition of *Hymns A. & M.* took the later translation of the two, but altered entirely the fifth and sixth lines of the fourth verse and the second and fifth lines of the fifth verse. In the Revised Edition the fourth verse was omitted, and the cento became less justifiable; it has been restored in the present edition in a new form, which reproduces the original, and binds this verse to the previous ones by the addition of their refrain; and the last verse is now closer to Neale's form.

THE TUNE (St. Anatolius = 0* 275^2 = R 21^2) was composed for this hymn by A. H. Brown, and published by him as the first in a collection of nine tunes in November, 1862. It was written on February 7 of that year as the immediate outcome of reading the hymn in a review. See *Musical Times*, December, 1906.

Hymn 20. [Orig. Ed. 10 : Rev. Ed. 23.]



He shall defend thee under his wings.—Ps. xci. 4.

GLORY to Thee, my GOD, this night
For all the blessings of the light;
Keep me, O keep me, King of kings,
Beneath Thy own almighty wings.

Forgive me, LORD, for Thy dear SON,
The ill that I this day have done,
That with the world, myself, and Thee,
I, ere I sleep, at peace may be.

Teach me to live, that I may dread
The grave as little as my bed;
Teach me to die, that so I may
Rise glorious at the awful day.

O may my soul on Thee repose,
And may sweet sleep mine eyelids close,
Sleep that shall me more vigorous make
To serve my GOD when I awake.

When in the night I sleepless lie,
My soul with heav'nly thoughts supply;
Let no ill dreams disturb my rest,
No powers of darkness me molest.

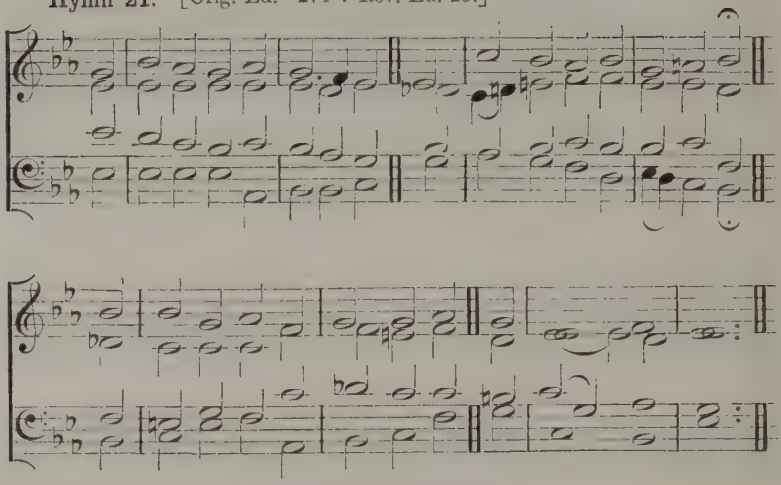
Praise GOD, from Whom all blessings flow,
Praise Him, all creatures here below,
Praise Him above, ye heav'nly host,
Praise FATHER, SON, and HOLY GHOST.
Amen.

THIS HYMN was written by Thomas Ken (1637-1711), Bishop of Bath and Wells. He composed in 1674 a manual of prayers for Winchester scholars, and in the edition of 1695 his three hymns for Morning, Evening, and Midnight are given in an appendix. This had appeared in a separate pamphlet in 1692. This form of the hymn is taken from the two versions of 1695 and 1709; the first five stanzas and the doxology.

In the original:—St. 4, l. 3. Sleep that *may*.

THE TUNE (Canon, or Evening Hymn, or Brentwood = O 10 = R 23) is the eighth of the nine tunes, one in each of the eight Modes, and one extra, which Tallis composed in four parts for Archbishop Parker's book, *The Whole Psalter, translated into English Metre*, c. 1567. In its original form the tenor has the melody, as in other cases, and therefore leads the Canon, to which the "meane," or treble part, responds: also each line of the melody is repeated severally; the whole tune thus covers eight lines: it is set to the 67th Psalm. The reduction of the tune to its present dimensions was made as early as 1621, for it so appears in Ravenscroft, *Psalmes*, 1621, but there the tenor still leads. The original form of the tune with its misprints corrected is given in *The Yattendon Hymnal*, No. 54. It was apparently first printed with these words in Smith and Prelleur, *Harmonious Companion*, 1732; but it had probably been associated with them earlier, perhaps from the beginning.

Hymn 21. [Orig. Ed.* 274 : Rev. Ed. 19.]



[* *For copyright, see* p. vii.]

The Lord shall be thine everlasting light.—Isai. lx. 20.

THE radiant morn hath pass'd away,
And spent too soon her golden store ;
The shadows of departing day
Creep on once more.

Our life is but an autumn day,
Its glorious noon how quickly past !
Lead us, O CHRIST, Thou living Way,
Safe home at last.

O by Thy soul-inspiring grace
Uplift our hearts to realms on high ;
Help us to look to that bright place
Beyond the sky,

Where light, and life, and joy, and peace
In undivided empire reign,
And thronging Angels never cease
Their deathless strain ;

Where Saints are clothed in spotless white,
And evening shadows never fall,
Where Thou, eternal Light of Light,
Art LORD of all. Amen.

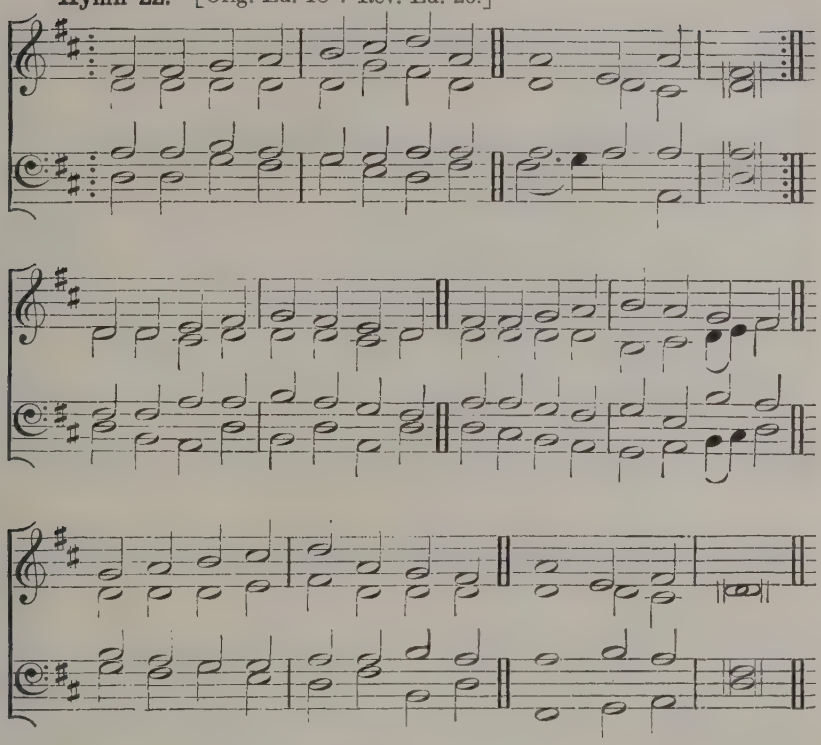
THIS HYMN, by Godfrey Thring (1823-1903), was written in 1864, and first published in his *Hymns Congregational and Others*, 1866. In his *Church of England Hymn Book* he printed stanza 2 as it is here. Previously it had read thus in the Appendix to the Original Edition : l. 1. Our life is but a fading dawn, l. 3. Lead us, O Christ, when all is gone. Later, in view of his own approaching death, he re-wrote the lines as follows (see *Church Hymns*, 1903, No. 31) :—

l. 1. Our life is but an autumn *sun*,
l. 3. Lead us, O CHRIST, *our life-work done.*

At the request of the Committee of *Hymns A. & M.* he allowed them to keep the form in his own hymnal.

THE TUNE (St. Gabriel = O* 274 = R 19), by Sir Frederick Ouseley, was written for the hymn and appeared first in the Appendix to the Original Edition of *Hymns A. & M.*

Hymn 22. [Orig. Ed. 18 : Rev. Ed. 26.]



He shall give his angels charge over thee.—Ps. xci. 11.

GOD, Who madest earth and heaven,
Darkness and light ;
Who the day for toil hast given,
For rest the night ;
May Thine angel-guards defend us,
Slumber sweet Thy mercy send us,
Holy dreams and hopes attend us,
This livelong night.

Guard us waking, guard us sleeping ;
And, when we die,
May we in Thy mighty keeping
All peaceful lie :
When the last dread call shall wake us,
Do not Thou our GOD forsake us,
But to reign in glory take us
With Thee on high. Amen.

THIS HYMN has two authors.

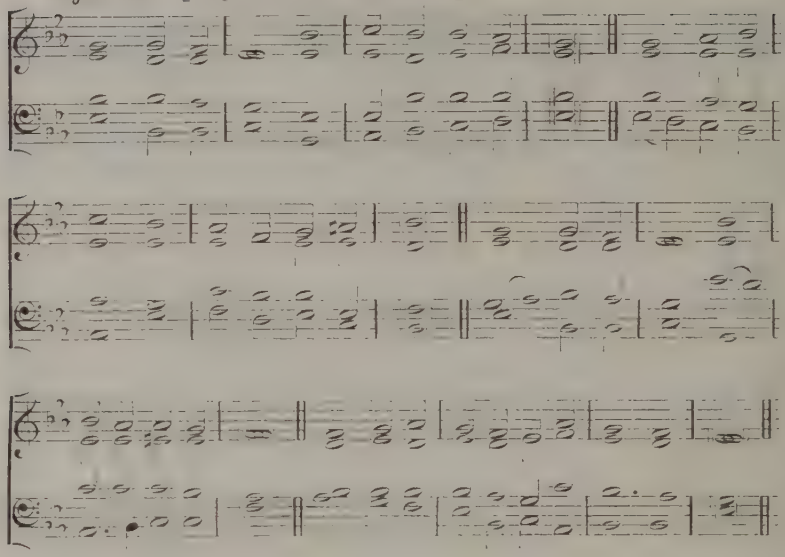
The first stanza is by Reginald Heber, Bishop of Calcutta (1783-1826).

The second stanza is by Richard Whately, Archbishop of Dublin (1787-1863); it is a free translation of the old Compline Antiphon :—

Salva nos, Domine, vigilantes ; custodi nos dormientes ; ut vigilemus in Christo, et requiescamus in pace.

THE TUNE (Nutfield = O 18 = R 26) was written by W. H. Monk for the hymn and appeared first in the Original Edition of *Hymns A. & M.* It has been slightly altered in both the subsequent editions.

Hymn 23. [Orig. Ed. 14 : Rev. Ed. 27.]



Abide with us; for it is toward evening, and the day is far spent.—St. Luke xxiv. 29.

ABIDE with me; fast falls the eventide;
The darkness deepens; LORD, with me abide!
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see;
O Thou Who changest not, abide with me.

I need Thy presence every passing hour;
What but Thy grace can foil the tempter's power? [be?
Who like Thyself my guide and stay can
Through cloud and sunshine, LORD, abide with me.

I fear no foe with Thee at hand to bless;
Ills have no weight, and tears no bitterness; [victory?
Where is death's sting? where, grave, Thy
I triumph still, if Thou abide with me.

Hold Thou Thy Cross before my closing eyes;
Shine through the gloom, and point me to the skies;
Heav'n's morning breaks, and earth's vain shadows flee;
In life, in death, O LORD, abide with me. Amen.

THIS HYMN, by Henry Francis Lyte (1793–1847), was written in the following touching circumstances. At the age of fifty-four he was dying of consumption, and in sorrow at having to leave his work unfinished, he prayed that he might be enabled to write something which should live to the glory of God when he was dead. On the last Sunday in September he ministered to his flock at Brixham for the last time, and in the evening of the same day he placed in the hands of a near and dear relative the Hymn "Abide with me," with an air of his own composing adapted to the words. It is commonly used as an evening hymn, but it is even more appropriate as a prayer of preparation for death, as the author intended it to be.

The original of this hymn in the author's MS. volume is now in the possession of his grandson, Cecil Maxwell Lyte. The original melody is printed in *Musical Times* for February, 1908, p. 99.

In the original:— St. 1, l. 2. The darkness *thickens*. St. 3, l. 4. "*O* abide." St. 5, l. 1. Hold *then*. l. 2. *Speak* through.

Three stanzas, 3, 4, and 5, in the original, are omitted, they are as follows:—

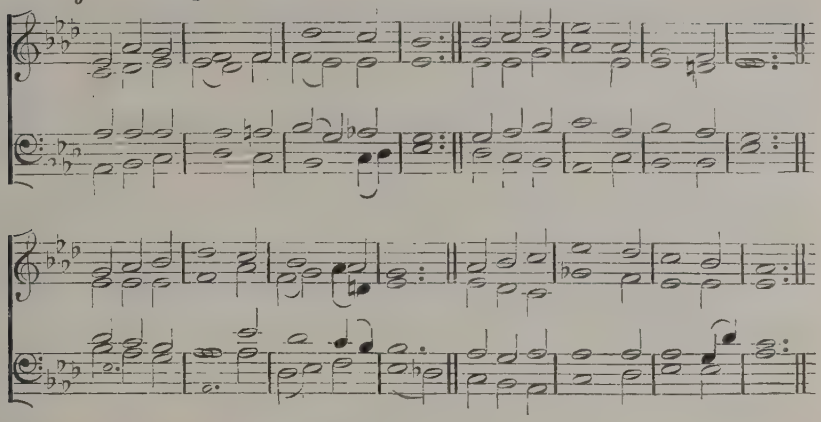
Not a brief glance I beg, a passing word;
But as Thou dwellst with Thy disciples, LORD,
Familiar, condescending, patient, free.
Come not to sojourn, but abide with me.

Come not in terrors as the King of Kings,
But kind and good, with healing in Thy wings.
Tears for all woes, a heart for every plea,—
Come, Friend of sinners, and thus bide with me.

Thou on my head in early youth didst smile;
And, though rebellious and perverse meanwhile,
Thou hast not left me, oft as I left Thee,
On to the close, O LORD, abide with me!

THE TUNE (Eventide = O 14 = R 27) was written by W. H. Monk for the hymn at the close of one of the meetings occupied with the compilation of the Original Edition of *Hymns A. & M.* The composition is said to have been completed in ten minutes, regardless of a pianoforte lesson that was going on simultaneously (*Musical Times* for January, 1908, p. 25). But his widow described it as having been written by him in her company out of doors at a time of great sorrow, after they had stood some time watching the glory of the setting sun.

Hymn 24. [Orig. Ed. 11 : Rev. Ed. 24.] (First Tune.)



[*For copyright, see* p. vii.]

Abide with us.—St. Luke xxiv. 29.

SUN of my soul, Thou Saviour dear,
It is not night if Thou be near :
O may no earth-born cloud arise
To hide Thee from Thy servant's eyes.

When the soft dews of kindly sleep
My wearied eyelids gently steep,
Be my last thought, how sweet to rest
For ever on my Saviour's breast.

Abide with me from morn till eve,
For without Thee I cannot live ;
Abide with me when night is nigh,
For without Thee I dare not die.

If some poor wand'ring child of Thine
Have spurn'd to-day the voice divine,
Now, Lord, the gracious work begin ;
Let him no more lie down in sin.

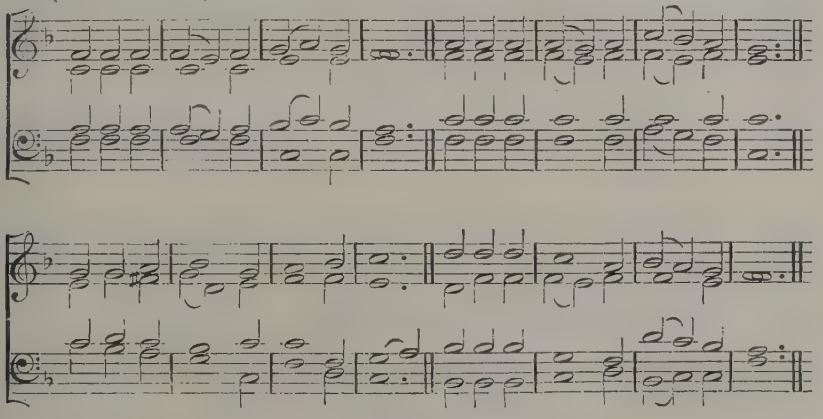
Watch by the sick ; enrich the poor
With blessings from Thy boundless store ;
Be every mourner's sleep to-night
Like infant slumbers, pure and light.

Come near and bless us when we wake,
Ere through the world our way we take ;
Till in the ocean of Thy love
We lose ourselves in heav'n above. Amen.

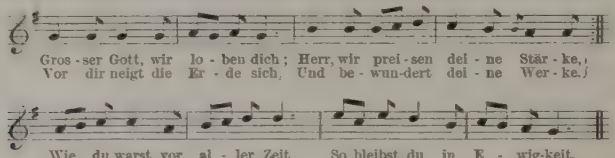
This Hymn, by John Keble (1792-1866), consists of stanzas 3, 7, 8, 9, 12, 13 of the hymn for "Evening" in the *Christian Year*, 1827.

The First Tune (Abends = R 24[1]) was written for the hymn by Sir H. Oakeley, and appeared in the Irish *Church Hymnal* in 1874. The setting of the third line was subsequently altered by the composer, and it has been further altered in this edition.

(Second Tune.)

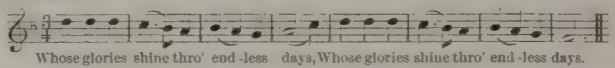


THE SECOND TUNE (Hursley, Pascal, Paris, or Stillorgan = O 11 = R 24[3]) has been traced back to a melody in the *Katholisches Gesangbuch*, published in Vienna between 1744 and 1780, where it figures thus:—



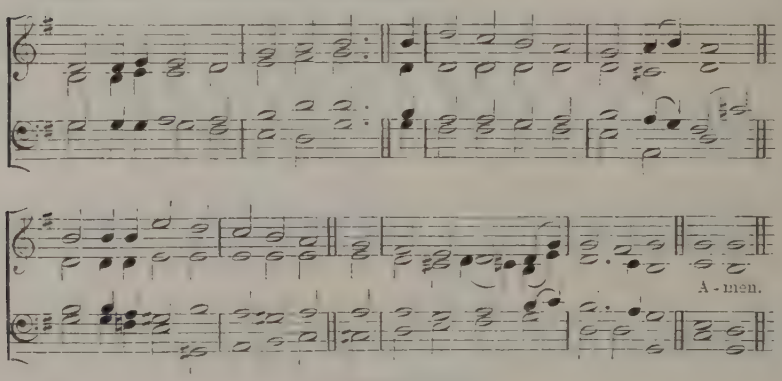
In subsequent German publications it came much nearer to the form as now used. (See Cowan and Love.)

It was first introduced to English hymnody under the name of Stillorgan in the second vol. of the *Sequel* to Weyman, *Melodia Sacra* (Dublin, c. 1844). The last line of words was repeated, in accordance with the fashion of the time, thus:—



But its association with Keble's hymn dates from 1855, when this tune from "MS. music in possession of Rev. W. J. Irons, D.D.," was set to the hymn in Irons and Lahee, *Metrical Psalter*.

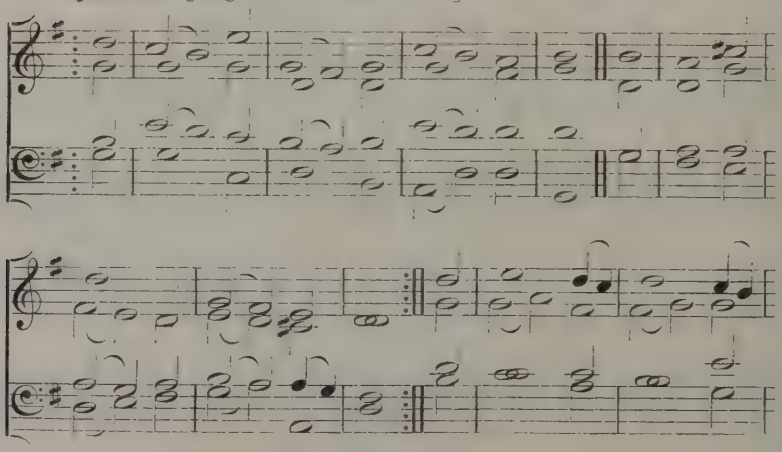
Hymn 24. (TUNE IN THE SUPPLEMENT.)



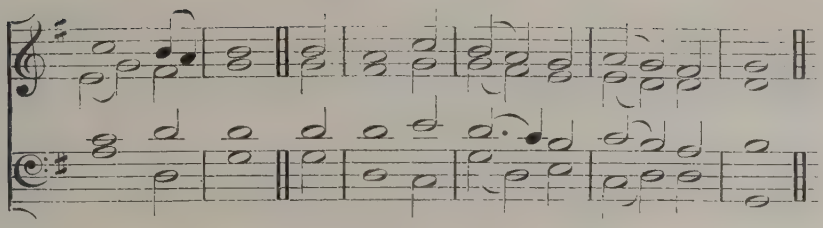
[* *For copyright, see* p. vii.]

THIS TUNE (Keble = R 24[7]) was written by Rev. J. B. Dykes, and appeared first in the Revised Edition.

Hymn 25. [Orig. Ed. 17 : Rev. Ed. 28.]



EVENING.



The Lord is my light.—Ps. xxvii. 1.

SWEET Saviour, bless us ere we go,
Thy word into our minds instil,
And make our lukewarm hearts to glow
With lowly love and fervent will.
Through life's long day and death's dark [night,
O gentle JESUS, be our Light.

The day is gone, its hours have run,
And Thou hast taken count of all,
The scanty triumphs grace hath won,
The broken vow, the frequent fall.
Through life's long day and death's dark [night,
O gentle JESUS, be our Light.

Grant us, dear LORD, from evil ways
True absolution and release;
And bless us, more than in past days,
With purity and inward peace.
Through life's long day and death's dark [night,
O gentle JESUS, be our Light.

Do more than pardon; give us joy,
Sweet fear, and sober liberty,
And simple hearts without alloy
That only long to be like Thee.
Through life's long day and death's dark [night,
O gentle JESUS, be our Light.

Labour is sweet, for Thou hast toil'd;
And care is light, for Thou hast cared;
Ah! never let our works be soil'd
With strife, or by deceit ensnared.
Through life's long day and death's dark [night,
O gentle JESUS, be our Light.

For all we love, the poor, the sad,
The sinful, unto Thee we call;
O let Thy mercy make us glad:
Thou art our JESUS, and our all.
Through life's long day and death's dark [night,
O gentle JESUS, be our Light. Amen.

ALTERNATIVE TUNE, HYMN 293.

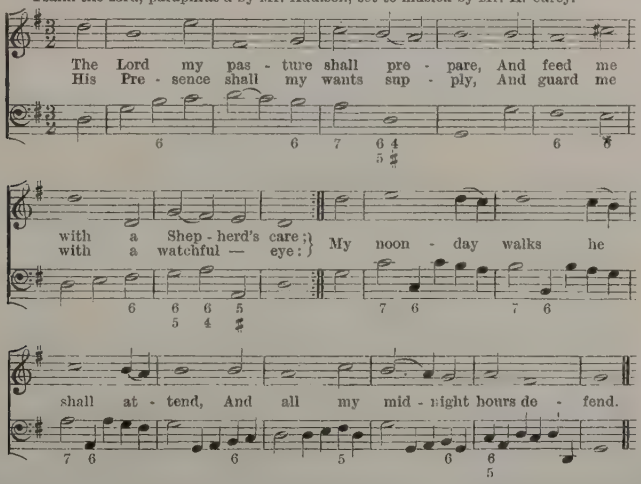
THIS HYMN, by Frederick William Faber (1814–1863), was first published in his *Jesus and Mary*, 1852, and in his *Hymns*, 1862, No. 88, in seven stanzas of six lines.

In the original:— {St. 2, l. 1. The day is *done*. St. 4, l. 3. And *loving* hearts. | St. 5, l. 3. Let not our works with self be soiled, Nor in unsimple ways ensnared.

Stanza 7 is omitted here.

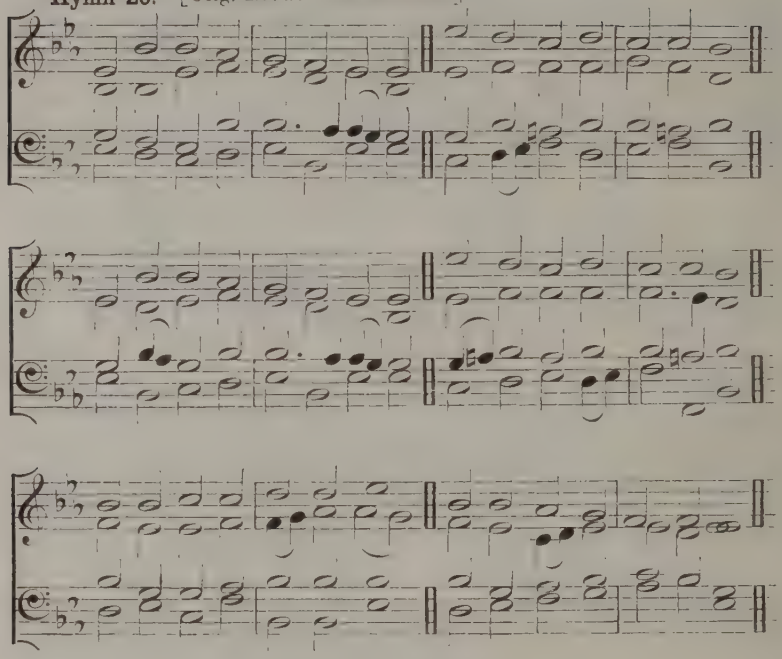
THE TUNE (Yarmouth, or Addison's, or Surrey, or Carey) was written by Henry Carey (1685–1743), a composer of notoriety in his day for his light operas and ballads, and now known principally as the author of "Sally in our Alley." It is found in Church, *Introduction to Psalmody* (c. 1723), added at the end of the book among the items that are "entirely new," thus:—

Psalm the 23rd, paraphras'd by Mr. Addison, set to musick by Mr. H. Carey.



In later books the melody was adorned with grace notes and the bass was altered first by altering the opening line to make it more suitable for a four part setting, and then by the simplification of the two closing lines.

Hymn 26. [Orig. Ed. 16 : Rev. Ed. 25.]

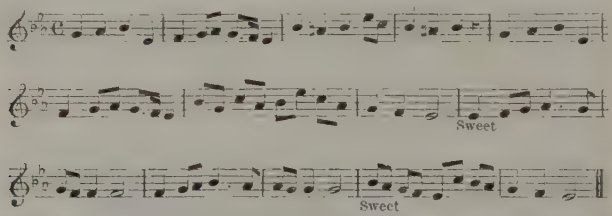


He that keepeth thee will not sleep.—Ps. cxxi. 3.

THROUGH the day Thy love has spared us ;
Now we lay us down to rest ;
Through the silent watches guard us,
Let no foe our peace molest :
JESUS, Thou our guardian be ;
Sweet it is to trust in Thee.

Pilgrims here on earth, and strangers,
Dwelling in the midst of foes,
Us and ours preserve from dangers ;
In Thine arms may we repose,
And, when life's brief day is past,
Rest with Thee in heav'n at last. Amen.

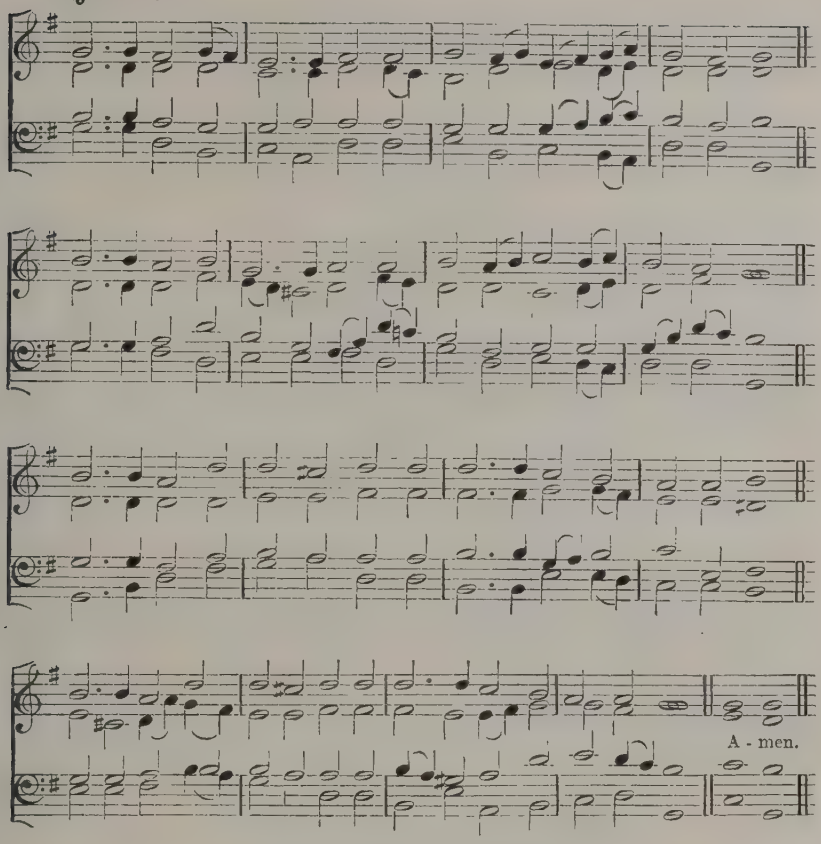
THIS HYMN, by Thomas Kelly (1769–1854), was published in his *Hymns on various passages of Scripture, written and composed by Thomas Kelly*, second edition, 1806, in two stanzas of six lines. The melody of the author's own tune is as follows :—



THIS TUNE (Dretzel = O 16 = R 25) was adapted by W. H. Monk from an eight-line tune set to "Welt ade! ich bin dein müde" in Dretzel, *Evangelisches Choral-Buch* (Nürnberg, 1731). In the original (Zahn 6536) the seventh line is the same as the fifth, and this with the intervening line is here omitted. Otherwise there is very little change.

In the original :—St. 2, l. 5. Life's *sad* day (1769–1854).

Hymn 27.



The Lord which giveth the stars for a light by night.—Jer. xxxi. 35.

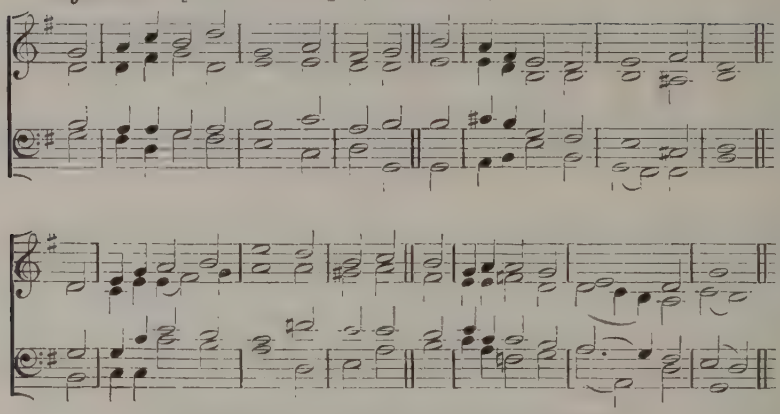
NOW on land and sea descending
  Brings the night its peace profound;
Let our evening hymn be blending
  With the holy calm around.
Soon as dies the sunset glory,
  Stars of heav'n shine out above,
Telling still the ancient story,—
  Their Creator's changeless love.

Now our wants and burdens leaving
  To His care, Who cares for all,
Cease we fearing, cease we grieving;
  At His touch our burdens fall.
As the darkness deepens o'er us,
  Lo! eternal stars arise;
Hope and Faith and Love rise glorious,
  Shining in the spirit's skies. Amen.

THIS HYMN, by Samuel Longfellow (1819-1892), was first published in his *Book of Hymns for Public and Private Devotion*, revised edition, 1848.

THE TUNE (Lugano) is an adaptation from a Litany Melody which appeared in J. M. Capes, *Catholic Hymn Tunes and Litanies*, 1849. In the form there printed the melody is five-fold, not four-fold as above, the second strain being repeated after the third.

Hymn 28. [Rev. Ed.* 477.] (First Tune.)



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

The Lord's Name is praised from the rising up of the sun unto the going down of the same.
Ps. cxiii. 3.

THE day Thou gavest, Lord, is ended,
The darkness falls at Thy behest;
To Thee our morning hymns ascended,
Thy praise shall sanctify our rest.

We thank Thee that Thy Church unsleeping,
While earth rolls onward into light,
Through all the world her watch is keeping,
And rests not now by day or night.

As o'er each continent and island
The dawn leads on another day,
The voice of prayer is never silent
Nor dies the strain of praise away.

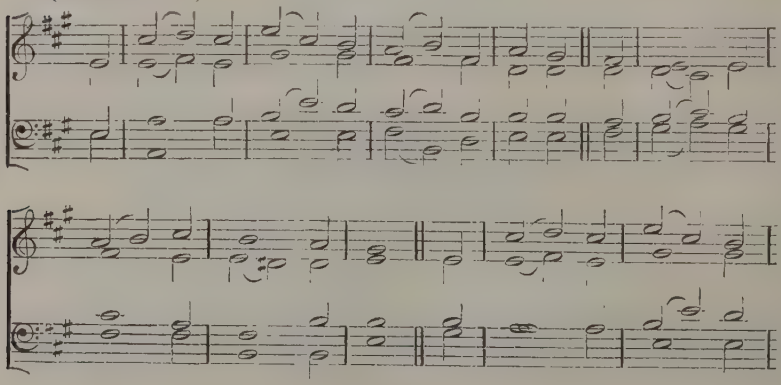
The sun that bids us rest is waking
Our brethren 'neath the western sky,
And hour by hour fresh lips are making
Thy wondrous doings heard on high.

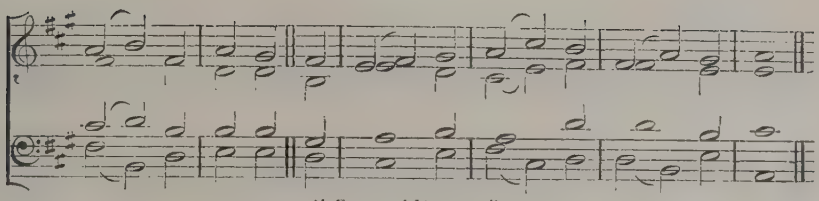
So be it, Lord; Thy throne shall never,
Like earth's proud empires, pass away;
Thy Kingdom stands, and grows for ever,
Till all Thy creatures own Thy sway. Amen.

This Hymn, by John Ellerton (1826–1893), was written in 1870 for *A Liturgy for Missionary Meetings* (Hodges, Frome); and revised for *Church Hymns*, 1871, No. 32.

The First Tune (Joldwynds) was written for this hymn and for the present edition by Sir Charles Stanford.

(Second Tune)

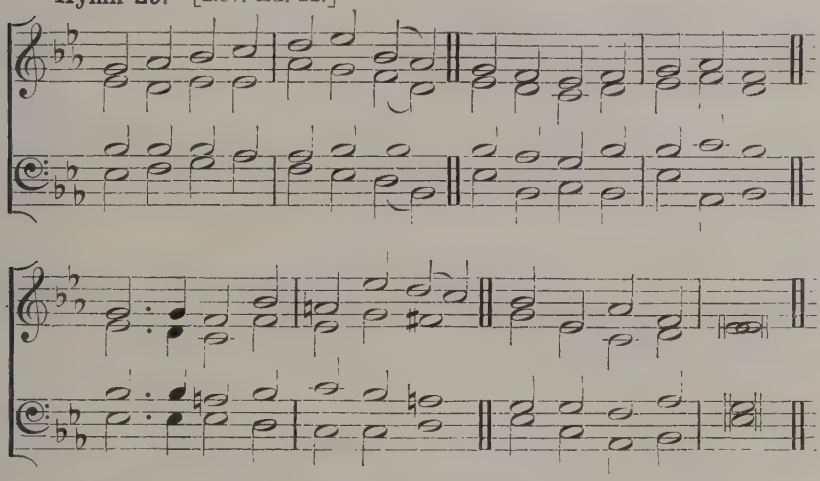




[† *For copyright, see* p. vii.]

THE SECOND TUNE (St. Clement = R* 477) was written for this hymn by the Rev. C. C. Scholefield and printed in *Church Hymns*, 1874.

Hymn 29. [Rev. Ed. 22.]



[* *For copyright, see* p. vii.]

At evening time it shall be light.—Zech. xiv. 7.

HOLY FATHER, cheer our way
With Thy love's perpetual ray :
Grant us every closing day
Light at evening time.

HOLY SAVIOUR, calm our fears
When earth's brightness disappears ;
Grant us in our latter years
Light at evening time.

HOLY SPIRIT, be Thou nigh
When in mortal pains we lie ;
Grant us, as we come to die,
Light at evening time.

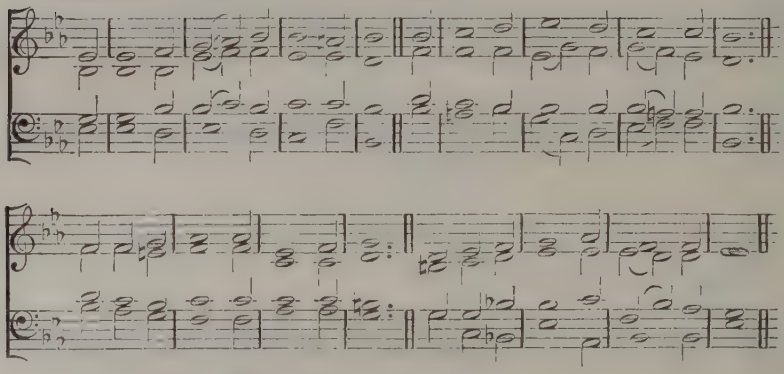
HOLY, Blessèd TRINITY,
Darkness is not dark with Thee ;
Those Thou keepest always see
Light at evening time. Amen.

THIS HYMN, by Richard Hayes Robinson (1842–1892), was written in 1869 for the congregation of St. Paul's, Upper Norwood. It was published in the Revised Edition.

In the original :— { St. 2, l. 3. Our *later* years.
St. 4, l. 2. Dark *to* Thee.

THE TUNE (Vesper = R 22) was written by Sir J. Stainer for this hymn, and appeared first in the Revised Edition of *Hymns A. & M.*

Hymn 30. [Orig. Ed.* 276 : Rev. Ed. 20.]



And at even, when the sun did set, they brought unto him all that were diseased, and them that were possessed with devils. And all the city was gathered together at the door.—St. Mark i. 32, 33.

AT even, when the sun did set,
The sick, O LORD, around Thee lay ;
Oh in what divers pains they met !
Oh with what joy they went away !

Once more 'tis eventide, and we
Oppress'd with various ills draw near ;
What if Thy form we cannot see,
We know and feel that Thou art here.

O Saviour CHRIST, our woes dispel ;
For some are sick, and some are sad,
And some have never loved Thee well,
And some have lost the love they had ;

And some have found the world is vain,
Yet from the world they break not free ;
And some have friends who give them pain,
Yet have not sought a friend in Thee ;

And none, O LORD, have perfect rest,
For none are wholly free from sin ;
And they who fain would serve Thee best
Are conscious most of wrong within.

O Saviour CHRIST, Thou too art Man ;
Thou hast been troubled, tempted, tried ;
Thy kind but searching glance can scan
The very wounds that shame would hide ;

Thy touch has still its ancient power,
No word from Thee can fruitless fall ;
Hear, in this solemn evening hour,
And in Thy mercy heal us all. Amen.

THIS HYMN, by Henry Twells (1823–1900), was written for and first published in the Appendix to the Original Edition.

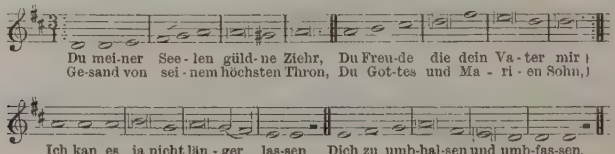
Stanza 4 is omitted here :—

And some are press'd with worldly care,
And some are tried with sinful doubt ;
And some such grievous passions tear
That only Thou canst cast them out.

In st. 1, l. 1, the author wrote :—At even *ere* the sun *was* set.

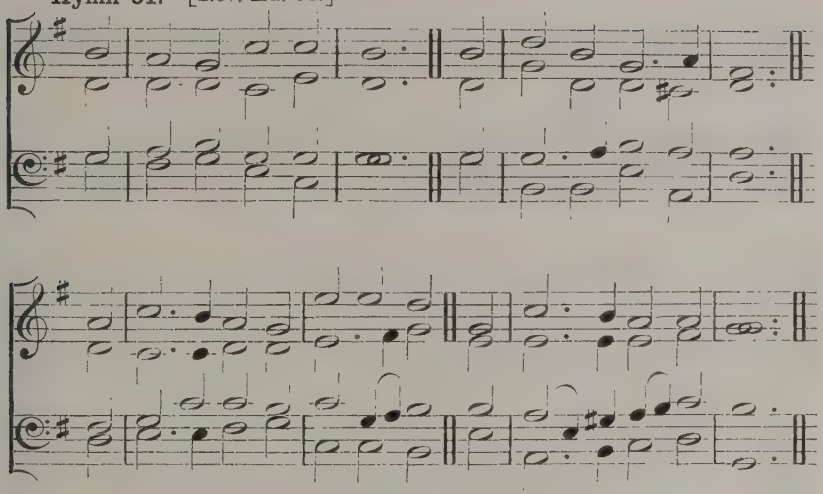
THE TUNE (Angelus, or Whitsun Hymn = O* 276 = R 20) is derived from a melody set by G. Joseph to a hymn beginning, "Du meiner Seelen güldne Zier" in the collection of poems by Scheffler (Angelus Silesius), called *Heilige Seelenlust*, Breslau, 1657.

The original form is as follows, written in breves and semibreves, with the melody in the soprano clef and a bass :—



In *Cantica Spiritualia*, Part 2, No. 253, Munich, 1847, the melody was altered after the middle of the second line, and in this altered form it appeared in *Psalms and Hymns for Public Worship*, 1863, and the Appendix to the Original Edition, 1868. In the Revised Edition of 1875 the rhythm was altered into its present form by beginning the first and second lines on the third beat instead of the first beat of the bar. The setting has now been simplified for this edition.

Hymn 31. [Rev. Ed. 30.]



[* *For copyright, see* p. vii.]

And all the angels stood round about the throne . . . and worshipped God.—Rev. vii. 11.

OUR day of praise is done ;
The evening shadows fall ;
But pass not from us with the sun,
True Light that lightenest all.

Around the throne on high,
Where night can never be,
The white-robed harpers of the sky
Bring ceaseless hymns to Thee.

Too faint our anthems here ;
Too soon of praise we tire :
But Oh, the strains how full and clear
Of that eternal choir !

Yet, LORD, to Thy dear will
If Thou attune the heart,
We in Thine Angels' music still
May bear our lower part.

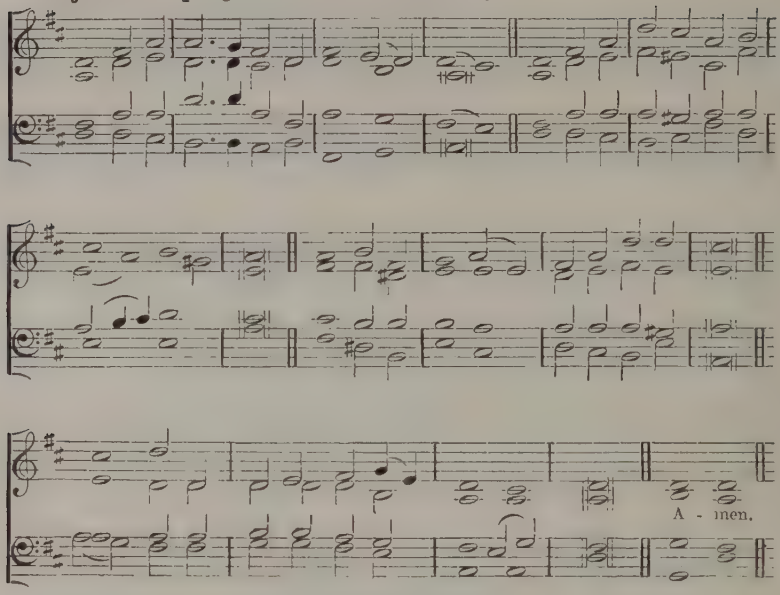
'Tis Thine each soul to calm,
Each wayward thought reclaim,
And make our life a daily psalm
Of glory to Thy Name.

A little while, and then
Shall come the glorious end ;
And songs of Angels and of men
In perfect praise shall blend. Amen.

THIS HYMN, by John Ellerton (1826–1893), was originally compiled in 1868 for the Nantwich Festival of Choirs. It consisted of four stanzas from Rev. W. J. Blew's (1808–1862) translation of "Grates peracto jam die" (C. Coffin), from his *Church Hymn and Tune Book*, 1852, "The day is past and gone"; and three stanzas by J. Ellerton, with a doxology. The hymn was finally re-written by J. Ellerton for S.P.C.K. *Church Hymns*, 1871, No. 42, in its present form, in which he is indebted to Mr. Blew only for the line of thought.

THE TUNE (Allington = R 30), by John Hopkins, first appeared set to this hymn in the Revised Edition of *Hymns A. & M.*

Hymn 32. [Orig. Ed.* 279 : Rev. Ed. 31.]



[* *For copyright, see* p. vii.]

The Lord shall give his people the blessing of peace.—Ps. xxix. 10.

At the end of Divine Service.

SAVIOUR, again to Thy dear Name we raise
With one accord our parting hymn of praise ;
We stand to bless Thee ere our worship cease,
Then, lowly kneeling, wait Thy word of peace.

Grant us Thy peace upon our homeward way ;
With Thee began, with Thee shall end the day ;
Guard Thou the lips from sin, the hearts from shame,
That in this house have call'd upon Thy Name.

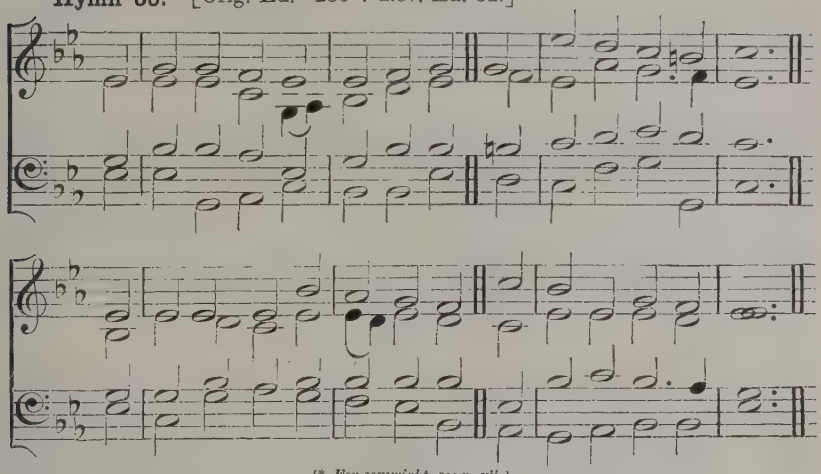
Grant us Thy peace, Lord, through the coming night ;
Turn Thou for us its darkness into light ;
From harm and danger keep Thy children free,
For dark and light are both alike to Thee.

Grant us Thy peace throughout our earthly life,
Our balm in sorrow, and our stay in strife ;
Then, when Thy voice shall bid our conflict cease,
Call us, O Lord, to Thine eternal peace. Amen.

This Hymn, by John Ellerton (1826-1893), was written in 1866 for the Festival of the Malpas, Middlewich, and Nantwich Choral Association. It was revised by him and shortened from six stanzas for the Appendix to the Original Edition.

The Tune (Pax dei = O* 279 = R 31) was written by Dr. Dykes for this hymn for the Appendix to the Original Edition of *Hymns A. & M.* The harmonies have been simplified in the present edition.

Hymn 33. [Orig. Ed.* 280 : Rev. Ed. 32.]



[* *For copyright, see* p. vii.]

Praise him according to his excellent greatness.—Ps. cl. 2.

At the end of Divine Service.

AND now the wants are told that brought
Thy children to Thy knee ;
Here ling'ring still we ask for nought,
But simply worship Thee.

The hope of heav'n's eternal days
Absorbs not all the heart
That gives Thee glory, love, and praise,
For being what Thou art.

For Thou art God, the One, the Same,
O'er all things high and bright ;
And round us, when we speak Thy Name,
There spreads a heav'n of light.

Oh wondrous peace, in thought to dwell
On excellence divine ;
To know that nought in man can tell
How fair Thy beauties shine !

O Thou, above all blessing blest,
O'er thanks exalted far,
Thy very greatness is a rest
To weaklings as we are ;

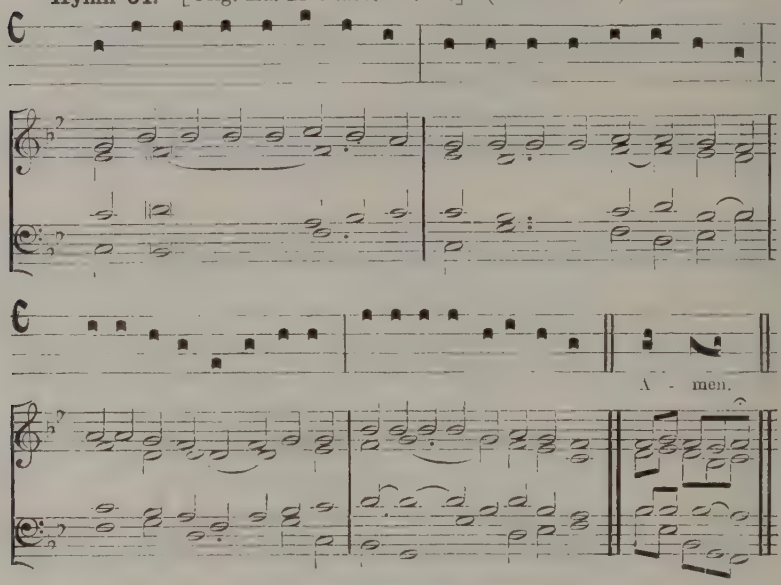
For when we feel the praise of Thee
A task beyond our powers,
We say, "A perfect God is He,
And He is fully ours."

All glory to the Father be,
All glory to the Son,
All glory, Holy Ghost, to Thee,
While endless ages run. Amen.

This Hymn, by William Bright (1824–1901), was written in 1865, and published in the author's *Hymns and Other Poems*, 1866, in six stanzas. Dr. Bright added the Doxology, when he permitted the hymn to be inserted in the Appendix to the Original Edition.

The Tune (Weybridge = O* 280 = R 32), by W. H. Sangster, was written for this hymn and appeared first in the Appendix to the Original Edition of *Hymns A. & M.*

Hymn 34. [Orig. Ed. 13 : Rev. Ed. 15.] (First Tune.) Mode viii.



Thou shalt not be afraid for any terror by night.—Ps. xci. 5.

For a late Evening Service.

Te lucis ante terminum.

TO Thee before the close of day,
Creator of the world, we pray;
As Thou art wont, in mercy keep
Thy watch around us while we sleep.

Put every evil dream to flight,
And haunting visions of the night;
Keep far our ghostly foe, that we
Thy temples undefiled may be.

Almighty Father, hear our cry [High,
Through Jesus Christ our Lord most
Who with the Holy Ghost and Thee
Doth live and reign eternally.

TE lucis ante terminum,
rerum creator, poscimus
ut solita clementia
sis praesul ad custodiam.

procul recedant somnia
et noctium phantasmata,
hostemque nostrum comprime,
ne polluantur corpora.

praesta, Pater omnipotens,
per Iesum Christum Dominum,
qui tecum in perpetuum
regnat cum sancto Spiritu. Amen.

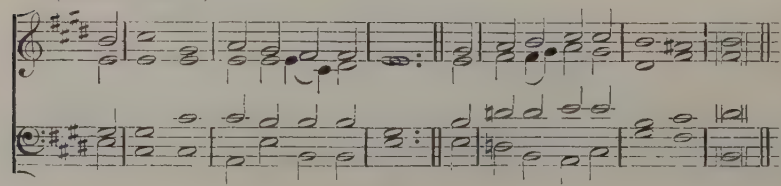
Alternative Plainsong Tune, Hymn 163.

The Hymn formed part of the Anglo-Irish cycle and thus came into universal use throughout the Western Church in the service of Compline. This argues a high antiquity, and the argument is confirmed by the fact that the versification depends on quantity rather than accent. Only in one place, in the third line of the first verse, is there any liberty taken with the quantity. The hymn is found in the earliest Ambrosian MSS., but it can hardly be ascribed to St. Ambrose himself.

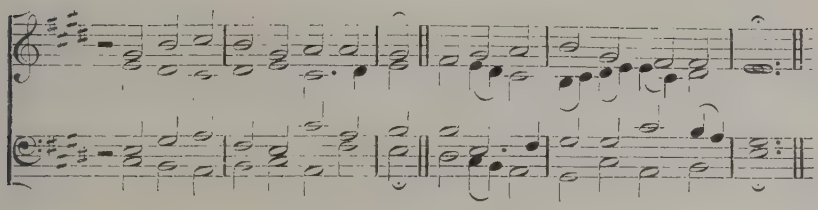
The Translation is by the Compilers, but is based on previous versions.

The Plainsong Tune is the simpler one of the two that were found in the Sarum Use, the other being No. 163[1]. It figured also in a slightly different form at Hereford, and in many English monastic uses, and in many books abroad. At York, however, the tune to this hymn was an unusual one. This is one of the few plainsong hymn-melodies that are absolutely syllabic throughout.

(Second Tune.)



EVENING.

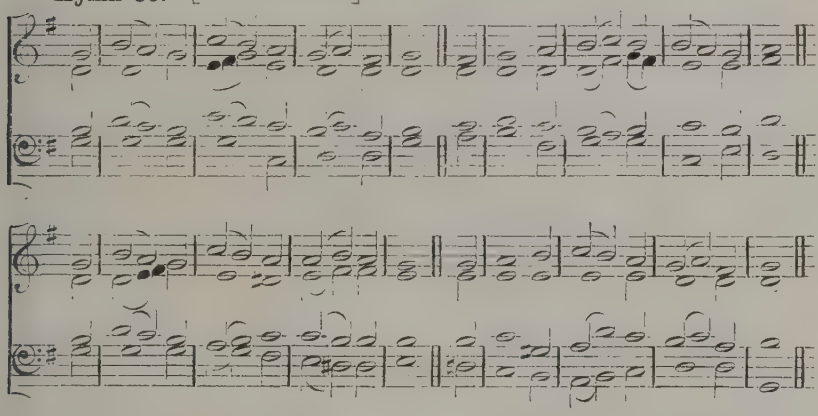


ALTERNATIVE TUNE, HYMN 243.

THE SECOND TUNE (Te lucis) is No. 163 in the *Catholische Geistliche Gesänge*, published at Andernach in 1608 by the Fraternity of St. Cecilia in order to counteract among Catholics the influence of the Lutheran *Gesangbuch* of Bonn. It is set to the Latin text of this hymn, and to a German translation of it, "Wir bitten dich, O trewer Hirt," which here appears for the first time. In each case in this collection German and Latin words stand side by side. The tune is probably a new one (Bäumker ii. 247).

FRIDAY.

Hymn 35. [Rev. Ed.* 480.]



The marks of the Lord Jesus.—Gal. vi. 17.

O JESU, crucified for man,
O LAMB, all glorious on Thy throne,
Teach Thou our wond'ring souls to scan
The mystery of Thy love unknown.

We pray Thee, grant us strength to take
Our daily cross, whate'er it be,
And gladly, for Thine own dear sake,
In paths of pain to follow Thee.

As on our daily way we go,
Through light or shade, in calm or strife,
O may we bear Thy marks below
In conquer'd sin and chasten'd life.

And week by week this day we ask
That holy memories of Thy Cross
May sanctify each common task,
And turn to gain each earthly loss.

Grant us, dear LORD, our cross to bear,
Till at Thy feet we lay it down,
Win through Thy Blood our pardon there,
And through the cross attain the crown. Amen.

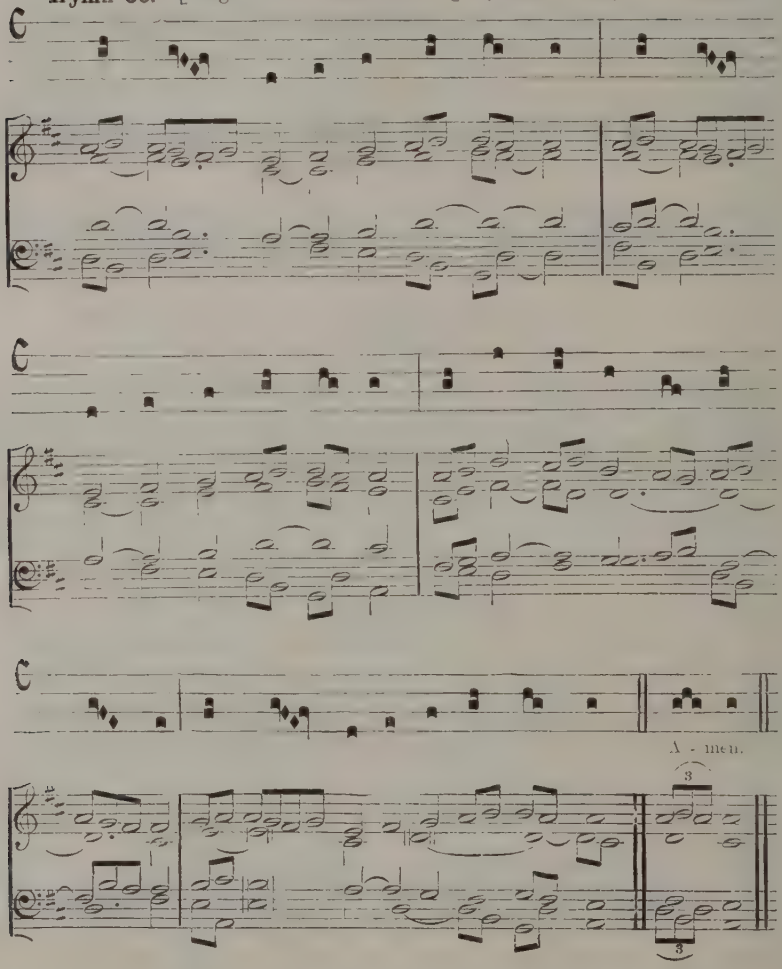
THIS HYMN, by Bishop William Walsham How (1823–1897), was first published in *Church Hymns*, 1871, No. 59.

THE TUNE (Intercession = O* 357 = R 363 and 456 = R* 480) came from a collection called *Easy Music for Church Choirs*, Part iii., 1853, into the Appendix of the Original Edition of *Hymns A. & M.*, set to the words, "Almighty God, Whose only Son" (see 359). The setting was altered in the Revised Edition, and has been again modified in this edition.

Hymns on the Passion are suitable for use on this day of the week. Also

448 LORD, as to Thy dear Cross we flee. **452** O Saviour, may we never rest.
610 O my Saviour, lifted.

Hymn 36. [Orig. Ed. 19 : Rev. Ed. 14.] (First Tune.) Mode viii.



My heart was glad and my glory rejoiced, my flesh also shall rest in hope.—Ps. xvi. 10.

Evening.

O lux beata, Trinitas.

O TRINITY, most blessèd Light,
O Unity of sovereign might,
As now the fiery sun departs,
Shed Thou Thy beams within our hearts.

To Thee our morning song of praise,
To Thee our evening prayer we raise ;
Thee may our glory evermore
In lowly reverence adore.

All praise to God the Father be,
All praise, Eternal Son, to Thee,
Whom with the Spirit we adore,
For ever and for evermore. Amen.

O LUX beata, Trinitas
et principalis Unitas,
iam sol recedit igneus,
infunde lumen cordibus.

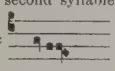
te mane laudum carmine,
te deprecamur vespere ;
te nostra supplex gloria
per cuncta laudet saecula.

Deo Patri sit gloria
eiusque soli Filio
sancto simul cum Spiritu
nunc et per omne saeculum. Amen.

SATURDAY.

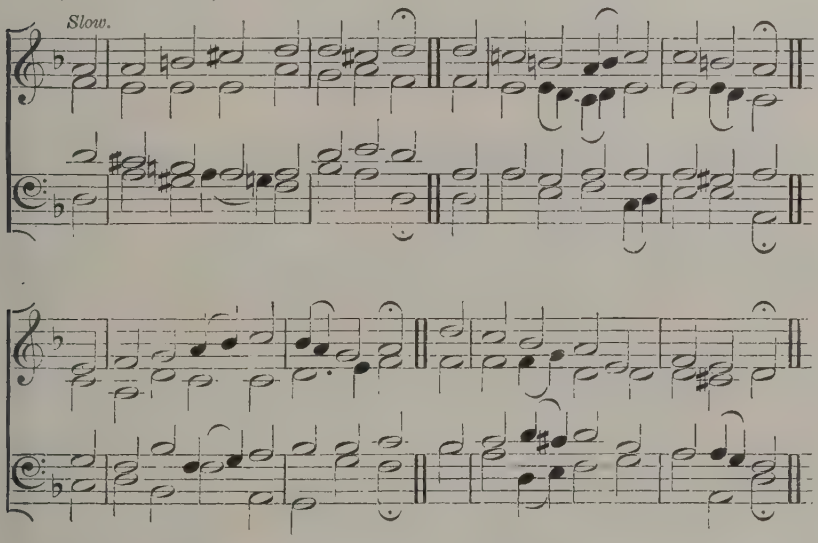
THE HYMN has been ascribed to St. Ambrose himself, but it does not form part of the Milanese tradition: its classical form encourages such an ascription, and the hymn is repeatedly cited by Hincmar of Rheims (†882), in his *De una et non trina deitate* (*P.L.* cxxv. 499, 525, 578), as being the composition of St. Ambrose, like "Tu Trinitatis Unitas," and many other "Ambrosian" hymns (*ibid.* 437, 461, 516). But this does not outweigh the want of any evidence for the knowledge of the hymn in the early Milanese Rites. In the West elsewhere the hymn was in universal use, generally on Saturday evenings after Trinity Sunday. It formed part of the Anglo-Irish cycle, having displaced the seventh hymn of the Series of Evensong Hymns for the Week (see Introd. p. xvi.). It is found in conjunction with this tune in the Leofric Collectar (XIth century).

THE TRANSLATION is derived by successive revisions from Neale's version in *The Hymnal Noted.* In the second stanza the allusion to Ps. xvi. 10 is now recovered.

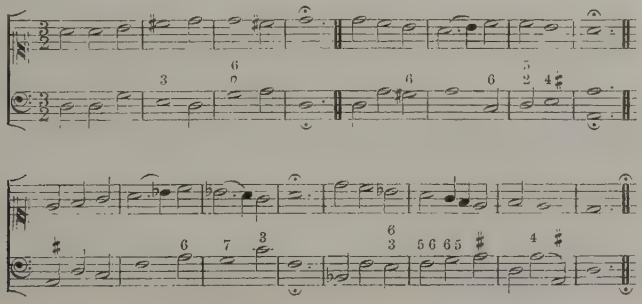
THE PLAINSONG TUNE (O 19 = R 14) is universally associated with the hymn. It is noteworthy that three out of the four lines are almost identical. The group of notes on the second syllable of this phrase has been developed out of a *virga* with a *pressus* and *punctum* following  = ; the same development is found in a similar position in Tune 222.

(SECOND TUNE.)

Slow.



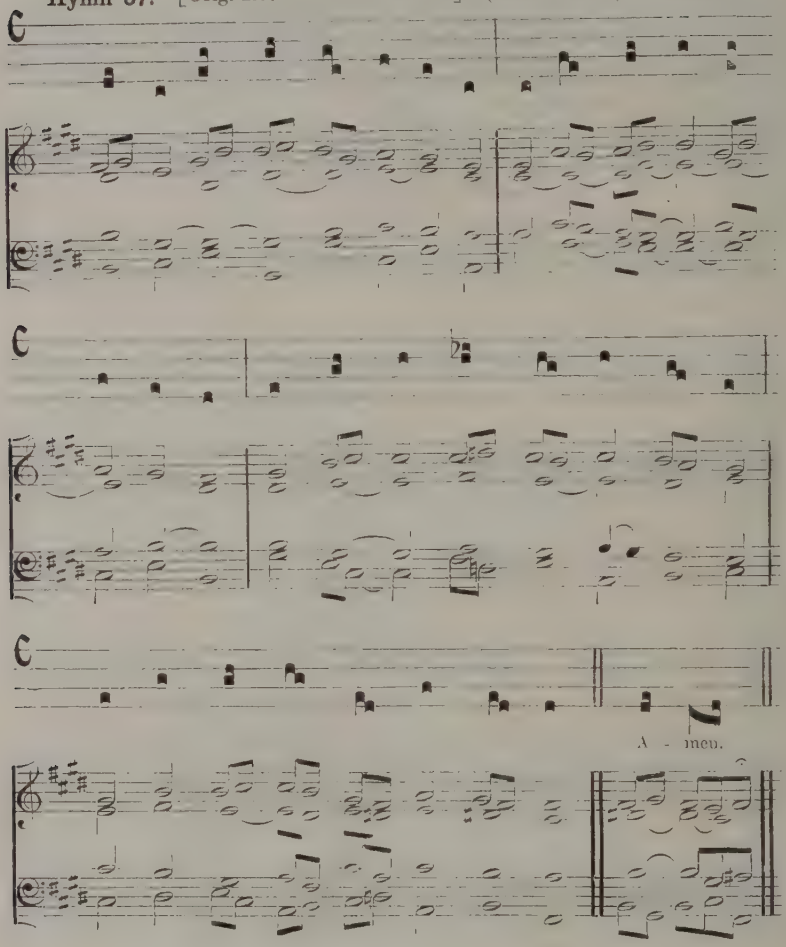
THE SECOND TUNE was set to the German translation of this Latin hymn, "Der du bist drey in Einigkeit," in C. H. Dretzel, *Des Evangelischen Zions Musicalische Harmonie*, Nürnberg, 1731, which bears as its second title, *Evangelisches Choral-Buch* (Zahn 336). It is therefore specially appropriate to the hymn. The melody is not, apparently, Dretzel's own; but it has not been traced to an earlier source. It is there in triple time; but in König, *Harmonischer Liederschatz*, 1738, it appeared in a simpler form and in quadruple time.



The following Hymns are suitable for Saturday:

138 Resting from His work to-day. **381** Oh, what the joy and the glory must be.
447 Great Mover of all hearts.

Hymn 37. [Orig. Ed. 22 : Rev. Ed. 35.] (First Tune.) Mode ii.



When Jesus was risen early the first day of the week.—St. Mark xvi. 9.

En dies est dominica.

AGAIN the Lord's own day is here,
The day to Christian people dear,
As week by week it bids them sing
The Resurrection of their King.

For His return to live and reign
Is our most sure and certain gain ;
And we, who trust in Him to save,
With Him are risen from the grave.

We, one and all, of Him possess'd,
Are with exceeding riches bless'd ;
For all He did, and all He bare,
And all He won, with Him we share.

EN dies est dominica,
summo cultu dignissima
ob octavam dominicae
resurrectionis sacrae.

Christi nam resurrectio
nostra scitur provectio ;
quotquot in ipsum credimus,
cum ipso resurreximus.

in ipso sumus singuli
facti superditissimi ;
sunt sua quaeque propria
nobis facta communia,

SUNDAY.

Eternal glory, rest on high,
A blessèd immortality,
True peace and gladness, and a throne,
Are all His gifts, and all our own.

To Thee, Who art the soul's true rest,
Who times and seasons orderest,
Be glory, honour, thanks, and praise,
To-day and through the length of days. Amen.

claritas, perpetuitas,
beata immortalitas,
gaudia, pax, deliciae,
ex eius nobis munere.

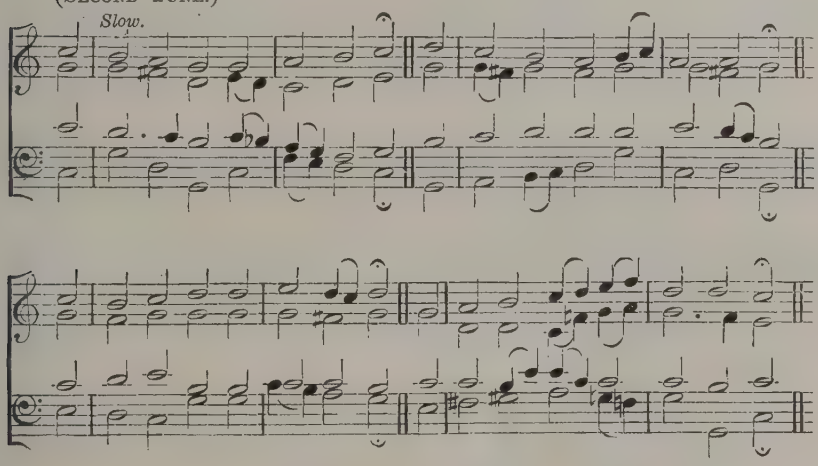
tibi factori temporum,
qui vera quies mentium,
sit laus, honor, et gloria
hac die et in saecula. Amen.

THIS HYMN is a cento formed from one of a special collection found in MS. 368 of the XVth century, at Karlsruhe, and first published by Mone (i. No. 247). This collection Dreves (*Anal. Hymn*, xlviii. 475) ascribes to Thomas à Kempis on the ground of its affinity to a MS. at Zwolle, which in turn has points of contact with a MS. at Brussels which is an autograph of Thomas. The poem is for use in general on Sundays, but the melody associated with it in the MS. is the Easter Melody of Hymn 143 below. The verses forming this cento are the 1st, 4th, 5th, and 6th, together with the 29th and last.

THE TRANSLATION is based on that of Neale in the *Hymnal Noted*, 1854.

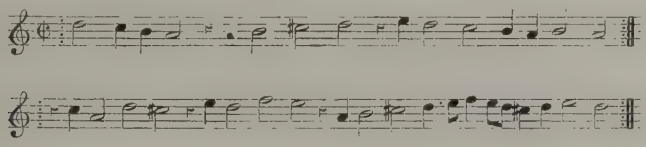
THE PLAINSONG TUNE here associated with the words is that which in England has been connected with the hymns "Rex gloriose martyrum" and "Martyr dei," at any rate since the XIth century. It is found in the Leofric Collectar, in the secular uses of Sarum, York and Hereford, and in Benedictine use at Durham.

(SECOND TUNE.)

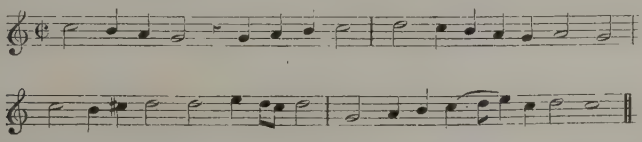


ALTERNATIVE TUNE, HYMN 145.

THE SECOND TUNE (Beccles, or Göldel = O 49 = R. 415) is the tune set to "Ach Gott und Herr" in J. S. Bach's *Choralgesänge*, No. 153 = 40. It owes its origin to a similar melody set to this hymn in Chr. Gall, *As Hymnodus sacer*, Leipzig, 1625.

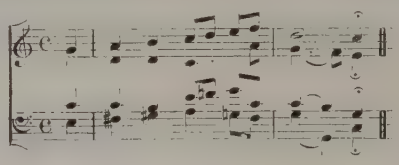


In Crüger, *Gesangbuch*, Berlin, 1640, the second half of the tune was modified into something more like its present form, while still remaining in the minor. In Christopher Peter, *Andachts Zymbeln*, Freiburg, 1655, the tune was set in the major scale, thus :—

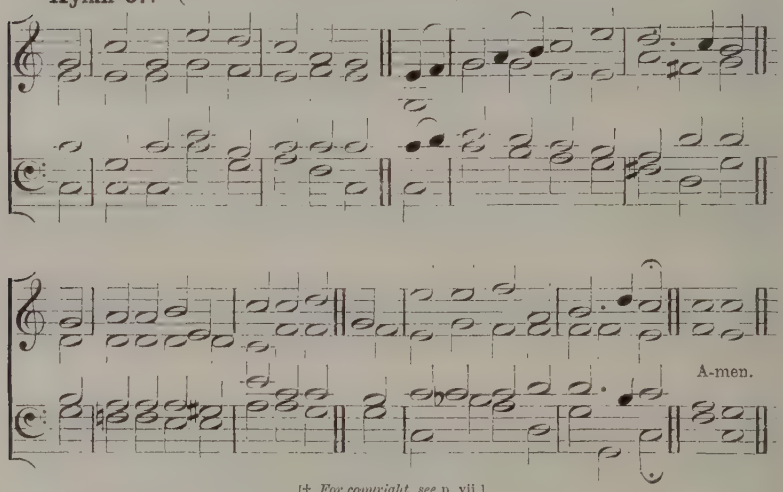


and from this form comes the melody as used by Bach and adapted from 8 7 8 7 to long metre here. The tune has been reset so as to follow Bach's harmonies more closely ; the metre there is regular as here, but 8 7 8 7 : pauses

appear there halfway through the first and third lines: otherwise the only real difference is in the last line, which Bach set thus:—



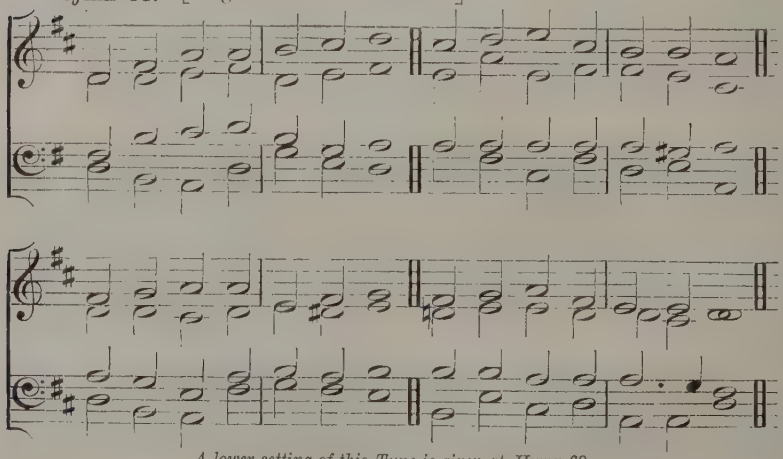
Hymn 37. (Tune in the Supplement.)



[† *For copyright, see* p. vii.]

This Tune (Church Triumphant = R 35, &c.) was written by J. W. Elliott, and first appeared in *Church Hymns*, 1874.

Hymn 38. [Orig. Ed. 21 : Rev. Ed. 34.]



A lower setting of this Tune is given at Hymn 68.

SUNDAY.

And God said, Let there be light: and there was light, . . . And the evening and the morning were the first day.—Gen. i. 3, 5.

Die parente temporum.

ON this day, the first of days,
God the Father's Name we praise,
Who, creation's Lord and spring,
Did the world from darkness bring.

On this day th' Eternal Son
Over death His triumph won;
On this day the Spirit came
With His gifts of living flame.

O that fervent love to-day
May in every heart have sway,
Teaching us to praise aright
God the source of life and light.

Father, Who didst fashion me
Image of Thyself to be,
Fill me with Thy love divine,
Let my every thought be Thine.

Holy Jesus, may I be
Dead and risen here with Thee,
And upon love's fire arise
Unto Thee a sacrifice.

Thou Who dost all gifts impart,
Shine, good Spirit, in my heart;
Best of gifts Thyself bestow;
Make me burn Thy love to know.

God, the one God of my heart,
I am Thine, and mine Thou art;
Take me, blessèd One in Three,
Here I give myself to Thee. Amen.

DIE parente temporum,
quo numen extra proferens
rerum Pater, fons omnium,
verbo fit orbis artifex,

quo morte victa Filius
se de sepulcro suscitat,
donisque mentes igneis
fecundat almus Spiritus,

adsit refusa cordibus,
qua ferveamus, caritas,
qua praedicemus debitis
vitae datorem laudibus.

qui me supremi numinis,
Pater, creas imaginem,
te mente tota cogitem
et corde toto diligam.

tui simul sim funeris
novaeque vitae particeps
Fili; tibi iam consecrer
amoris igne victima.

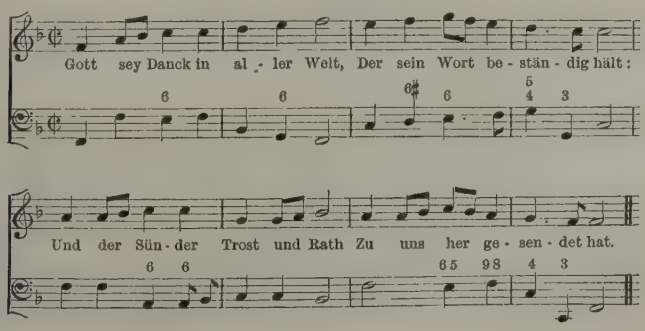
Auctor sacrorum munerum,
et ipse munus sanctius,
sis fax perennis, flammeo
ut te requiram pectore.

tibi, Deus cordis mei,
quem deprecor ter optimum,
toto modo me devovens
totis amo te viribus. Amen.

The Hymn comes from the *Le Mans Breviary* of 1748, where it stands for use on Sunday mornings through the summer. It was included in Neale, *Hymni Ecclesiæ*, 1851.

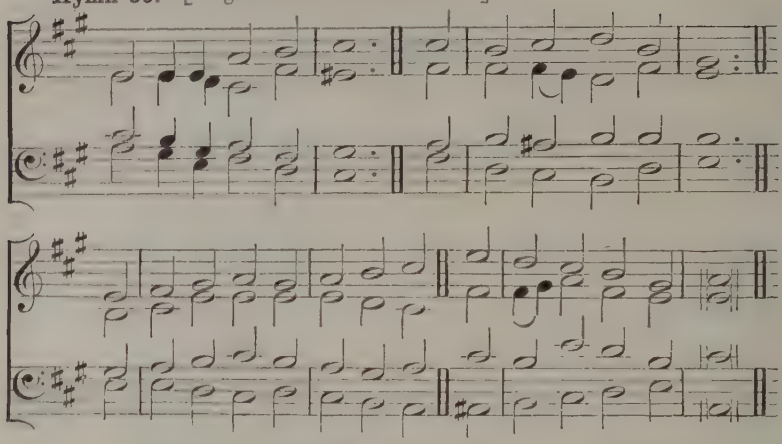
The Translation was made by Sir Henry Baker for the Original Edition of *Hymns A. & M.* It was slightly altered in the Revised Edition, and has been further modified in this edition. The Latin doxology proper to the hymn is omitted.

The Tune (Lübeck = O 21 = R 34, &c.) is taken from the melody set to the hymn, "Gott sei Dank in aller Welt," in the celebrated *Geistreiches Gesangbuch* of J. A. Freylinghausen, Halle, 1704. This book borrowed largely from earlier books, but half the tunes which it gave were new, and this among them.



D

Hymn 39. [Orig. Ed.* 281 : Rev. Ed. 37.]



[* *For copyright, see* p. vii.]

I was in the Spirit on the Lord's day.—Rev. i. 10.

THIS is the day of light :
Let there be light to-day ;
O Day-spring, rise upon our night,
And chase its gloom away.

This is the day of rest :
Our failing strength renew ;
On weary brain and troubled breast
Shed Thou Thy freshening dew.

This is the day of peace :
Thy peace our spirits fill ;
Bid Thou the blasts of discord cease,
The waves of strife be still.

This is the day of prayer :
Let earth to heav'n draw near ;
Lift up our hearts to seek Thee there,
Come down to meet us here.

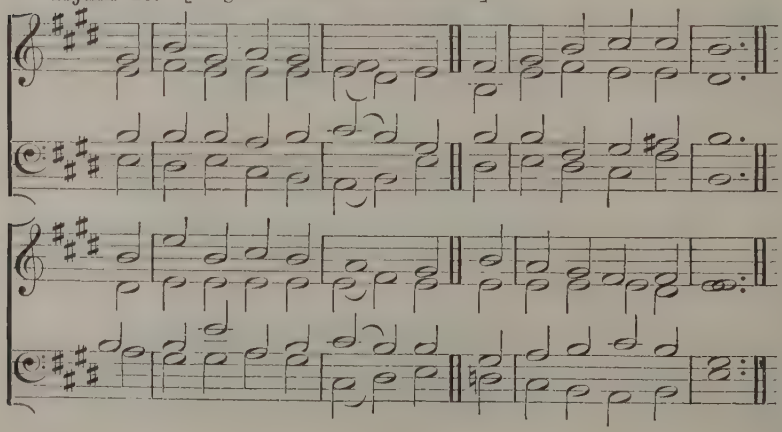
This is the day of Bread,
The Bread that Thou dost give ;
To-day for us Thy feast is spread,
That hung'ring souls may live.

This is the first of days :
Send forth Thy quickening Breath,
And wake dead souls to love and praise,
O Vanquisher of death. Amen.

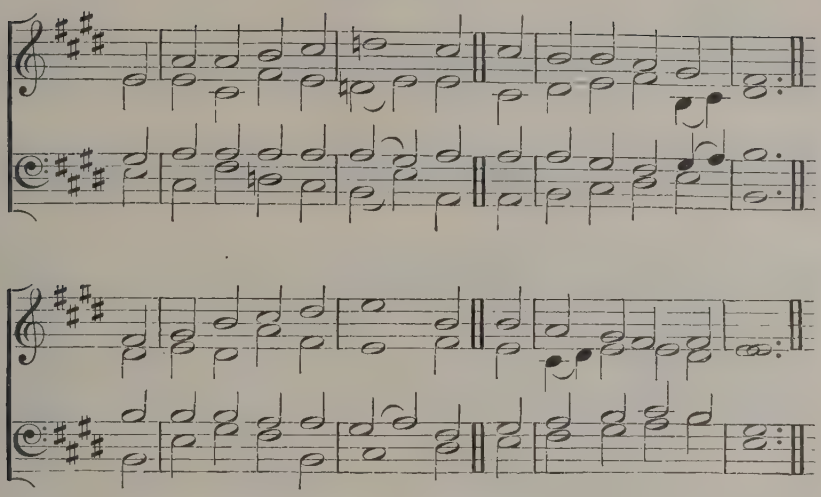
THIS HYMN, by John Ellerton (1826–1893), first appeared in a selection of *Hymns for Special Services and Festivals in Chester Cathedral*, 1867, No. 51. It was given in the following year in the Appendix to the Original Edition of *Hymns A. & M.* In his *Hymns Original and Translated*, 1888, an additional stanza (st. 5) was given, and it is inserted here.

THE TUNE (Dominica = R 37) was written by Sir H. Oakeley for this hymn and set to it in the Revised Edition, 1875. In the Appendix to the former edition it had been set to Swabia, now No. 210.

Hymn 40. [Orig. Ed.* 282 : Rev. Ed. 36.]



SUNDAY.



This is the day which the Lord hath made: we will rejoice and be glad in it.—Ps. cxviii. 24.

O DAY of rest and gladness,
O day of joy and light,
O balm of care and sadness,
Most beautiful, most bright;
On thee the high and lowly
Before th' eternal throne
Sing Holy, Holy, Holy,
To the great THREE in ONE.

On thee at the Creation
The light first had its birth;
On thee for our salvation
CHRIST rose from depths of earth;
On thee our LORD victorious
The SPIRIT sent from heaven;
And thus on thee most glorious
A triple light was given.

Thou art a cooling fountain
In life's dry dreary sand;
From thee, like Pisgah's mountain,
We view our promised land;
A day of sweet refection,
A day of holy love,
A day of resurrection
From earth to things above.

To-day on weary nations
The heav'nly Manna falls;
To holy convocations
The silver trumpet calls,
Where Gospel-light is glowing
With pure and radiant beams,
And living water flowing
With soul-refreshing streams.

New graces ever gaining
From this our day of rest,
We reach the rest remaining
To spirits of the blest;
To HOLY GHOST be praises,
To FATHER, and to SON;
The Church her voice upraises
To Thee, blest THREE in ONE. Amen.

THIS HYMN, by Bishop Christopher Wordsworth (1807–1885), was given in his *Holy Year*, 1862, No. 1, in six stanzas of eight lines.

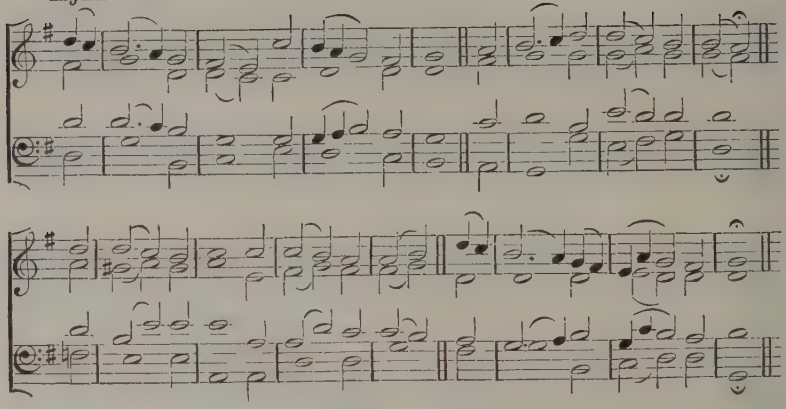
St. 3, 1-4, and st. 4, 1–4, are omitted here.

In the original:—St. 1, l. 6. Through ages join'd in tune.
l. 8. To the great GOD Triune.

The hymn in this form appeared in the Appendix to the Original Edition of *Hymns A. & M.*, No. 282, with the author's approval.

THE TUNE (Wordsworth = O* 282 = R 36) was written for the hymn by W. H. Monk, and appeared in the musical edition of *The Holy Year* in 1865. Thence it passed into the Appendix to the Original Edition of *Hymns A. & M.* in 1868. The setting of the end of the tune has been altered in this edition, so as to avoid monotony in the closing chords of the last two lines.

Hymn 41.



Blessed is he that cometh in the name of the Lord.—St. Matt. xxi. 9.

THIS is the day the LORD hath made ;
He calls the hours His own ;
Let heav'n rejoice, let earth be glad,
And praise surround the throne.

To-day He rose and left the dead,
And Satan's empire fell ;
To-day the saints His triumphs spread,
And all His wonders tell.

Hosanna to th' anointed King,
To David's holy Son !
Make haste to help us, LORD, and bring
Salvation from Thy throne.

Bless'd be the LORD Who comes to men
With messages of grace ;
Who comes in GOD His Father's Name
To save our sinful race.

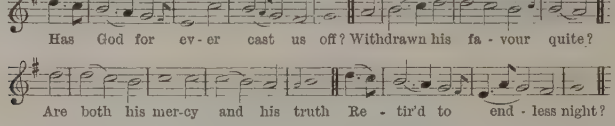
Hosanna in the highest strains
The Church on earth can raise !
The highest heav'ns, in which He reigns,
Shall give Him nobler praise. Amen.

ALTERNATIVE TUNE, HYMN 61.

THIS HYMN, by Isaac Watts (1674–1748), was published in his *Psalms of David*, 1719, p. 309, as a paraphrase of part of Ps. cxviii. in five stanzas of four lines.

THE TUNE (Bishopthorpe) is ascribed to Jeremiah Clarke, but it has not been found in print in any earlier books than *Select Portions of the Psalms of David* . . . London, *c.* 1790, and Dr. Miller's *Psalms of David*, 1790, where it figures, set to five different psalms, thus :—

Cantabile. Psalm 77, verse 7. Third Sunday in Lent. First Morning [Psalm].

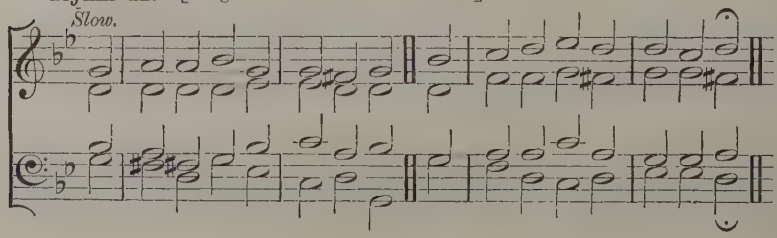


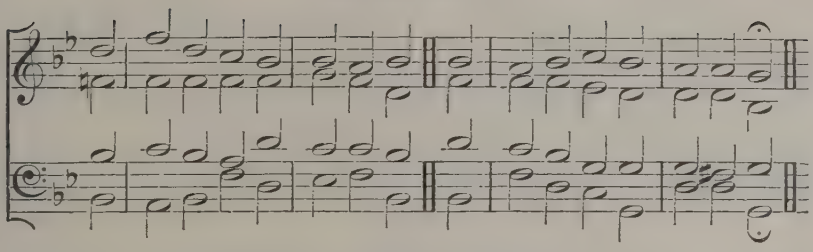
Bridges, in his *Yattendon Hymns* (No. 5), gives another form, set in three parts, from the MS. books of the Foundling Hospital, which is probably earlier ; but Dr. Miller's grace notes are worthy of consideration, and the balance between the first and fourth lines is in some ways better preserved there than in the form now current.

The tune has also been called St. Paul's, Charmouth, Repentance.

Hymn 42. [Orig. Ed. 23 : Rev. Ed.* 479.]

Slow.





There shall be no night there.—Rev. xxi. 25: xxii. 5.

EVENING.

GREAT GOD, Who, hid from mortal sight,
Dost dwell in unapproachèd light,
Before Whose throne with veilèd brow
In awe Thy sinless Angels bow;

Awhile in darkness here below
We lie oppress'd with sin and woe;
But splendours of th' eternal day
Ere long shall chase the night away,

The day prepared for us by Thee—
The day reserved for us to see;
A day but faintly imaged here
By brightest sun at noontide clear.

Too long, alas! it still delays;
It lingers yet, that day of days;
And we, before its joy we win,
Must leave the burd'ning flesh of sin.

Then from these earthy bonds set free
The soul shall fly, O GOD, to Thee;
Her blissful task for evermore
To see Thee, love Thee, and adore.

All-bounteous TRINITY, prepare
Our souls Thy hidden joy to share,
That this brief daytime, used aright,
May issue in eternal light. Amen.

O luce qui mortalibus.

O LUCE qui mortalibus
lates inaccessa, Deus,
praesente quo sancti tremunt
nubuntque vultus angeli,

hic ceu profunda conditi
demergimur caligine:
aeternus at noctem suo
fulgore depellet dies.

hunc nempe nobis praeparas,
nobis reservas hunc diem,
quem vix adumbrat splendida
flammantis astri claritas.

moraris, heu! nimis diu
moraris, optatus dies;
ut te fruamur, noxii
linquenda moles corporis.

his cum soluta vinculis
mens evolarit, o Deus,
videre te, laudare te,
amare te non desinet.

ad omne nos apta bonum,
fecunda donis Trinitas;
fac lucis usurae brevi
aeterna succedat dies. Amen.

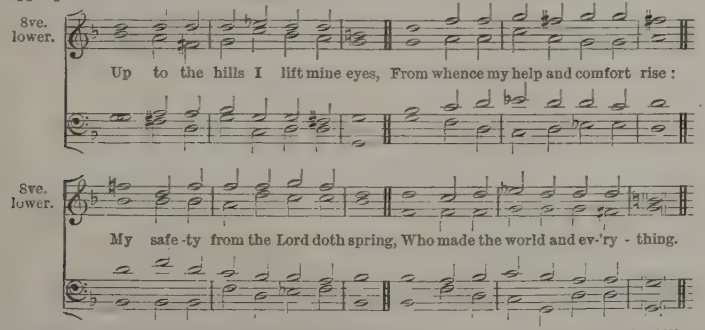
The Plainsong is given at Hymn 76.

ALTERNATIVE TUNE, HYMN 209.

THE HYMN was written by C. Coffin, and first appeared in the *Paris Breviary*, 1736, as a hymn for Sunday evenings through the summer season.

THE TRANSLATION was made by the Compilers for the Original Edition; it was omitted in the Revised Edition, but restored in the Supplement in an amended version, which has now undergone further revision.

THE TUNE (Playford, or Salisbury) appears set to Psalm cxxi. in *Psalms and Hymns in Solemn Music*, published by John Playford in 1671. It was taken thence by Havergal, and included under this name in his *Old Church Psalmody*, No. 13, from which it has come again into use. This form is as follows, with the melody in the Tenor, and upper parts for Altus and Contra Tenor.



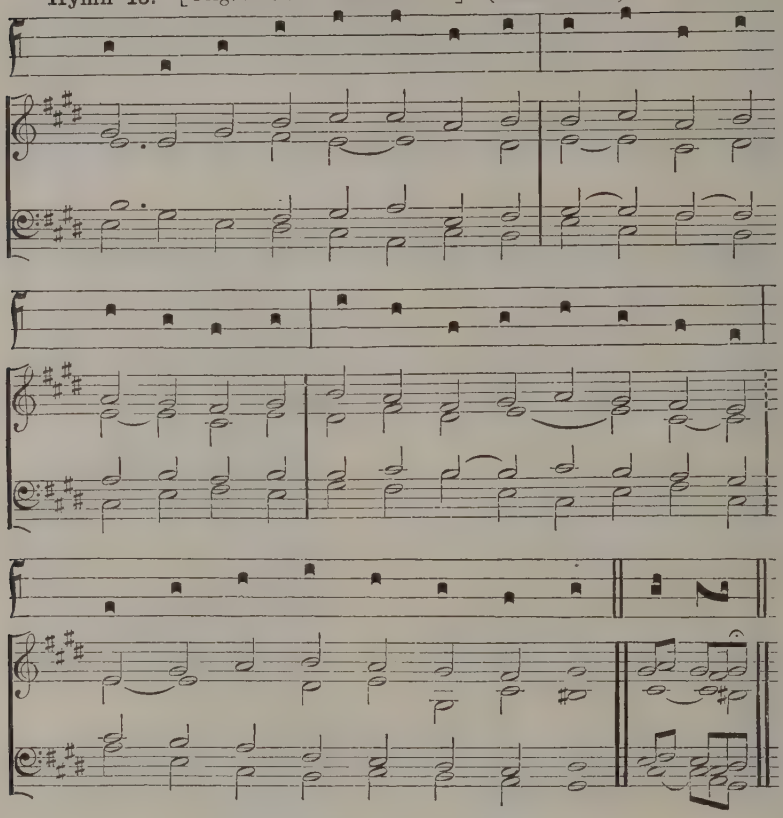
The name "Playford," however, is misleading, for the tune appears set to Psalm cxxv. in Allison, *Psalmes*, 1599. His setting may be seen in *Mus. Times*, July 1907.

The following Hymns are also specially suitable for Sunday:

392 JESU, where'er Thy people meet.

393 Great Shepherd of Thy people, hear,

Hymn 43. [Orig. Ed. 31 : Rev. Ed. 45.] (First Tune.) Mode iv.



Which cometh forth as a bridegroom out of his chamber.—Ps. xix. 5.

Conditor alme siderum.

CREATOR of the starry height,
Thy people's everlasting light,
Jesu, Redeemer of us all,
Hear Thou Thy servants when they call.

Thou, sorrowing at the helpless cry
Of all creation doom'd to die,
Didst save our sick and helpless race
By healing gifts of heav'nly grace.

When earth was near its evening hour,
Thou didst, in love's redeeming power,
Like bridegroom from his chamber, come
Forth from a Virgin Mother's womb.

At Thy great Name, exalted now,
All knees in lowly homage bow ;
All things in heav'n and earth adore,
And own Thee Lord for evermore.

To Thee, O Holy One, we pray,
Our Judge in that tremendous day,
Ward off, while yet we dwell below,
The weapons of our crafty foe.

CONDITOR alme siderum,
aeterna lux credentium,
Christe, redemptor omnium,
exaudi preces supplicum :

qui, condolens interitu
mortis perire saeculum,
salvasti mundum languidum,
donans reis remedium :

vergente mundi vespere,
uti sponsus de thalamo,
egressus honestissima
virginis matris clausula.

cuius forti potentiae
genu curvantur omnia ;
caelestia, terrestria
fatentur nutu subdita.

te deprecamur, hagie,
venture iudex saeculi,
conserva nos in tempore
hostis a telo perfidi.

To God the Father, God the Son,
And God the Spirit, Three in One,
Praise, honour, might, and glory be
From age to age eternally. Amen.

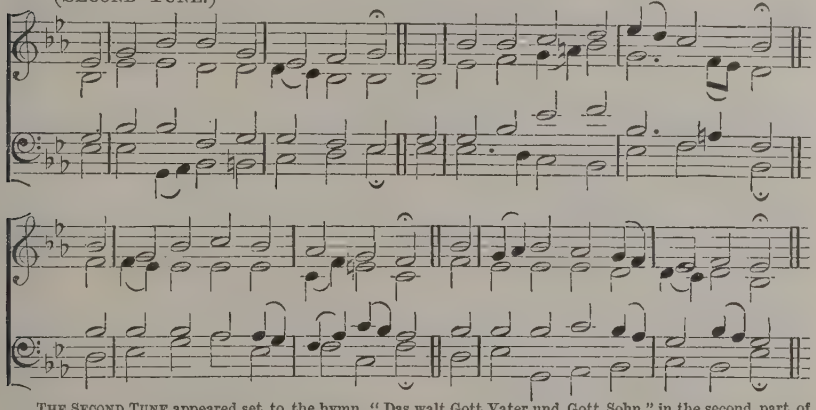
laus, honor, virtus, gloria
Deo Patri cum Filio
sancto simul Paraclito
in sempiterna saecula. Amen.

The Hymn was in general use as the evening hymn of Advent of the Latin rite (apart from the Ambrosian and Mozarabic): it is in the Canterbury Hymnal of the Xth century and in the later Uses (see Introd. p. xx.). It is anonymous, but probably belongs to the early middle ages, when scansion by accent was superseding scansion by quantity.

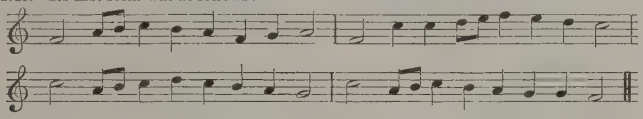
The Translation is based on that made by Neale for *The Hymnal Noted*. In its earliest form there was an additional stanza following No. 4.

The Plainsong Tune (= O 31 = R 45) is the one universally associated with the hymn. Being purely syllabic, it lent itself to treatment as a modern tune, and was so treated in previous editions.

(Second Tune.)



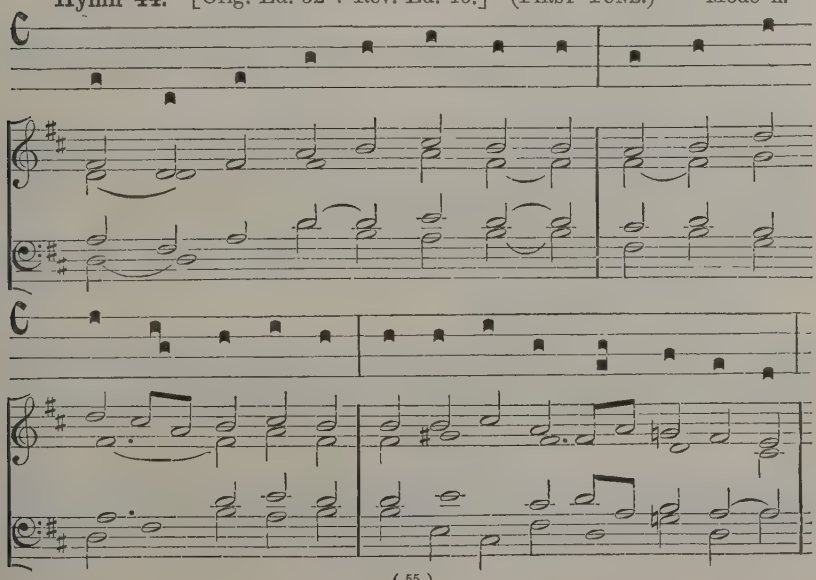
The Second Tune appeared set to the hymn, "Das walt Gott Vater und Gott Sohn," in the second part of the *Musicalische Kirch- und Haus-Ergötzlichkeit*, published by Daniel Vetter, organist of St. Nicholas Church, Leipzig, in 1713. Its first form was as follows:—

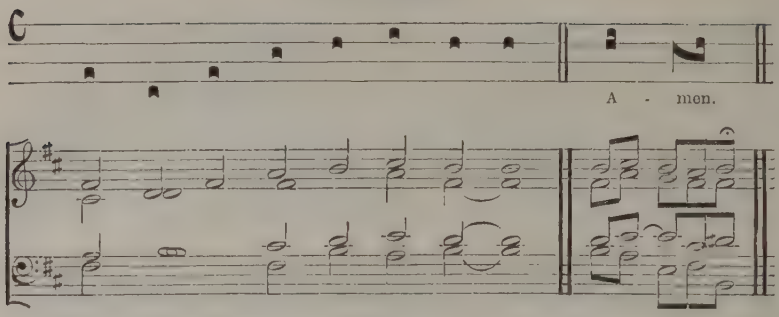


The form in this book is that adopted by J. S. Bach in his *Choralgesänge*, and his setting (No. 182 = 224) is the basis of that given here.

The authorship is not claimed by Vetter in his book, but he is probably the composer of the melody. See Zahn 673.

Hymn 44. [Orig. Ed. 32 : Rev. Ed. 46.] (First Tune.) Mode ii.





He shall judge the world in righteousness.—Ps. ix. 8; Acts xvii. 31.

Verbum supernum prodiens.

O WORD, that goest forth on high
From God's own depths eternally,
Who in these latter days art born
For succour to a world forlorn;

Our hearts enlighten from above,
And kindle with the fire of love,
That we, who hear the call to-day,
At length may cast our sins away.

And when as Judge Thou drawest nigh,
The secrets of all hearts to try;
When vengeance falls on hidden sin,
And Saints their promised reign begin;

O let us not through evil past
Be driven from Thy face at last,
But with the Saints in glory be
To endless ages pure and free.

To God the Father, God the Son,
And God the Spirit, Three in One,
Praise, honour, might, and glory be
From age to age eternally. Amen.

VERBUM supernum prodiens,
a Patre olim exiens,
qui natus orbi subvenis
cursu declivi temporis,

inlumina nunc pectora,
tuoque amore concrema,
audito ut praeconio
sint pulsa tandem lubrica.

iudexque cum post aderis,
rimari facta pectoris,
reddens vicem pro abditis
iustisque regnum pro bonis,

non demum artemur malis
pro qualitate criminis,
sed cum beatis compotes
simus perennes caelibes.

laus, honor, virtus, gloria
Deo Patri cum Filio
sancto simul Paraclito
in sempiterna saecula. Amen.

The Hymn is the usual Latin hymn for Mattins in Advent from the Xth century onward, and is found as well in the Mozarabic Use of the XIth century. The versification exhibits considerable laxities, and there is a great deal of rhyme. The institution of Advent is probably as old as the beginning of the Vth century, but the hymn is probably considerably later.

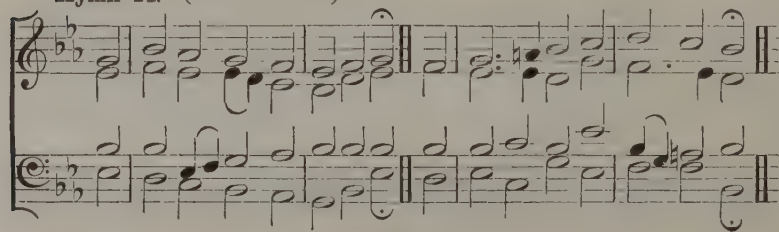
St. 2, l. 3 originally read Audita ut praeconia, and the later text is a correction.

The Translation was made for the Original Edition, and has been considerably revised for the present edition; particularly the majestic comparison between the eternal generation and the earthly nativity in stanza 1 is now more fully represented.

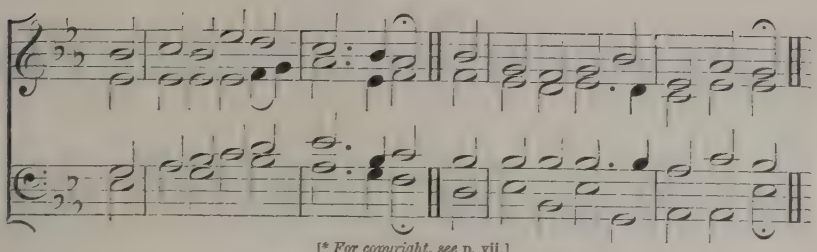
The Plainsong Tune is the usual Latin melody for this hymn. It bears considerable marks of antiquity in its tonality: it can only be ascribed to the second mode transposed a fifth higher in order to avoid descending to the low FF or Φ, which in theory lies outside the recognised range of the medieval scale.

The Second Tune (St. Just) is by A. H. Brown. It was first published by him in a lithographed collection, and taken thence for use with this hymn in this edition. It was previously set to Breslau (No. 289).

Hymn 44. (Second Tune.)



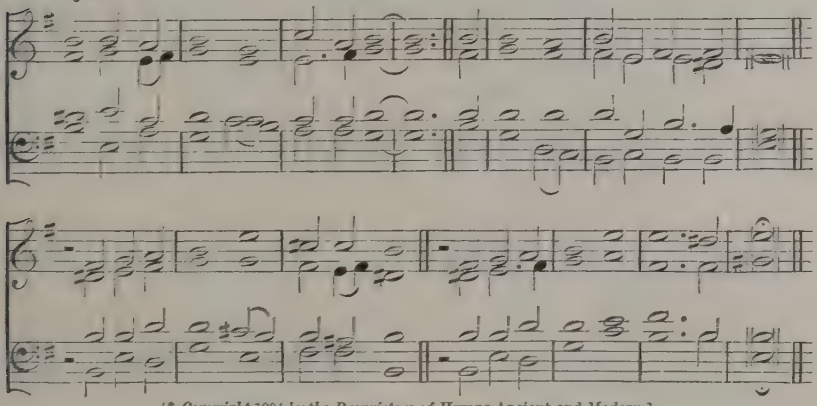
ADVENT.



[* *For copyright, see* p. vii.]

ALTERNATIVE TUNE, HYMN 562 OR 289.

Hymn 45.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

Now it is high time to awake out of sleep.—Rom. xiii. 11.

Vox clara ecce intonat.

LOUD rings the warning voice around,
And earth's dark places hear the sound ;
Away, false dreams ; vain shadows, fly ;
Lo ! CHRIST, the Dayspring, shines on high.

Now let th' enfeebled soul arise,
That in the dust all wounded lies ;
To banish sin and heal distress
Comes forth the Sun of righteousness.

The LAMB is sent to earth below
To free us from the debt we owe ;
To seek His mercy let us all
With prayers and tears before Him fall ;

That, when again He shall appear,
And all the world is wrapp'd in fear,
He may not then our sins requite,
But shield us with His love and might.

To GOD the FATHER, GOD the SON,
And GOD the SPIRIT, THREE in ONE,
Praise, honour, might, and glory be
From age to age eternally. Amen.

VOX clara ecce intonat,
obscura quaeque increpat ;
pellantur eminus somnia,
ab aethere Christus promicat.

mens iam resurgat torpida,
quae sorde exstat saucia :
sidus refulget iam novum,
ut tollat omne noxium.

e sursum Agnus mittitur
laxare gratis debitum ;
omnes pro indulgentia
vocem demus cum lacrimis :

secundo ut cum fulserit
mundumque horror cinxerit,
non pro reatu puniat,
sed pius nos tunc protegat.

laus, honor, virtus, gloria
Deo Patri cum Filio
sancto simul Paraclito
in sempiterna saecula. Amen.

ALTERNATIVE TUNE, HYMN 235.

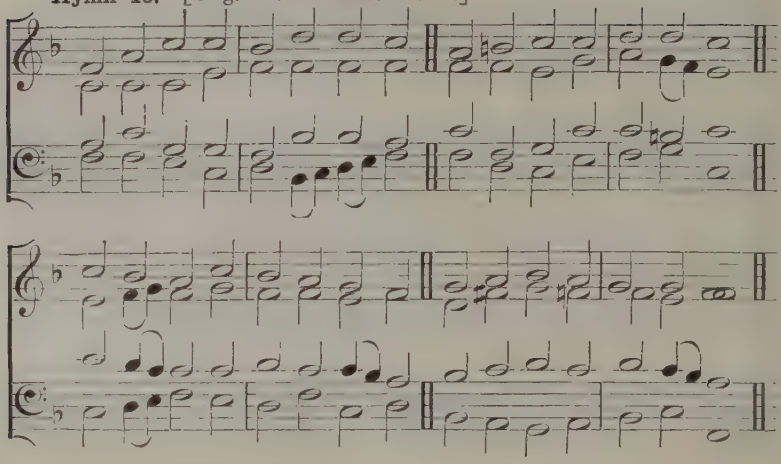
The Plainsong is given at Hymn 44.

THE HYMN is the usual Latin hymn for Lauds in Advent from the Xth century, and is found also in the Mozarabic rite as early as the XIth century. The versification here is more lax than in the preceding hymn, but otherwise the two stand upon much the same ground. The same plainsong tune is associated with both.

THE TRANSLATION was made by the Compilers for this edition in order to provide a version in the metre of the original.

THE TUNE (Advent) was written by B. Luard Selby for this new translation of the Latin in this edition.

Hymn 46. [Orig. Ed. 33 : Rev. Ed. 47.]



Now it is high time to awake out of sleep.—Rom. xiii. 11.

Vox clara ecce intonat.

HARK! a thrilling voice is sounding;
"CHRIST is nigh," it seems to say;
"Cast away the dreams of darkness,
O ye children of the day!"

Waken'd by the solemn warning,
Let the earth-bound soul arise;
CHRIST, her Sun, all ill dispelling,
Shines upon the morning skies.

Lo! the LAMB, so long expected,
Comes with pardon down from heaven;
Let us haste, with tears of sorrow,
One and all to be forgiven;

That, when next He comes with glory,
And the world is wrapp'd in fear,
With His mercy He may shield us,
And with words of love draw near.

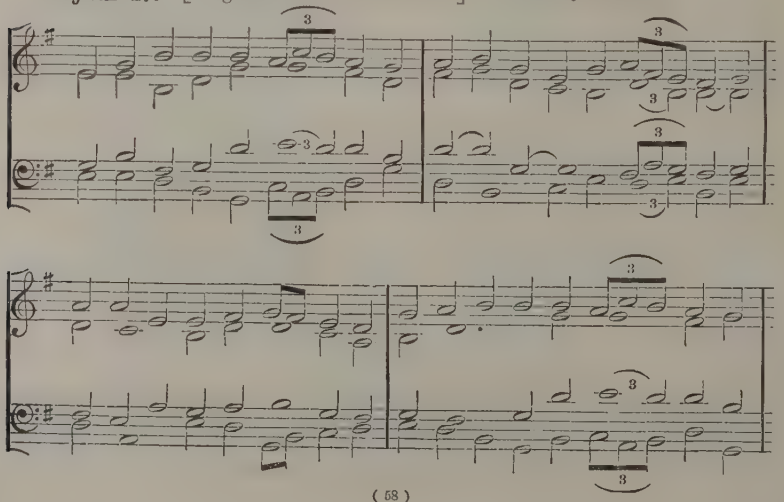
Honour, glory, might, and blessing
To the FATHER and the SON,
With the Everlasting SPIRIT,
While eternal ages run. Amen.

The original Latin of this hymn has already been given at Hymn 45.

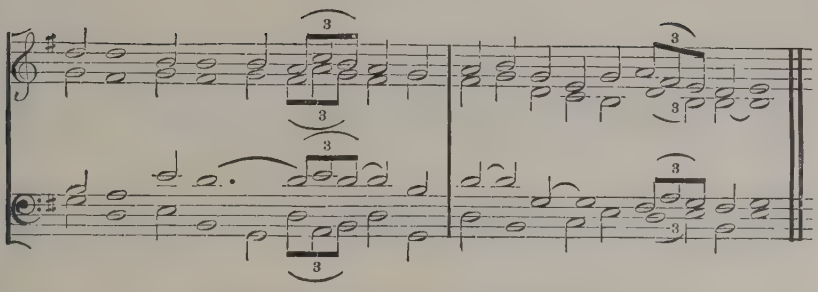
THIS TRANSLATION was made by Edward Caswall (1814–1878), and published in his *Lyra Catholica*, 1849, "Hark, an awful voice is sounding." It appeared in Murray, *Hymnal*, 1852, with "a thrilling voice"; and with other alterations in the Original Edition of *Hymns A. & M.*

THE TUNE (Merton = O 33 = R 47), by W. H. Monk, appeared in the Original Edition, set to this translation. It was previously in *The Parish Choir*, 1850.

Hymn 47. [Orig. Ed. 36 : Rev. Ed. 49.] *To be sung in unison.*



ADVENT.



The Redeemer shall come to Zion.—Isai. lix. 20.

Veni, veni, Emmanuel.

O COME, O come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here,
Until the SON of GOD appear.
Rejoice ! Rejoice ! Emmanuel
Shall come to thee, O Israel.

O come, Thou Rod of Jesse, free
Thine own from Satan's tyranny ;
From depths of hell Thy people save,
And give them victory o'er the grave.
Rejoice ! Rejoice ! Emmanuel
Shall come to thee, O Israel.

O come, Thou Dayspring, from on high,
And cheer us by Thy drawing nigh ;
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.
Rejoice ! Rejoice ! Emmanuel
Shall come to thee, O Israel.

O come, Thou Key of David, come
And open wide our heav'nly home ;
Make safe the way that leads on high,
And close the path to misery.
Rejoice ! Rejoice ! Emmanuel
Shall come to thee, O Israel.

O come, Adonai, Lord of might,
Who to Thy tribes, on Sinai's height,
In ancient times didst give the law
In cloud and majesty and awe.
Rejoice ! Rejoice ! Emmanuel
Shall come to thee, O Israel. Amen.

VENI, veni, Emmanuel ;
captivum solve Israel,
qui gemit in exilio,
privatus Dei Filio.
gaude, gaude ; Emmanuel
nascetur pro te, Israel.

veni, o Iesse Virgula ;
ex hostis tuos ungula,
de specu tuos tartari
educ et antro barathri.
gaude, gaude ; Emmanuel
nascetur pro te, Israel.

veni, veni, o Oriens ;
solare nos adveniens;
noctis depelle nebulas
dirasque noctis tenebras.
gaude, gaude ; Emmanuel
nascetur pro te, Israel.

veni, Clavis Davidica ;
regna reclude caelica ;
fac iter tutum superum,
et claude vias inferum.
gaude, gaude ; Emmanuel
nascetur pro te, Israel.

veni, veni, Adonai,
qui populo in Sinai
legem dedisti vertice
in maiestate gloriae.
gaude, gaude ; Emmanuel
nascetur pro te, Israel. Amen.

THE HYMN is a versification of five of the great Antiphons, which, beginning from the day marked *O Sapientia* in the Kalendar of the Prayer Book, led up to Christmas, one being allotted each day to the *Magnificat*. The verses were printed by Neale from an unspecified source in his *Hymni Ecclesiæ*, 1851, and copied thence into Daniel, *Thesaurus* ii. 336. They have been traced to the Appendix of *Psalteriolum Cantionum Catholicarum*, 1710.

They were translated in Neale, *Mediæval Hymns*, and appeared in *Hymnal Noted*, 1854 ; but a fresh translation was based on this for the Original Edition, and this has been revised in the present edition. The word Adonai in the last stanza has been retained as having a meaning of its own which no translation exactly represents.

The set of Greater Antiphons, varying in number from 7 to 9 or more, is probably of non-Roman origin, and represents a method of preparing for Christmas different from the Roman institution of Advent. It was, however, adopted at Rome before the IXth century, when Amalarius, commenting on these Greater Antiphons (*De ord. Antiph.* 13), observed that their order in the Roman Antiphonal was different from that in the Antiphonal of Metz. They had almost a festive character, and were precented in monastic institutions by the great Officers of the Convent (called "Obedientiaries") in their order of dignity ; and each in turn "kept his O," *i e.* entertained his brethren with wine, &c. (See *Rites of Durh.* (1903), p. 283, and *Archæologia*, xlix.)

The Antiphons from which the hymn is taken are :—

O Emmanuel, Rex et Legifer noster, expectatio gentium, et desideratus earum, veni ad salvandum nos, Domine Deus noster !

O Radix Jesse, qui stas in signum populorum, super quem continebunt reges os suum, quem gentes deprecabuntur, veni ad redimendum nos, jam noli tardare.

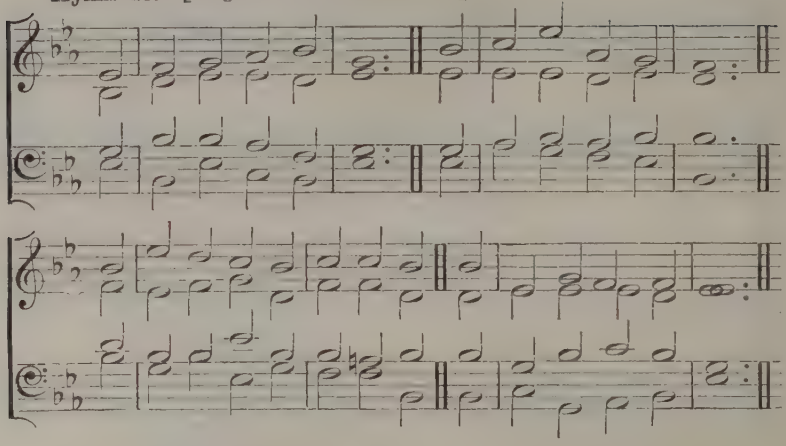
O Oriens, Splendor lucis æternæ, et Sol justitiæ, veni et illumina sedentes in tenebris et umbra noctis.

O Clavis David, et Sceptrum domus Israel, qui aperis et nemo claudit, claudis et nemo aperit, veni et educ vinctum de domo carceris sedentem in tenebris et umbra noctis.

O Adonai, et Dux domus Israel, qui Moysi in igne flammæ rubi apparuisti, et ei in Sina legem dedisti, veni ad redimendum nos in brachio extento.

THE TUNE (Veni Immanuel = O 36 = R 49) appeared set to a translation of this Latin hymn in the second part of *The Hymnal Noted*, 1854. It was there said to have been taken from a French Missal in the National Library, Lisbon ; but all efforts to trace it have failed. It seems to be an adaptation of a plainsong Kyrie.

Hymn 48. [Orig. Ed. 34 : Rev. Ed. 48.]



Tell ye the daughter of Sion, Behold, thy King cometh unto thee.—St. Matt. xxi. 5 : Zech. ix. 9.

Instantis adventum Dei.

THE Advent of our King
Our prayers must now employ,
And we must hymns of welcome sing
In strains of holy joy.

The Everlasting SON
Incarnate deigns to be ;
Himself a servant's form puts on,
To set His servants free.

Daughter of Sion, rise
To meet thy lowly King ;
Nor let thy faithless heart despise
The peace He comes to bring.

As Judge, on clouds of light,
He soon will come again,
And His true members all unite
With Him in heav'n to reign.

Before the dawning day
Let sin's dark deeds be gone,
The old man all be put away,
The new man all put on.

All glory to the SON,
Who comes to set us free,
With FATHER, SPIRIT, ever One,
Through all eternity. Amen.

INSTANTIS adventum Dei
poscamus ardenti prece,
festisque munus inclytum
praeoccupemus canticis.

aeterna proles feminae
non horret includi sinu ;
fit ipse servus, ut iugo
nos servitutis eximat.

mansuetus et clemens venit ;
occurre, festina, Sion :
ultro tibi quam porrigit,
ne dura pacem respuas.

mox nube clara fulgurans
mundi redibit arbiter,
suique membra corporis
caelo triumphator vehet.

fetus tenebrarum, die
cedant propinquo crimina ;
Adam reformetur vetus,
imago succedat novi.

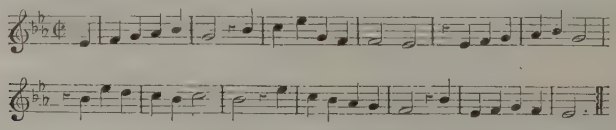
qui liberator advenis,
Fili, tibi laus maxima
cum Patre et almo Spiritu
in sempiterna saecula. Amen.

THE HYMN was written by C. Coffin, and included in the *Paris Breviary*, 1736.

THE TRANSLATION is based on the version in J. Chandler, *Hymns of the Primitive Church*, 1837.

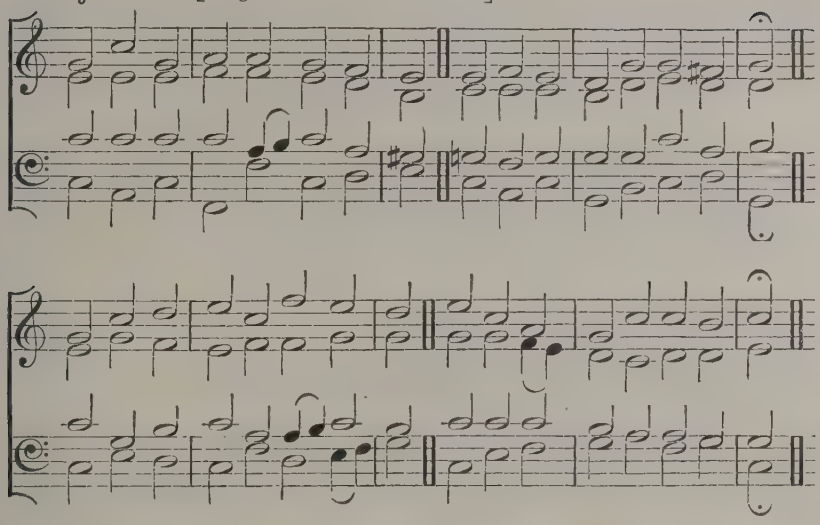
THE TUNE (Franconia = O 34 = R 48, &c.) was adapted by W. H. Havergal from the tune set in J. B. König, *Harmonischer Lieder-Schatz*, Frankfurt a. M., 1738, to the hymn, "Was ist, das mich betrübt." It passed from Havergal, *Old Church Psalmody*, No. 46, to the Original Edition of *Hymns A. & M.* set to this hymn.

The original melody was as follows :—



This collection contains a very large number of tunes which have not been traced to an earlier source, and this among them ; it was possibly composed by König himself.

Hymn 49. [Orig. Ed. 35 : Rev. Ed. 50.]



The voice of one crying in the wilderness, Prepare ye the way of the Lord, make his paths straight.—St. Matt. iii. 3 ; Isai. xl. 3.

Iordanis oras praevia.

ON Jordan's bank the Baptist's cry
Announces that the LORD is nigh ;
Awake and hearken, for he brings
High tidings of the King of kings.

Then cleansed be every breast from sin ;
Make straight the way for GOD within ;
Prepare we in our hearts a home,
Where such a mighty Guest may come.

For Thou art our salvation, LORD,
Our refuge, and our great reward ;
Without Thy grace we waste away,
Like flowers that wither and decay.

To heal the sick stretch out Thine hand,
And bid the fallen sinner stand ;
Shine forth, and let Thy light restore
Earth's own true loveliness once more.

All praise, Eternal SON, to Thee
Whose Advent sets Thy people free,
Whom with the FATHER we adore
And HOLY GHOST for evermore. Amen.

IORDANIS oras praevia
vox ecce Baptistae quatit :
praeconis ad grandes sonos
ignavus abscedat sopor.

[auctoris adventum sui
tellus et aether et mare
praegestiente sentiunt
et iam salutant gaudio.]

mundemus et nos pectora :
Deo propinquanti viam
sternamus, et dignam domum
tanto paremus hospiti.

tu nostra, tu, Iesu, salus ;
tu robur et solacium :
arens ut herba, te sine
mortale tabescit genus.

aegris salutarem manum
extende ; prostratos leva ;
ostende vultum ; iam suus
mundo reflorescet decor.

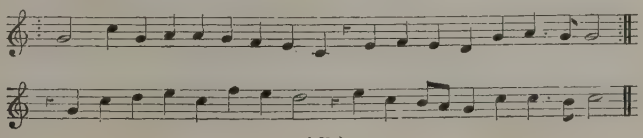
qui liberator advenis,
Fili, tibi laus maxima
cum Patre et almo Spiritu
in sempiterna saecula. Amen.

A lower setting of this Hymn is given at Hymn 111.

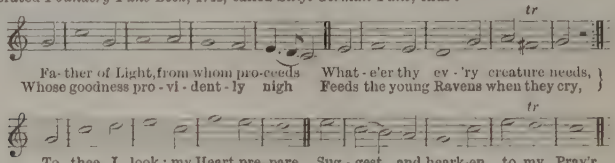
The Plainsong is given at Hymn 222.

THE HYMN, like the preceding, is based upon Chandler's version of Coffin's original.

THE TUNE (Winchester New, Frankfort, or Crasselius = O 35 = R 50, &c.) was set to the hymn, "Wer nur den lieben Gott lässt walten," in the *Musicalisch Hand-Buch*, printed at Hamburg in 1690. Its earlier history is not known : thenceforward it became very popular. Its original form ran thus :—

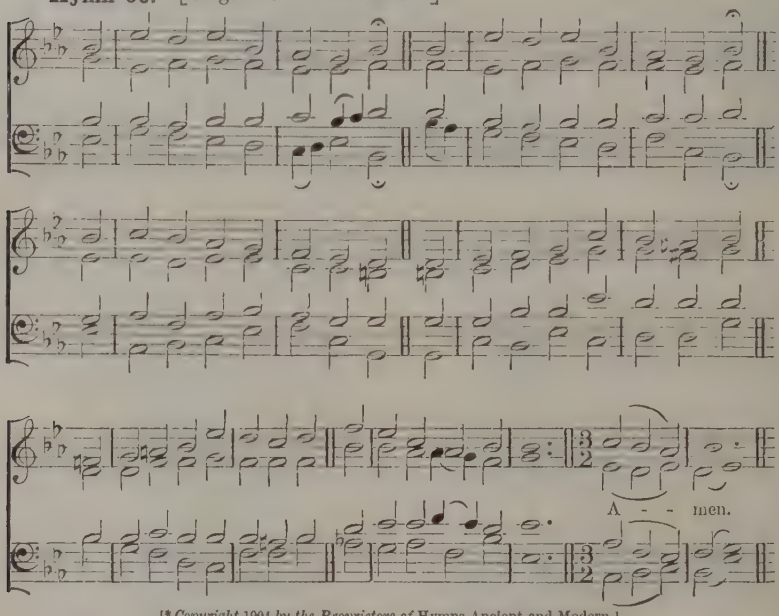


and it continued in that form, in spite of the appearance of several modifications, which also became popular in connexion with other German hymns. See Zahn 2781, 2821, 3067. It appeared in England as a L.M. tune, in the celebrated *Foundery Tune Book*, 1742, called *Swift German Tune*, thus :—



It was continued in later books as a four-line tune, first under the name "Frankfort" and then "Winchester tune." In the Original Edition it was set to this hymn, No. 35; the melody was given in the present form which Havergal had given it in his *Old Church Psalmody* with the name Crasselius, probably adapting it independently from the original. The melody has now been reset on Havergal's lines.

Hymn 50. [Orig. Ed. 4 : Rev. Ed. 1.]



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

At midnight there was a cry made, Behold the bridegroom cometh; go ye out to meet him.
St. Matt. xxv. 6.

Ἰδοὺ ὁ Νυμφίος.

"BEHOLD the Bridegroom draweth
nigh;"
Hear ye the oft-repeated cry?
Go forth into the midnight dim;
For bless'd are they whom He shall find
With ready heart and watchful mind;
Go forth, my soul, to Him.

"Behold the Bridegroom cometh by,"
The call is echo'd from the sky:
Go forth, ye servants, watch and wait;
The slothful cannot join His train;
No careless one may entrance gain;
Awake, my soul, 'tis late.

The wise will plead with one accord,
"O Holy, Holy, Holy LORD,
On us Thy quickening grace bestow,

Ἰδοὺ ὁ Νυμφίος ἔρχεται,
ἐν τῷ μέσῳ τῆς νυκτός.
καὶ μακάριος ὁ δοῦλος,
ὃν εὑρήσει γρηγοροῦντα·
ἀνάξιος δὲ πάλιν,
ὃν εὑρήσει ῥαθυμοῦντα.

Βλέπε οὖν ψυχή μου,
μὴ τῷ ὕπνῳ κατενεχθῇς,
ἵνα μὴ τῷ θανάτῳ παραδοθῇς,
καὶ τῆς βασιλείας ἔξω κλεισθῇς·
ἀλλὰ ἀνάνηψον κράζουσα·
Ἅγιος, Ἅγιος, Ἅγιος εἶ ὁ Θεός.
Διὰ τῆς Θεοτόκου ἐλέησον ἡμᾶς.

Τὴν ἡμέραν ἐκείνην τὴν φοβερὰν
ἐννοοῦσα ψυχή μου γρηγόρησον,
ἀνάπτουσα λαμπάδα σου,
ἐν ἐλαίῳ φαιδρύνουσα·
οὐ γὰρ οἶδάς ποτε

That none may reach the door too late,
When Thou shalt enter at the gate
And to Thy kingdom go."

"Behold the Bridegroom draweth near,"
The warning falls on every ear:
That night of dread shall come to all:
Behold, my soul, thy lamp so dim,
Rise, rise the smoking flax to trim;
Soon shalt thou hear His call. Amen.

πρός σε ἐπελεύσεται
ἡ φωνὴ ἡ λέγουσα·
Ἰδοὺ ὁ Νυμφίος.

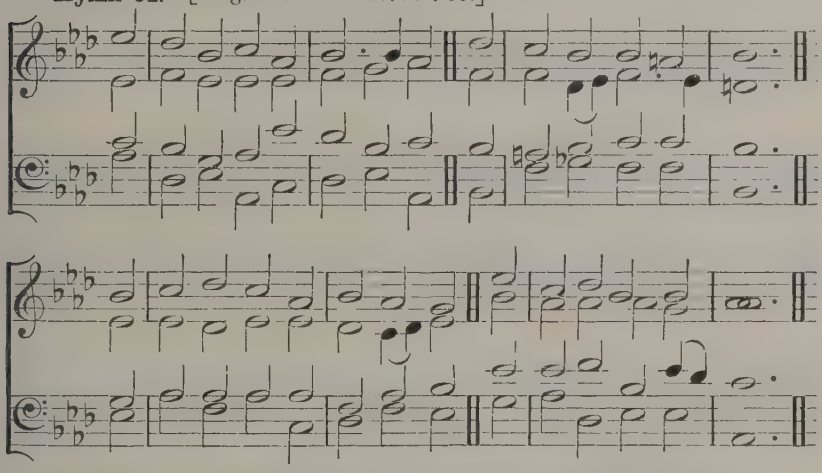
Βλέπε οὖν ψυχή μου,
μὴ νυστάξῃς,
καὶ μείνῃς ἔξωθεν κρούουσα,
ὡς αἱ πέντε Παρθένοι·
ἀλλ' ἀγρύπνως καρτέρησον,
ἵνα ὑπαντήσῃς Χριστῷ τῷ Θεῷ ἐν ἐλαίῳ πίονι,
καὶ δώῃ σοι τὸν νυμφῶνα τὸν θεῖον τῆς δόξης
αὐτοῦ.

THE HYMN is a Troparion belonging to the ferial Midnight Service of the Greek Church. See *Horologion*, p. 15.

THIS TRANSLATION is due to Rev. R. M. Moorsom, and was published in his *Renderings of Church Hymns*, 1901. Some slight alterations have been made.

THE TUNE (Geronimo) was written by Sir Charles Stanford for this edition.

Hymn 51. [Orig. Ed. 40 : Rev. Ed. 53.]



He hath sent me to bind up the broken-hearted, to proclaim liberty to the captives.
St. Luke iv. 18: Isai. lxi. 1.

HARK the glad sound! the Saviour comes,
The Saviour promised long:
Let every heart prepare a throne,
And every voice a song.

He comes, the prisoners to release
In Satan's bondage held;
The gates of brass before Him burst,
The iron fetters yield.

He comes, the broken heart to bind,
The bleeding soul to cure,
And with the treasures of His grace
To bless the humble poor.

Our glad hosannas, Prince of peace,
Thy welcome shall proclaim,
And heav'n's eternal arches ring
With Thy belovèd Name. Amen.

A lower setting of this Tune is given at Hymn 229.

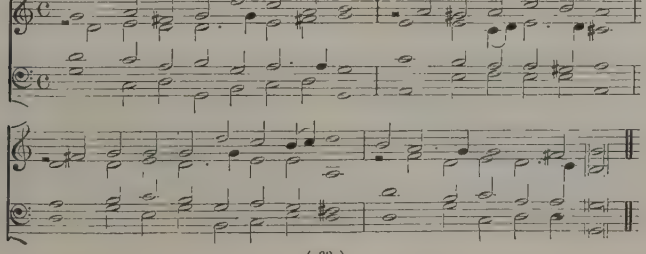
THIS HYMN, by Philip Doddridge (1702–1751), was written in 1735, and first published in a Scottish hymnal in 1745. The hymn, as written, had seven stanzas (see *Dictionary of Hymnology*, 489, i.).

Stanzas 2, 4, and 6 are omitted here.

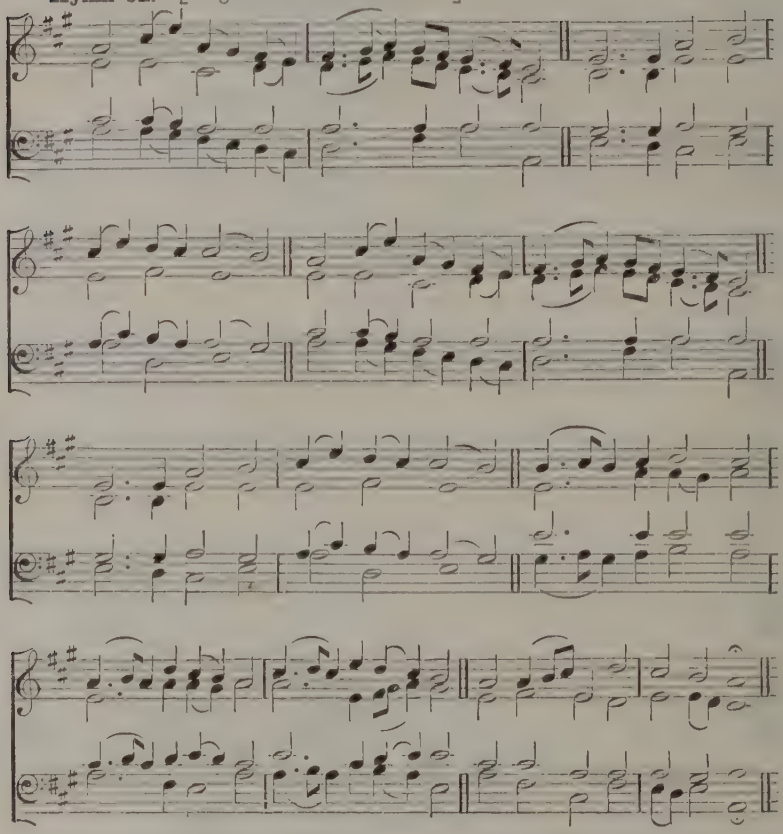
Original:—St. 3, l. 4. T' enrich.

In the York Church Congress Report, 1866, p. 330, Sir R. Palmer (Lord Selborne) says: "A more sweet, vigorous, and perfect composition is not to be found even in the whole body of ancient hymns."

THE TUNE (Bristol = O 40 = R 53, &c.) is first found in Ravenscroft, *Psalmes*, 1621, set to Psalm xvi. and Psalm lxiv. by Ravenscroft himself in the following way:—



Hymn 52. [Orig. Ed. 39 : Rev. Ed. 51.]



Behold, he cometh with clouds : and every eye shall see him, and they also which pierced him.
Rev. i. 7.

LO ! He comes with clouds descending,
Once for favour'd sinners slain ;
Thousand thousand Saints attending
Swell the triumph of His train :
Alleluia !
God appears on earth to reign.

Every eye shall now behold Him,
Robed in dreadful majesty ;
Those who set at nought and sold Him,
Pierced and nail'd Him to the Tree,
Deeply wailing,
Shall the true Messiah see.

*Every island, sea, and mountain,
Heav'n and earth, shall flee away ;
All who hate Him must, confounded,
Hear the trump proclaim the Day :
Come to judgment !
Justice can no more delay.

*Now redemption, long expected,
See in solemn pomp appear !
All His saints, by man rejected,
Now shall meet Him in the air :
Alleluia !
See the Day of God appear !

Those dear tokens of His Passion
Still His dazzling Body bears,
Cause of endless exultation
To His ransom'd worshippers :
With what rapture
Gaze we on those glorious scars !

Yea, Amen, let all adore Thee,
High on Thine eternal throne ;
Saviour, take the power and glory :
Claim the Kingdom for Thine own :
Alleluia !
Thou shalt reign, and Thou alone.
Amen.

** These verses can be omitted.*

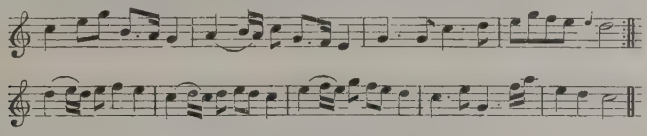
ALTERNATIVE TUNE, HYMN 260.

ADVENT.

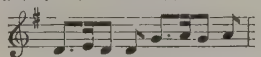
THIS HYMN is due to Charles Wesley (1707–1788) and John Cennick (1718–1755). The first form of it is by John Cennick, first printed in 1752, in the fifth edition of Cennick's *Collection of Sacred Hymns*. The next form is by Charles Wesley, published in 1758. The third form, given in Madan, *Collection of Psalms and Hymns*, 1760, is the first appearance of this arrangement. It is a combination of Cennick and Wesley.

Stanzas 1 and 2. C. Wesley.
3 and 4. J. Cennick.
5. C. Wesley.
6. C. Wesley and J. Cennick.

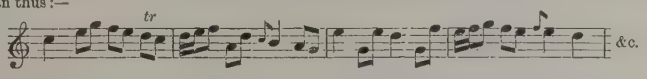
THE TUNE (Helmsley, or Olivers) has been the subject of much controversy. It is said that it was adapted by Thomas Olivers to this hymn from a tune which he heard whistled in the street, and accordingly the tune appeared in the second edition of Wesley, *Select Hymns* (*Sacred Melody*), 1765, in this form :—



It was altered into its present form and set a fourth lower by Madan in his *Collection of Hymn and Psalm Tunes* (for the Lock Hospital, 1769). The third bar there stands thus :—

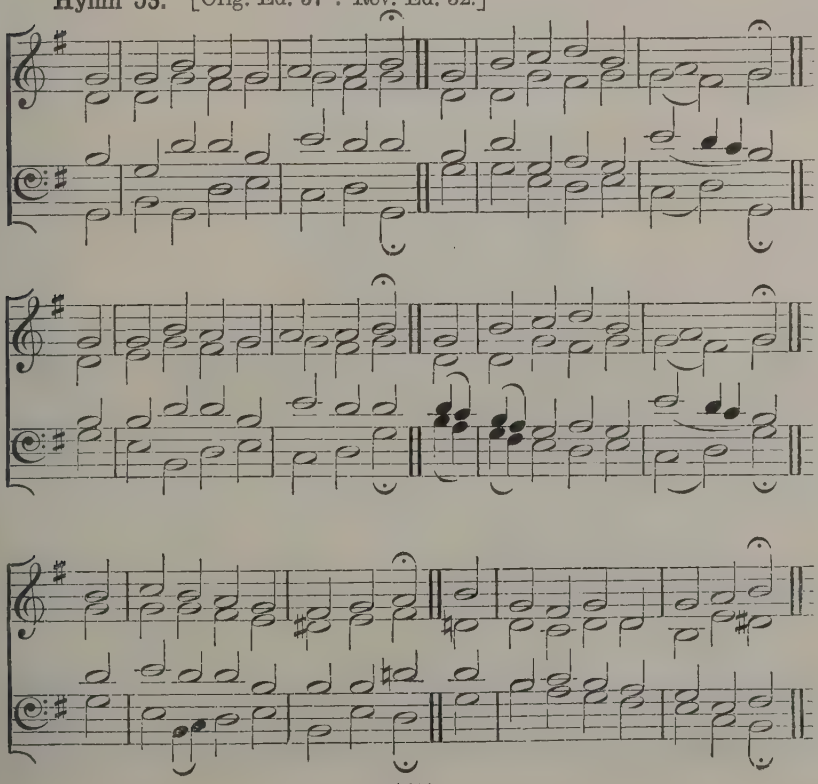


but it is otherwise as given here. The melody heard by Olivers was probably one in Arne's *Thomas and Sally*, which began thus :—

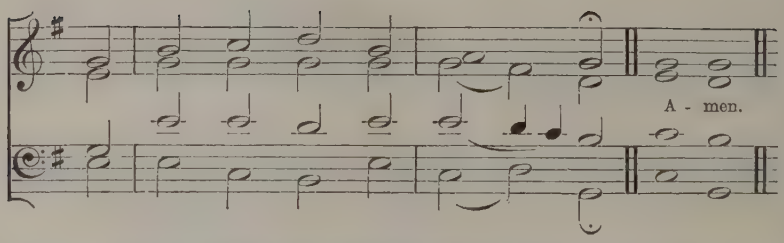


but continued, after the repeat, in a way quite different from the hymn tune. The same tune appeared in another shape to the words, "Guardian Angels, now protect me." It is clear that from either form Olivers can only have borrowed a vague reminiscence. The hymn tune became more popular still, and if it is true that the famous actress, Miss Cattley, danced a hornpipe to this tune in the burlesque of "The Golden Pippin," this was probably subsequent to 1765, and the hornpipe was taken from the hymn tune, not *vice versa*. See *Dictionary of Music* (1906), ii. 756.

Hymn 53. [Orig. Ed. 37 : Rev. Ed. 52.]



ADVENT.



The Lord himself shall descend from heaven with a shout, with the voice of the archangel, and with the trump of God.—1 Thess. iv. 16.

GREAT GOD, what do I see and hear?
The doom of things created:
The Judge of all men doth appear,
On clouds of glory seated:
The trumpet sounds, the graves restore
The dead which they contain'd before;
Prepare, my soul, to meet Him.

The dead in CHRIST shall first arise
At that last trumpet's sounding,
Caught up to meet Him in the skies,
With joy their LORD surrounding:
No gloomy fears their souls dismay;
His presence sheds eternal day
On those prepared to meet Him.

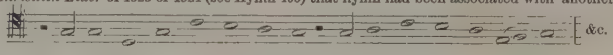
Th' ungodly, fill'd with guilty fears,
Behold His wrath prevailing;
In woe they rise, but all their tears
And sighs are unavailing:
The day of grace is past and gone;
Trembling they stand before His throne,
All unprepared to meet Him.

Great Judge, to Thee our prayers we pour,
In deep abasement bending;
O shield us through that last dread hour,
Thy wondrous love extending:
May we, in this our trial day,
With faithful hearts Thy word obey,
And thus prepare to meet Thee. Amen.

THIS HYMN is ascribed by Lord Selborne in his *Book of Praise* to B. Ringwaldt (1532–1599) and William B. Collyer (1782–1854). The history of the hymn is as follows (Julian's *Dictionary of Hymnology*, 454, ii.). Stanza 1 was given anonymously in the *Sheffield Psalms and Hymns*, 1802. This stanza was added to by Collyer in his *Hymns Collected and Original*, 1812, and altered by Cotterill in his *Selections of Psalms and Hymns*, 1819.

The present form follows Cotterill's text.

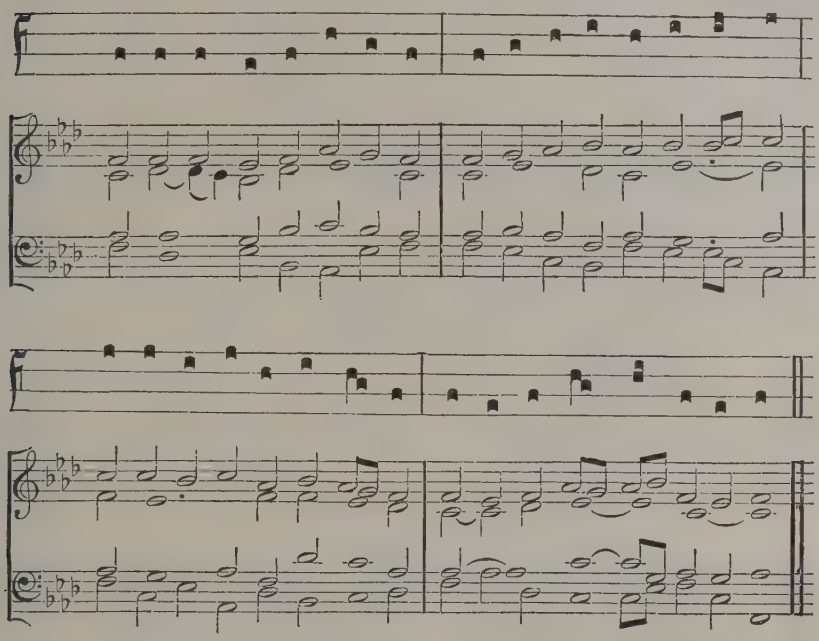
THE TUNE (Luther, or Altorf = O 37 = R 52) was probably first printed in 1529 in a *Gesangbuch*, of which no copy is extant; but it is first known in a second edition which appeared in 1535, printed by J. Klug at Wittemberg. Only one copy of this collection is known to exist; it is incomplete, and has no title page. This tune is set to the hymn, "Nun freut euch lieben Christengmein;" but ever since the days of the earliest Lutheran Hymnal the *Ellich Christlich Lider* of 1523 or 1524 (see Hymn 406) that hymn had been associated with another tune:—



see Revised Edition, Hymn 293). This tune, therefore (Zahn 4429), became associated with the hymn by Ringwaldt, beginning, "Es ist gewisslich an der Zeit" (1586), which had originally a different melody; and it thus was connected with the thoughts of judgment. The 5th and 6th lines have been gradually altered from the original, which ran as follows:—

It was not included among the German Tunes introduced to England by Jacobi, *Psalmodia Germanica*, 1722; but was brought here in the latter part of the XVIIIth century as "Luther's Hymn" (though there is no evidence that Luther wrote it), and was set first to J. Needham's hymn of judgment, "Methinks the last great day has come" (1768), with a repetition of the last line. In the XIXth century Needham's hymn was ousted first by the opening stanza of this hymn, which, set to this tune, also got the credit of being Luther's, and then by the more extended hymn (see above).

Hymn 54. [Orig. Ed. 41 : Rev. Ed. 54.] (First Tune.) Mode ii.



I sleep, but my heart waketh.—Cant. v. 2.

In noctis umbra desides.

For a late Evening Service.

When shades of night around us close,
And weary limbs in sleep repose,
The faithful soul awake may be,
And yearning sigh, O Lord, to Thee.

In noctis umbra desides
dum somnus artus occupat,
ad te, Deus, fidelibus
mens excubat suspiriis.

O Thou, for Whom the nations long,
O Word of God, Thou Saviour strong,
Turn unto us Thy pitying eyes,
And bid at length the fallen rise.

desiderate gentibus,
Verbum Patris, mundi salus,
audi preces gementium,
tandemque lapsos excita.

O come, Redeemer, come and free
Thine own from their iniquity ;
The gates of heav'n again unfold,
Which Adam's trespass closed of old.

adsis redemptor, et tuae
plebis relaxans crimina,
Adae scelus quas clauserat,
reclude caelestes domos.

All praise, Eternal Son, to Thee
Whose Advent sets Thy people free,
Whom with the Father we adore
And Holy Ghost for evermore. Amen.

qui liberator advenis,
Fili, tibi laus maxima
cum Patre cumque Spiritu
in sempiterna saecula. Amen.

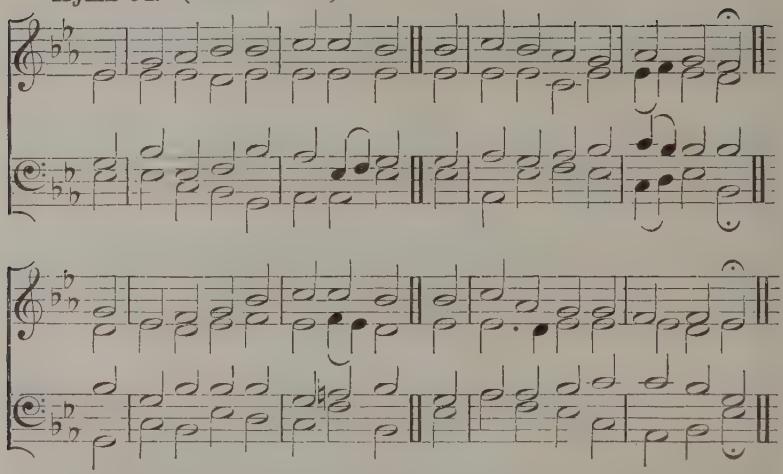
The Hymn is one of those written by C. Coffin, which appeared in the *Paris Breviary* of 1736, assigned to Compline in Advent.

The Translation was made by the Compilers for the Original Edition, and has been revised for the present edition.

The Plainsong Tune is one which was in common use abroad, and in some degree in England, to the hymn, "Veni Redemptor gentium," and in later days to German translations of that hymn (see Bäumker, i. 243). This form is taken from the St. Gall MS. 488. Its later form may be seen at Hymn 127.

ADVENT.

Hymn 54. (Second Tune.)



The Second Tune (St. Gall = O 41 = R 54), is taken from the *Cantarium S. Galli* of the Monastery of St. Gall, in Switzerland, 1845. It is an adaptation of the chorale "Besprenge mich."

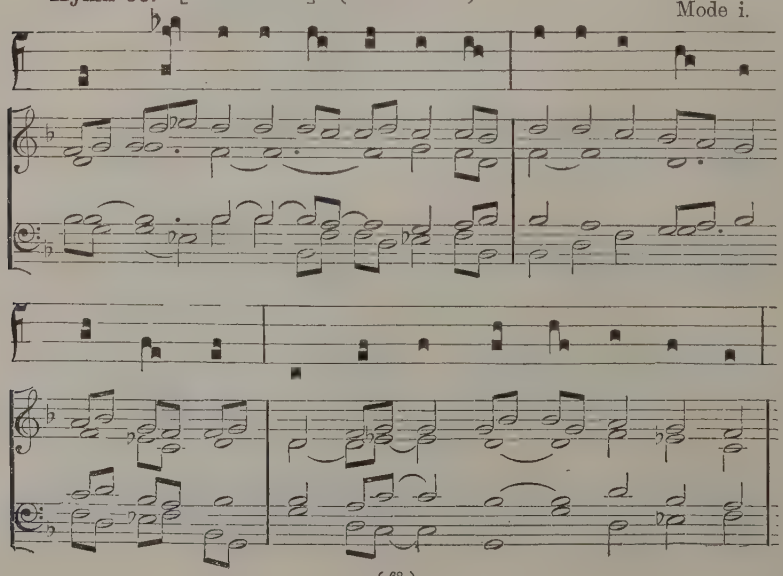
The following Hymns are suitable for this season:

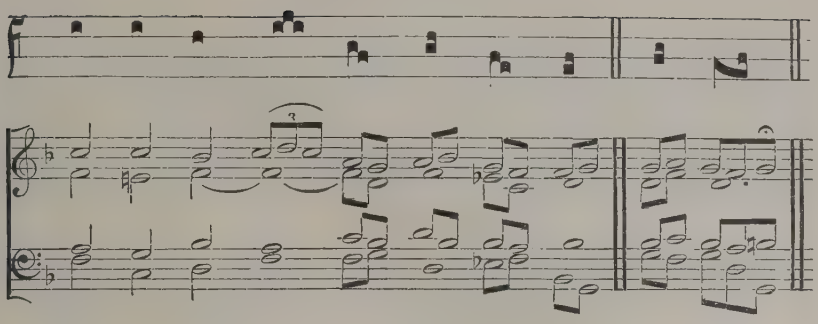
104 Lord, in this Thy mercy's day.
234 Lo! from the desert homes.
235 The high forerunner of the morn.
302 Day of wrath! O day of mourning!
335 From highest heav'n th' Eternal Son.
352 Thou art coming, O my Saviour.
354 Thou Judge of quick and dead.
355 That day of wrath, that dreadful day.
370 Thy kingdom come, O God.
371 O quickly come, dread Judge of all.
374 Hail to the Lord's Anointed.
377 The world is very evil.
428 A few more years shall roll.
429 Days and moments quickly flying.
433 Ye servants of the Lord.
434 Christian! seek not yet repose.
527 Lord, her watch Thy Church is keeping.
632 Litany of the Four Last Things.

CHRISTMAS.

Hymn 55. [Rev. Ed. 55.] (First Tune.)

Mode i.





Behold, a virgin shall be with child, and shall bring forth a son.—St. Matt. i. 23.

Veni, redemptor gentium.

O COME, Redeemer of the earth,
Show to the world Thy virgin birth ;
Let age to age the wonder tell ;
Such birth, O God, beseems Thee well.

No earthly father Thou dost own ;
By God's o'ershadowing alone
The Word made flesh to man is come,
The fair fruit of a mother's womb.

A maiden pure and undefiled
Is by the Spirit great with child ;
Like standard fair, her virtues tell,
'Tis God within her deigns to dwell.

Forth from His chamber cometh He,
The court and bower of chastity ;
Henceforth in two-fold substance one,
A giant glad His course to run.

From God the Father He proceeds,
To God the Father back He speeds ;
Runs out His course to death and hell,
Returns on God's high throne to dwell.

O ancient as the Father Thou,
Gird on our flesh for victory now ;
The weakness of our mortal state
With deathless might invigorate.

E'en now Thy manger glows ; new light
Is borne upon the breath of night ;
Let darkness ne'er eclipse the ray,
And faith make everlasting day.

All praise to God the Father be,
All praise, Eternal Son, to Thee,
Whom with the Spirit we adore,
For ever and for evermore. Amen.

or,

O Lord, the Virgin-born, to Thee, &c.

VENI, redemptor gentium ;
ostende partum virginis ;
miretur omne saeculum.
talis decet partus Deo.

non ex virili semine
sed mystico spiramine
Verbum Dei factum est caro,
fructusque ventris floruit.

alvus tumescit virginis,
claustrum pudoris permanet ;
vexilla virtutum micant,
versatur in templo Deus.

procedit e thalamo suo,
pudoris aula regia,
geminae gigans substantiae,
alacris ut currat viam.

egressus eius a Patre,
regressus eius ad Patrem ;
excursus usque ad inferos,
recursus ad sedem Dei.

aequalis aeterno Patri,
carnis tropaeo accingere,
infirma nostri corporis
virtute firmans perpeti.

praesepe iam fulget tuum,
lumenque nox spirat novum,
quod nulla nox interpolet
fideque iugi luceat.

gloria tibi, Domine,
qui natus es de virgine,
cum Patre et sancto Spiritu,
in sempiterna saecula. Amen.

Note.—*The first Doxology is sung only on Christmas Eve at Evensong.*

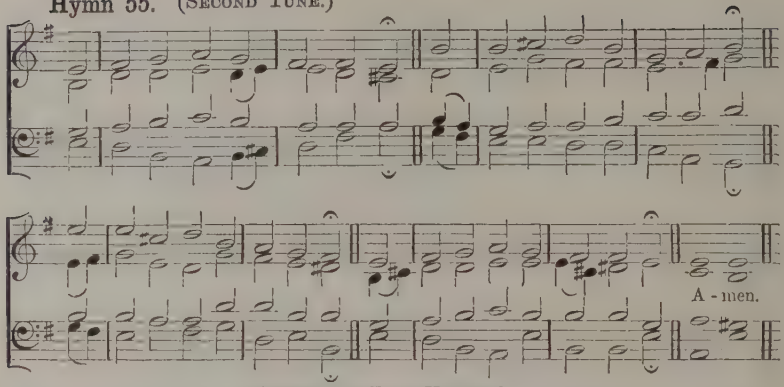
A lower setting of this Tune is given at Hymn 179.

The Hymn was written by St. Ambrose (340–397), as St. Augustine bears witness (*Sermo* CCCLXXII. 4.3), and internal evidence shows. It has been in universal use in the Western Church, appearing in the Mozarabic rite and in the Ambrosian rite (with the prefixed stanza, "Intende qui regis Israel"), as well as in the more normal Latin series. It is strangely absent from the Canterbury Hymnal of the Xth century, but is in all the English Hymnals of the century following.

The Translation in the Revised Edition was in a different metre. The present version in the metre of the original was made for this edition by the Compilers.

The Plainsong Tune is the one used for these words in the Uses of Sarum, York and Hereford ; but elsewhere other tunes were in vogue (see Hymns 54, 127), and the original Ambrosian melody seems to have been that used later at Epiphany (Hymn 80). (Dreves, *Aur. Ambrosius*, 116.)

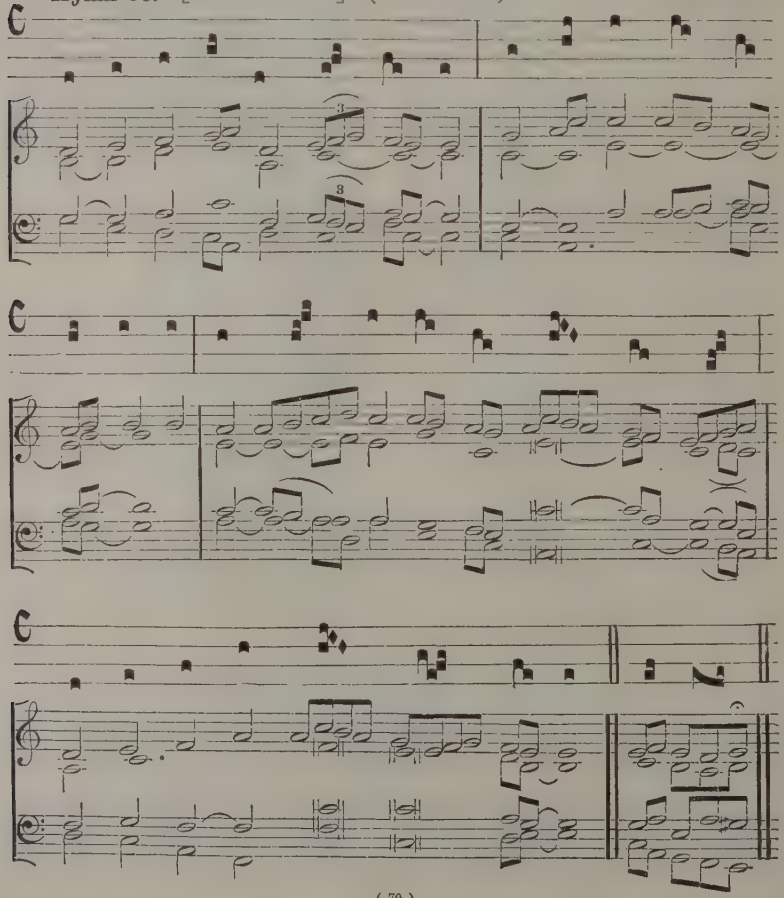
Hymn 55. (Second Tune.)



Alternative Tune, Hymn 438.

The Second Tune (Veni Redemptor) is set to this hymn in the *Catholische Geistliche Gesänge* of 1608 (see above, Hymn 34).

Hymn 56. [Rev. Ed.* 483¹.] (First Tune.) Mode iii.



CHRISTMAS.

Who being in the form of God . . . took upon him the form of a servant, and was made in the likeness of men.—Phil. ii. 6, 7.

A solis ortus cardine.

FROM east to west, from shore to shore,
Let every heart awake and sing
The Holy Child Whom Mary bore,
The CHRIST, the everlasting King.

The world's divine Creator wears
The form and fashion of a slave;
Our very flesh our Maker shares,
His fallen creature, man, to save.

Soon as the day of grace was come,
A Holy Thing found place on earth,
And in a spotless Virgin's womb
Was fashion'd day by day for birth.

She travail'd and brought forth the SON,
Announced before by Gabriel's voice,
Whose presence made the unborn John
Within his mother's womb rejoice.

He shrank not from the oxen's stall,
He lay within the manger bed,
And He Whose bounty feedeth all,
At Mary's breast Himself was fed.

While high above the silent field
The choirs of heav'n made festival,
To simple shepherds was reveal'd
The Shepherd Who created all.

All glory for this blessèd morn
To GOD the FATHER ever be;
All praise to Thee, O Virgin-born,
All praise, O HOLY GHOST, to Thee. Amen.

A SOLIS ortus cardine
ad usque terrae limitem,
Christum canamus principem
natum Maria virgine.

Beatus auctor saeculi
servile corpus induit,
ut carne carnem liberans
ne perderet quod condidit.

Clausa puellae viscera
caelestis intrat gratia;
venter puellae baiulat
secreta quae non noverat.

Enixa est puerpera,
quem Gabriel praedixerat,
quem matris alvo gestiens
clausus Iohannes senserat.

Faeno iacere pertulit,
praesepe non abhorruit,
parvoque lacte pastus est,
per quem nec ales esurit.

Gaudet chorus caelestium,
et angeli canunt Deum,
palamque fit pastoribus
pastor creator omnium.

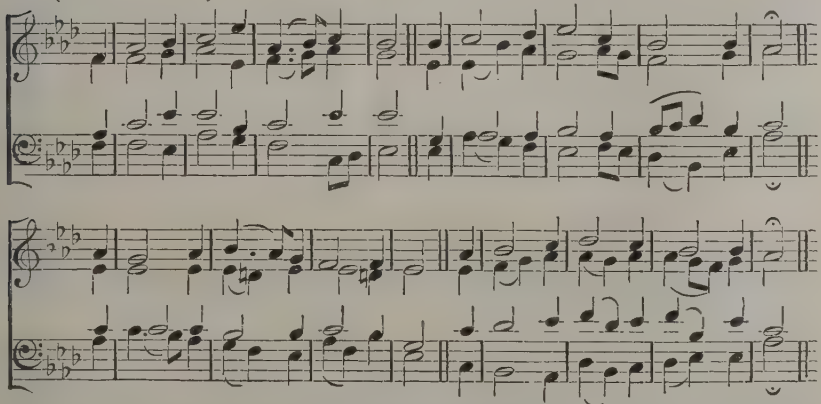
gloria tibi, Domine,
qui natus es de virgine,
cum Patre et sancto Spiritu,
in sempiterna saecula. Amen.

THE HYMN forms, with Hymn 79, part of an alphabetical poem on the life of our Lord, called *Pæan Alphabeticus de Christo*, and written by Cælius Sedulius (died *c.* 450). It is in general Latin use, and was incorporated into the Mozarabic rite, but not into the Ambrosian.

A TRANSLATION was made (in C.M.) by J. Ellerton, and first published in *Church Hymns*, 1871, and on this he based the translation (in L.M.) inserted in the Supplement to the Revised Edition. This has been further altered and revised in the present edition.

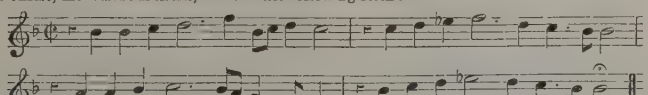
THE PLAINSONG TUNE has been associated with the hymn in England since Anglo-Saxon times and also abroad. It is identical, except for the first line, with the melody set to the companion hymn, No. 79.

(SECOND TUNE.)



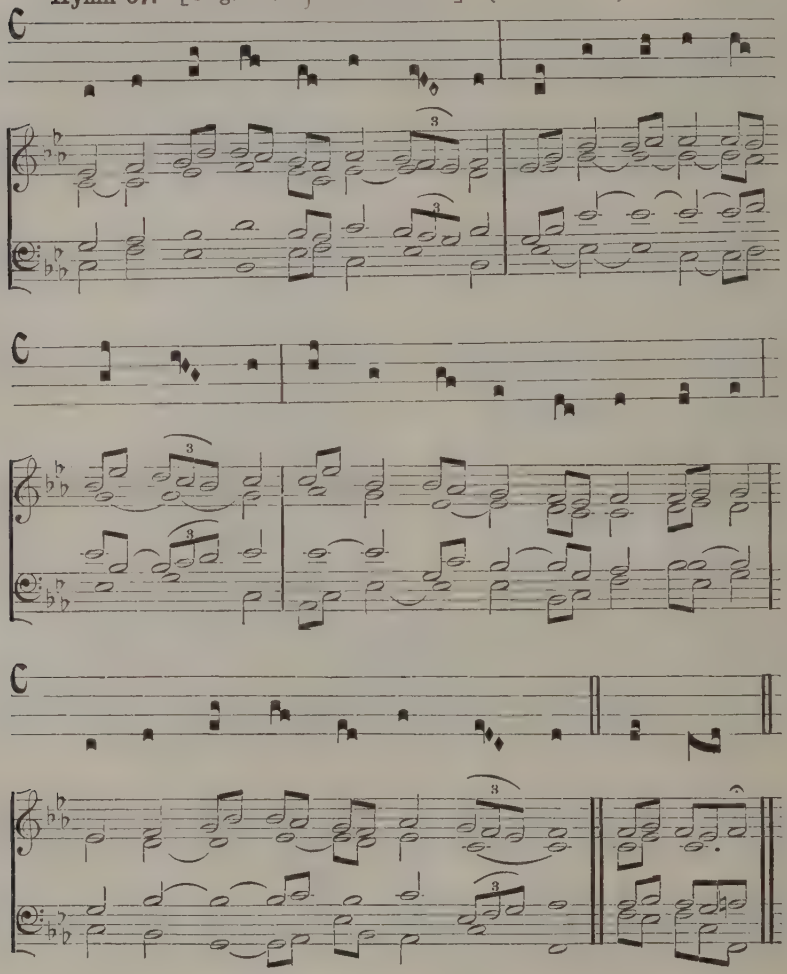
ALTERNATIVE TUNE, HYMN 80.

THE SECOND TUNE appeared first in the *Nürnbergisches Gesang-Buch* of 1676 and 1677, set to the hymn, "Herr Jesu Christ, mein Lebens Licht," and in the following form:—



No composer's name was given, and it is one of twenty-three in that collection that have not been traced further back. In later books it took the form in triple time which is adopted here.

Hymn 57. [Orig. Ed. 45*f* : Rev. Ed. 57.] (First Tune.) Mode i.



Christ Jesus came into the world to save sinners.—1 Tim. i. 15.

Christe, redemptor omnium.

O CHRIST, Redeemer of our race,
Thou Brightness of the Father's face,
Of Him, and with Him ever One,
Ere times and seasons had begun;

Thou that art very Light of Light,
Unfailing hope in sin's dark night,
Hear Thou the prayers Thy people pray
The wide-world o'er, this blessèd day.

Remember, Lord of life and grace,
How once, to save a ruin'd race,
Thou didst our very flesh assume
In Mary's undefilèd womb.

CHRISTE, redemptor omnium,
ex Patre Patris unice,
solus ante principium
natus ineffabiliter,

tu lumen, tu splendor Patris,
tu spes perennis omnium:
intende quas fundunt preces
tui per orbem famuli.

memento, salutis auctor,
quod nostri quondam corporis
ex inlibata virgine
nascendo formam sumpseris.

CHRISTMAS.

This day, as year by year its light
Sheds o'er the world a radiance bright,
Tells how descending from the throne
Thou saved'st man, and Thou alone.

sic praesens testatur dies,
currens per anni circulum
quod solus a sede Patris
mundi salus adveneris.

Thou by the FATHER's will didst come
To call His banish'd children home ;
And heav'n and earth, and sea and shore
His love Who sent Thee here adore.

hunc caelum, terra, hunc mare,
hunc omne quod in eis est,
auctoris adventu sui
laudat exultans cantico.

And gladsome too are we to-day,
Whose guilt Thy Blood has wash'd away :
Redeem'd the new-made song we sing ;
It is the birthday of our King.

nos quoque, qui sancto tuo
redempti sanguine sumus,
ob diem natalis tui
hymnum novum concinimus.

O LORD, the Virgin-born, to Thee
Eternal praise and glory be,
Whom with the FATHER we adore
And HOLY GHOST for evermore. Amen.

gloria tibi, Domine,
qui natus es de virgine,
cum Patre et sancto Spiritu,
in sempiterna saecula. Amen.

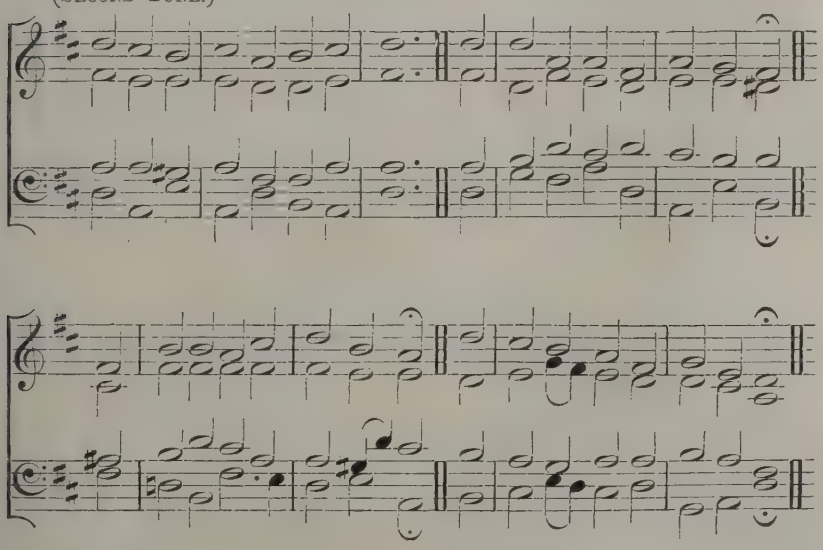
A lower setting of this Tune is given at Hymn 252.

THE HYMN belongs to the usual Latin cycle, and even penetrated in the Xth or XIth century into the Mozarabic rite. Its versification depends on accent rather than on quantity, and it is therefore probably not to be assigned to the earliest stratum of Latin liturgical hymns.

THE TRANSLATION was made by Sir H. Baker for the Original Edition, and it has been altered to some extent in the present edition.

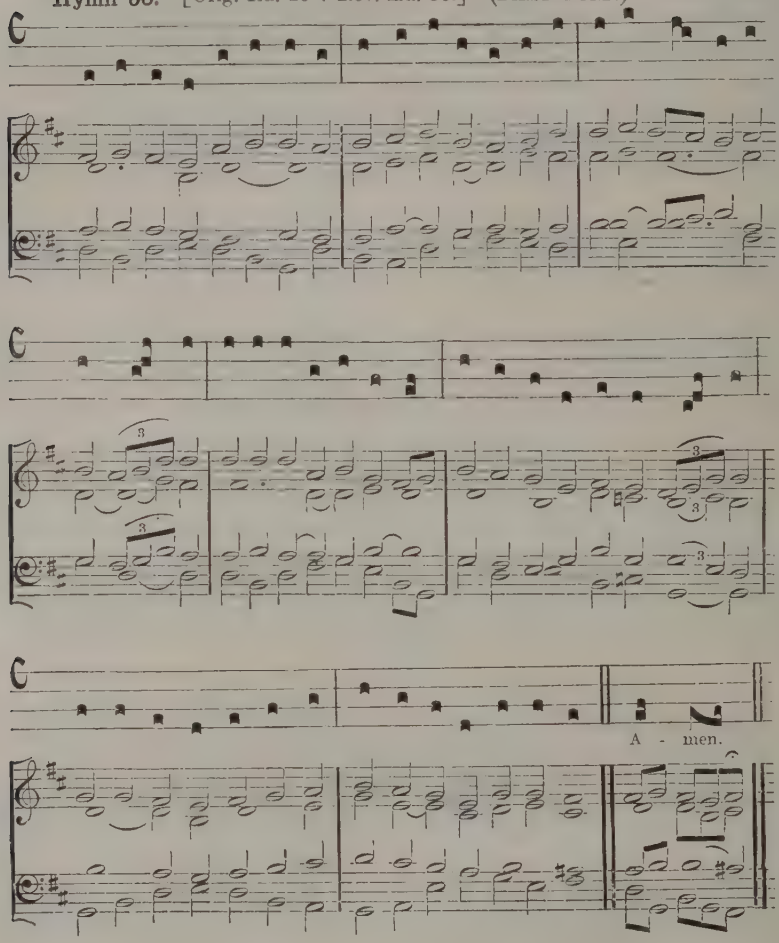
THE PLAINSONG TUNE has long been associated with the hymn and with the Christmas festival : thence it has been borrowed for other hymns, as, *e.g.*, for 252, or for a hymn of All Saints, beginning with the same first line as this hymn. Various forms of the melody differ considerably in detail, but the English forms agree in the main, and especially in one characteristic feature, viz., that the end of the first (and last) line is made to rhyme with the end of the second line. For the identity of the first and last lines, compare Hymns 11, 105, 200, 336, and for some notes upon the tune see Introd. pp. xxxii, xxxiv.

(SECOND TUNE.)



THE SECOND TUNE (Vom Himmel hoch, or Erfurt = R 57) first appeared in an edition of the Lutheran collection called *Geistliche Lieder*, printed by Schumann at Leipzig in 1539. It was set to Luther's Christmas hymn, which had appeared two years earlier with another melody, and this one superseded the earlier one, taking its position among the most popular of chorales. There are several settings included in Bach's *Choralgesänge* ; the most celebrated is that which closes the Second Part of the Christmas Oratorio, having interludes between the lines drawn from the Pastoral Symphony with which Part II. opens.

Hymn 58. [Orig. Ed. 46 : Rev. Ed. 56.] (First Tune.) Mode iii.



God was manifest in the flesh.—1 Tim. iii. 16.

Corde natus ex Parentis.

OF the Father's love begotten
Ere the worlds began to be,
He is Alpha and Omega,
He the source, the ending He,
Of the things that are, that have been,
And that future years shall see,
Evermore and evermore.

*At His word they were created ;
He commanded ; it was done :
Heav'n and earth and depths of ocean
In their threefold order one ;
All that grows beneath the shining
Of the moon and orbèd sun,
Evermore and evermore.

CORDE natus ex Parentis
ante mundi exordium,
Alpha et ω cognominatus,
ipse fons et clausula
omnium quae sunt, fuerunt,
quaeque post futura sunt,
saeculorum saeculis.

ipse iussit, et creata,
dixit ipse, et facta sunt
terra, caelum, fossa ponti,
trina rerum machina,
quaeque in his vigent sub alto
solis et lunae globo,
saeculorum saeculis.

CHRISTMAS.

*He is found in human fashion,
Death and sorrow here to know,
That the race of Adam's children,
Doom'd by law to endless woe,
May not henceforth die and perish
In the dreadful gulf below,
Evermore and evermore.

corporis formam caduci,
membra morti obnoxia
induit, ne gens periret
primoplasti ex germine,
merserat quem lex profundo
noxialis tartaro,
saeculorum saeculis.

Oh that Birth for ever blessèd !
When the Virgin, full of grace,
By the HOLY GHOST conceiving,
Bare the Saviour of our race,
And the Babe, the world's Redeemer,
First reveal'd His sacred face,
Evermore and evermore.

o beatus ortus ille,
virgo cum puerpera
edidit nostram salutem,
feta sancto Spiritu,
et puer, redemptor orbis,
os sacratum protulit,
saeculorum saeculis.

O ye heights of heav'n, adore Him ;
Angel-hosts, His praises sing ;
Powers, Dominions, bow before Him,
And extol our GOD and King :
Let no tongue on earth be silent,
Every voice in concert ring,
Evermore and evermore.

psallat altitudo caeli,
psallant omnes angeli ;
quidquid est virtutis usquam
psallat in laudem Dei :
nulla linguarum silescat,
vox et omnis consonet,
saeculorum saeculis.

This is He Whom heav'n-taught singers
Sang of old with one accord ;
Whom the Scriptures of the Prophets
Promised in their faithful word ;
Now He shines, the long-expected ;
Let creation praise its LORD,
Evermore and evermore.

ecce, quem vates vetustis
concinebant saeculis,
quem prophetarum fideles
paginae spoponderant,
emicat promissus olim ;
cuncta conlaudent eum,
saeculorum saeculis.

*Righteous Judge of souls departed,
Righteous King of them that live,
On the FATHER'S throne exalted
None in might with Thee may strive ;
Who at last in vengeance coming
Sinners from Thy face shalt drive,
Evermore and evermore.

macte iudex mortuorum,
macte rex viventium,
dexter in Parentis arce
qui cluis virtutibus,
omnium venturus inde
iustus ultor criminum,
saeculorum saeculis.

Thee let old men, Thee let young men,
Thee let boys in chorus sing ;
Matrons, virgins, little maidens,
With glad voices answering ;
Let their guileless songs re-echo,
And the heart its music bring,
Evermore and evermore.

te senes et te iuventus,
parvulorum te chorus
turba matrum virginumque,
simplices puellulae,
voce concordes pudicis
perstrepant concentibus,
saeculorum saeculis.

CHRIST, to Thee, with GOD the FATHER,
And, O HOLY GHOST, to Thee,
Hymn and chant, and high thanksgiving,
And unwearied praises be,
Honour, glory, and dominion,
And eternal victory,
Evermore and evermore. Amen.

tibi, Christe, sit cum Patre
hagioque Pneumate
hymnus, decus, laus perennis
gratiarum actio,
honor, virtus, victoria,
regnum aeternaliter,
saeculorum saeculis. Amen.

** These verses can be omitted.*

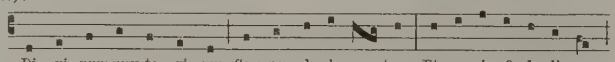
THE HYMN is taken from the *Hymnus omnis horæ*, beginning "Da puer plectrum" in the *Cathemerinon* of the Spanish poet Prudentius (*c.* 348–413). Parts of this poem were used in the rites of York and Hereford at Compline or at the Lesser Hours during Christmastide, but none in the Sarum Use. Elsewhere occasionally, and in the Mozarabic rite, parts were used on festivals of the Blessed Virgin. There is no trace of its use in Anglo-Saxon Hymnals earlier than the Leofric Collectar (XIth century), and its adoption at all into the cycle of Latin hymns is a late feature. The refrain is not part of the original, but, like the doxology, is a liturgical addition, taken from the last words of the complete poem.

A TRANSLATION made by Dr. Neale was published in the *Hymnal Noted ;* and on this was based the version given in the Original Edition, and now appearing in an altered form in this edition. The order of the stanzas is now conformed to their order in the original poem.

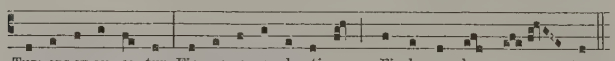
THE PLAINSONG TUNE is the one associated with the hymn in the Leofric Collectar and in the Uses of York and Hereford. It is found also with the hymn in MS. 366 of Einsiedeln belonging to the XIIth century. The most notable feature about it is the musical rhyme of the third and fifth lines ; this is obscured in the Hereford form of the tune, but clear in others.

Hymn 58. (SECOND TUNE.) *To be sung in unison.*

THE SECOND TUNE (Corde natus = O 46 = R 56) is also ancient, and was originally a Trope to the *Sanctus*. It appears in Tropers of the XIIth–XVth century in Italy and Germany with the words, "Divinum mysterium," sometimes ascribed to St. Thomas Aquinas (*Anal. Hymnica*, ix. 46 and xlvii. 319), and with a varying musical text. In the earlier MSS. it is a subsequent addition, and it belongs probably to the end of the XIIIth century. The following is one of the later versions from the Monastery of Farfa (Rome. Vitt. Eman MS. Farfa, 33):—

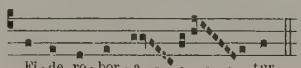


Di - vi - num mys-te - ri - um Sem-per de-cla - ra - tur, Et mens in - fi - de - li - um



Tum-ens ex-cæ - ca - tur, Fir - ma spes creden-ti - um, Fi - de ro - bor - a - - tur.

The Rev. H. M. Bannister has collated nine different forms, and in these, apart from minor differences, the growth of a penultimate *pneuma* can be traced, out of which the music of the seventh line was evolved, until this is reached—

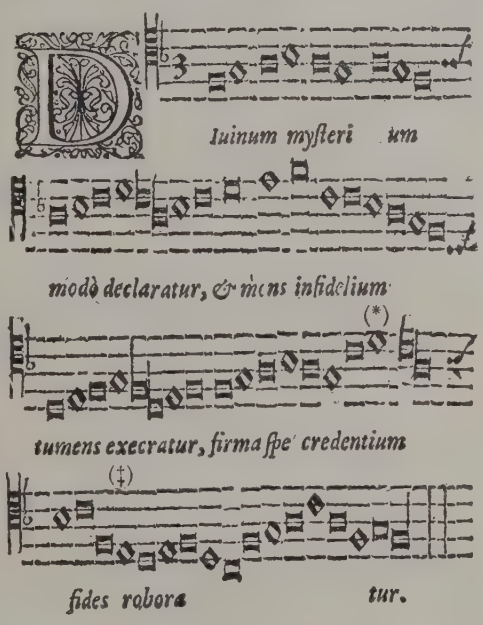


Fi - de ro - bor - a - - - - tur.

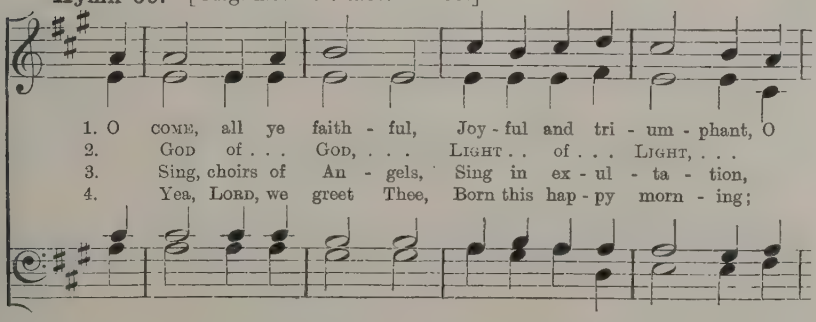
in a MS. of the XVth century (Mus. Bohem. xiii. F 8). The Melody was introduced to English congregations in connexion with this hymn in the *Hymnal Noted*, and the source quoted was a "MS. at Wolfenbüttel of the XIIth century," which seems not to be now traceable. It is probable that the melody was at any rate familiar to Mr. Helmore (the Musical Editor of the *Hymnal Noted*) from its occurrence in Petri, *Piæ Cantiones* (Greifswald, 1582), a book of which he had a copy, and from which he made other excerpts. Indeed, a curious misconception of the melody, which spoilt the form inserted in the *Hymnal Noted* and all succeeding forms down to the present one, is explicable only by reference to *Piæ Cantiones*. The tune there stands as opposite. Throughout the book the words are not very accurately spaced to correspond with the music; consequently in adapting the tune to this hymn the division between the fifth and sixth line was made at * instead of at ‡.

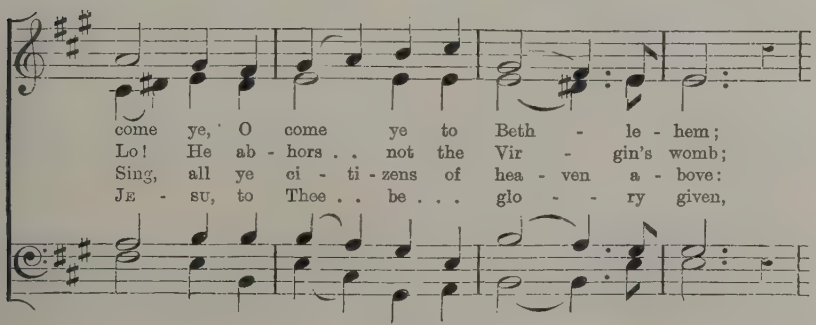
The development of a pneuma on the last syllable of the fifth line can be clearly traced in the forms collated by Mr. Bannister. The reason for it is obviously to effect an advance in line 5 beyond the point reached in the corresponding line 1; so there is no doubt that the form in *Piæ Cantiones* should be interpreted as it is in the hymn here. This view has been endorsed in the *English Hymnal* (613), but the form there given involves further misreading of the ligatures. At the end of lines 2, 4, 5, if the rather peculiar typography of *Piæ Cantiones* raises any doubt, at any rate there is none in the plainsong, as the *porrectus* in line 2 is unambiguous.

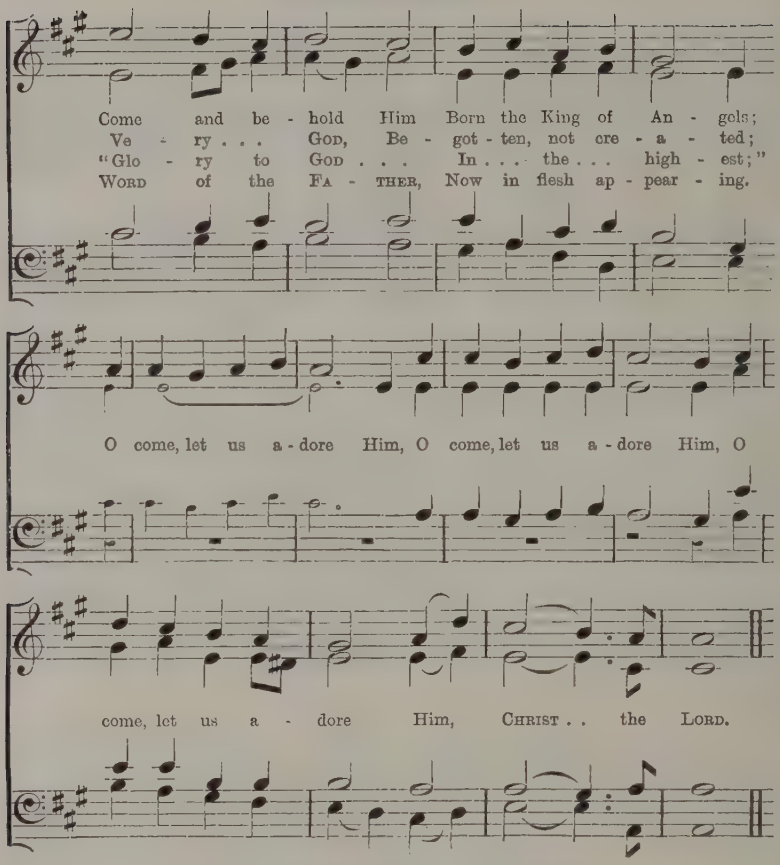
For further information about *Piæ Cantiones*, see Hymn 159, and Introd. p. lxxiv.



Hymn 59. [Orig. Ed. 42 : Rev. Ed. 59.]







Let us now go even unto Bethlehem.—St. Luke ii. 15.

Adeste, fideles.

O COME, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold Him
Born the King of Angels;
O come, let us adore Him, Christ the Lord.

God of God,
Light of Light,
Lo! He abhors not the Virgin's womb;
Very God,
Begotten, not created;
O come, let us adore Him, Christ the Lord.

Sing, choirs of Angels,
Sing in exultation,
Sing, all ye citizens of heaven above:
"Glory to God
In the highest;"
O come, let us adore Him, Christ the Lord.

Yea, Lord, we greet Thee,
Born this happy morning;
Jesu, to Thee be glory given,
Word of the Father,
Now in flesh appearing.
O come let us adore Him, Christ the Lord.
Amen.

ADESTE, fideles,
laeti triumphantes;
venite, venite in Bethlehem;
natum videte regem angelorum.
venite, adoremus Dominum.

Deum de Deo,
lumen de lumine,
gestant puellae viscera,
Deum verum, genitum, non factum.
venite, adoremus Dominum.

cantet nunc 'Io'
chorus angelorum;
cantet nunc aula caelestium,
Gloria in excelsis Deo.
venite, adoremus Dominum.

ergo qui natus
die hodierna,
Iesu, tibi sit gloria,
Patris aeterni Verbum caro factum.
venite, adoremus Dominum.
Amen.

CHRISTMAS.

THE HYMN is properly a Prose for Christmas Day, and belongs probably to the Latin hymnody of the French Church in the end of the XVIIth and the beginning of the XVIIIth century. But, strangely enough, it has so far been traced further back in English than in French use. In *Dict. Hymn.* 20ᵇ, the *Office de St. Omer*, 1822, is the earliest French authority cited. Chevalier in his *Repertorium* cites only later ones. But the hymn and tune are found in *An Essay on the Church Plain Chant* (London, 1782) as "Another Prose on the Nativity of our Lord." This book contained a collection of music commonly sung in Roman Catholic chapels in England, some pieces being new, but much also being older (see Hymns 5, 89, 184², 260). The "Adeste fideles" belongs to the latter category, for it is found, with its tune, in a manuscript volume of a similar character at Stonyhurst, dated 1751, and in a similar MS., which is possibly a little earlier, in the Henry Watson Library, Manchester. Between these two dates the words alone appeared in *The Evening Office of the Church* (edition of 1760, not those of 1748 and earlier). The full form in French books is longer, containing sometimes as many as four additional stanzas between Nos. 2 and 3 of this cento.

THE TRANSLATION is based on that made by F. Oakeley in 1841, for Margaret Street Chapel, now All Saints Church.

THE TUNE (Adeste fideles, or Torbay = O 42 = R 59) belongs intimately to the words and has shared its history. It has been erroneously described as "Portuguese Hymn," and ascribed, on unsatisfactory evidence, to J. Reading, organist of Winchester College, 1680. See a full account in Cowan and Love, pp. 5–8. The following form is that given in the book of 1782:—

Sixth Tone. G Major.

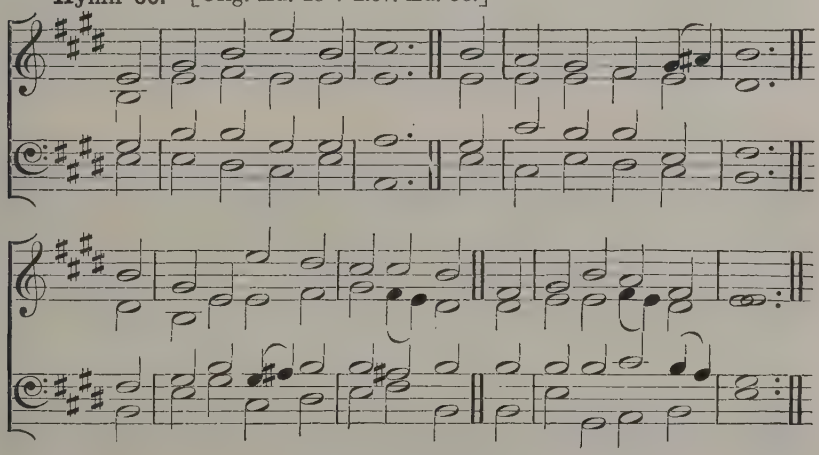
A - des - te, fi - de - les, læ - ti tri-um-phantes, ve - ni - te, ve - ni - te in

Beth - le - hem: Na-tum vi - de - te re-gem an-ge - lo-rum: Ve-ni- te a-dor -

- e-mus, ve - ni - te a - dor - e-mus, ve - ni-te a-dor - e - mus Dom - i - num.

The melody only is in the Manchester MS. It is the same as that above, except that the second Venite has a single note E, not E F, and the last adoremus ends with F E, not F B.

Hymn 60. [Orig. Ed. 48 : Rev. Ed. 58.]



And this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes, lying in a manger.—St. Luke ii. 12.

Iam desinant suspiria.

GOD from on high hath heard;
Let sighs and sorrows cease;
Lo! from the opening heav'n descends
To man the promised peace

IAM desinant suspiria;
audivit ex alto Deus:
caeli patescunt; en adest
promissa pax mortalibus.

CHRISTMAS.

Hark ! through the silent night
Angelic voices swell ;
Their joyful songs proclaim that God
Is born on earth to dwell.

profunda noctis otia
caelestis abrumpit chorus,
natumque festo carmine
annuntiat terris Deum.

See how the shepherd-band
Speed on with eager feet ;
Come to the hallow'd cave with them
The Holy Babe to greet.

specum sacratam pervigil
dum turba pastorum subit,
camus et castis pia
cunis feramus oscula.

But, Oh what sight appears
Within that lowly door !
A manger-bed and swaddling clothes,
A Child and Mother poor !

at quale nobis panditur
intrantibus spectaculum
praesepe, faenum, fasciae,
parens inops, infans puer.

Art Thou the Christ ? the Son ?
The Father's image bright ?
And see we Him Whose arm upholds
Earth and the starry height ?

tune ille, Christe, Filius
et splendor aeterni Patris ?
illumne cerno, qui levi
orbem pugillo sustinet ?

Yea, faith can pierce the cloud
Which veils Thy glory now ;
We hail Thee God, before Whose throne
The Angels prostrate bow.

sic est : verenda, queis lates,
fides penetrat nubila :
agnosco quem proni vident,
tremunt, adorant angeli.

A silent teacher, Lord,
Thou bidd'st us not refuse
To bear what flesh would have us shun,
To shun what flesh would choose.

agis magistrum vel tacens :
ex hac cathedra nos doces
vitare quod carni placet,
caro quod horret perpeti.

Our sinful pride to cure
With that pure love of Thine,
O be Thou born within our hearts,
Most Holy Child Divine. Amen.

castos amores nutriens,
sanans tumentes spiritus,
divine nostris o puer
praecordiis innascere. Amen.

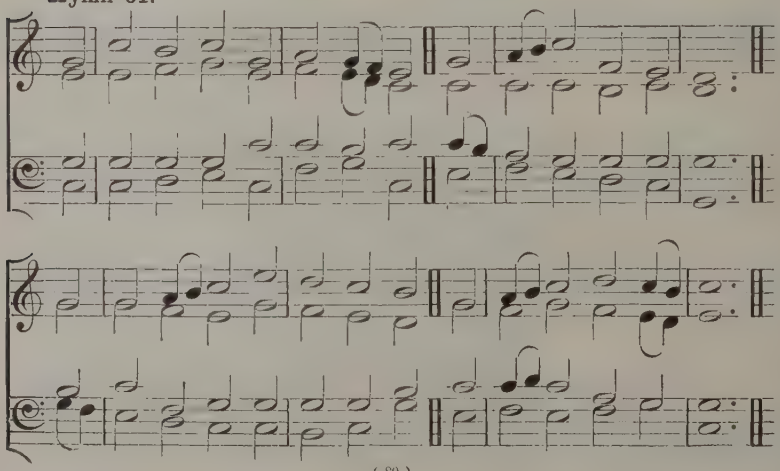
Alternative Tune, Hymn 342.

The Hymn was written by Charles Coffin, and appeared in the *Paris Breviary* of 1736 as the Mattins hymn for Christmas.

A Translation of it, based by the Compilers on a previous version by Bishop Woodford, appeared in the Original Edition of *Hymns A. & M.*

The Tune (Bella, or Leeds, or Needham, or Derby) is a seventeenth-century alternative tune for the xxvth Psalm of the Old Version. It is quoted as a specimen of psalmody in *A new and easie method to learn to sing by book* (London, *printed for William Rogers*, 1686). It is found in *A Collection of Tunes* (London, 1719), excerpted by W. L. from the book of Tunes of the Society that supported the Friday Lecture in Eastcheap. (Introd. p. lxxxv). It there bears the name of "The *Bella* Tune." It was brought again forward by Parr in his *Church of England Psalmody* under the name of Needham (11a), but with no note of the source from which he drew it.

Hymn 61.



CHRISTMAS.

Good tidings of great joy.—St. Luke ii. 10.

HIGH let us swell our tuneful notes,
And join th' Angelic throng,
For Angels no such love have known
To wake a cheerful song.

Good-will to sinful men is shown,
And peace on earth is given :
For, lo ! th' incarnate Saviour comes
With grace and truth from heaven.

Justice and peace, with sweet accord
His rising beams adorn :
Let heav'n and earth in concert join,
To us a Child is born !

Glory to GOD in highest strains
In highest worlds be paid,
His glory by our lips proclaim'd,
And by our lives display'd.

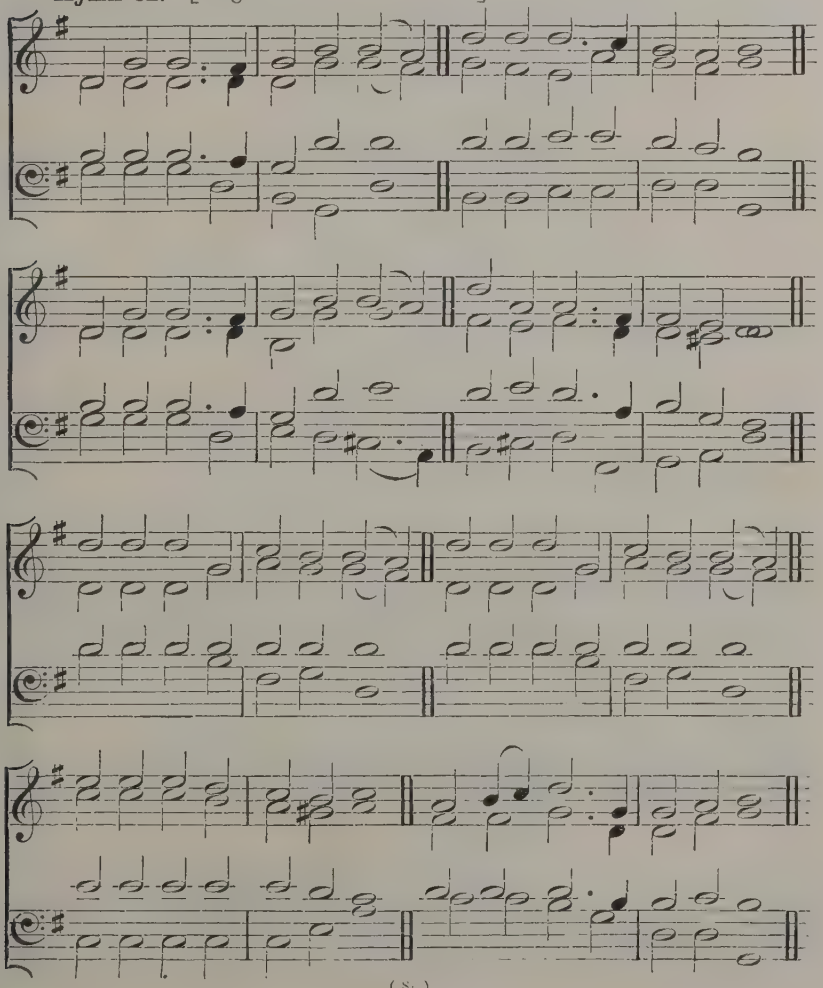
When shall we reach those blissful realms
Where CHRIST exalted reigns,
And learn of the celestial choir
Their own immortal strains ! Amen.

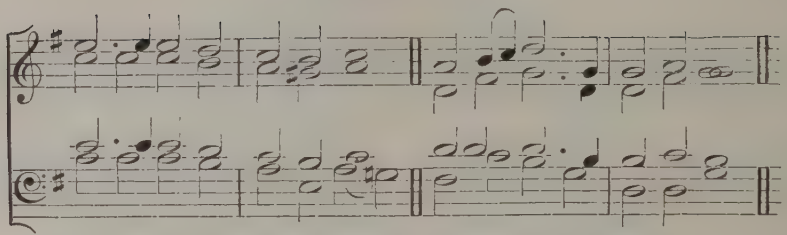
ALTERNATIVE TUNE, HYMN 171.

THIS HYMN, by Philip Doddridge (1702–1751), was first published in Job Orton's posthumous edition of Dr. Doddridge's *Hymns, &c.*, 1755, No. 101, in five stanzas of four lines. It was included in late editions of the *Supplement* to Tate and Brady's *New Version*, &c., and the text is from this, except stanza 3, l. 1, justice and *grace*.

THE TUNE (Crediton) was composed by T. Clark, and published in his *Second Set of Psalm Tunes* with *Symphonies* (*c.* 1807), set to Psalm viii. This collection falls between the Second and Third of his *Sett of Psalm Tunes and Hymn Tunes*, the earlier one of which is dated 1806.

Hymn 62. [Orig. Ed. 43 : Rev. Ed. 60.]





Glory to God in the highest, and on earth peace, good-will toward men.—St. Luke ii. 14.

*HARK! how all the welkin rings,
Glory to the King of kings,
Peace on earth, and mercy mild,
God and sinners reconciled.
Joyful, all ye nations, rise,
Join the triumph of the skies;
With th' Angelic host proclaim,
"Christ is born in Bethlehem."
*Hark! how all the welkin rings,
Glory to the King of kings.

Christ, by highest heav'n adored,
Christ, the Everlasting Lord,
Late in time behold Him come,
Offspring of a Virgin's womb.
Veil'd in flesh the Godhead see!
Hail, th' Incarnate Deity!
Pleased as Man with man to dwell,
Jesus, our Emmanuel!
*Hark! how all the welkin rings,
Glory to the King of kings.

Hail, the heav'n-born Prince of peace!
Hail, the Sun of righteousness!
Light and life to all He brings,
Risen with healing in His wings.
Mild He lays His glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
*Hark! etc. Amen.

* *Or*, Hark! the herald-angels sing
Glory to the new-born King.

Alternative Tune, Hymn 88, *omitting the above refrain.*

This Hymn, by Charles Wesley (1707–1788), is given in the opening lines in the form in which it was written by the author, and first published in *Hymns and Sacred Poems*, 1739, and preserved in his revised form of the hymn in 1743. In G. Whitefield's *Collection*, 1753, it was given in the alternative form—

Hark, the herald-angels sing
Glory to the new-born King.

It is not known who was responsible for the alteration. The story is that Charles Wesley, coming out on Christmas morning on his way to church, heard the bells ringing, and said:—

Hark! how all the welkin rings!
Glory to the King of Kings!

The original words, by Charles Wesley, are more in accord with the actual record of St. Luke; and if the grand old Saxon word for the vault of heaven can be revived, it will be good.

As first published the hymn consisted of ten stanzas of four lines each.

The original also has—

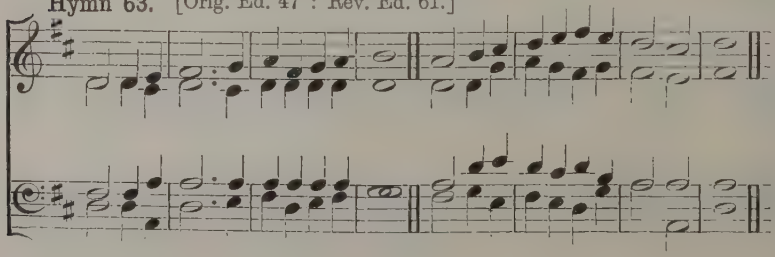
St. 1, ll. 7, 8. Universal nature say
Christ the Lord is born to-day.

St. 2, ll. 7, 8. Pleased as man with men to appear,
Jesus our Immanuel here.

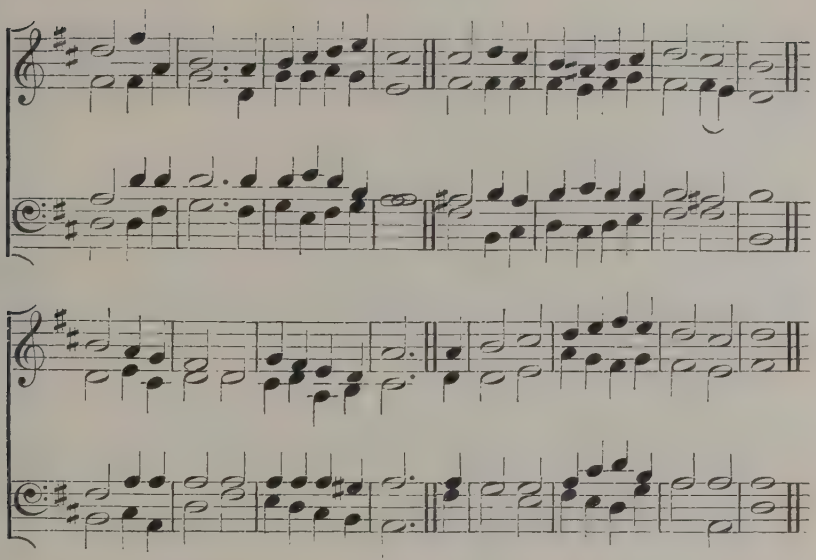
St. 3, l. 3. *and* all.

The Tune (Mendelssohn, or Jesu Redemptor, or Bethlehem, or St. Vincent = O 43 = R 60) is an adaptation made for the most part, in 1855, by W. H. Cummings from Mendelssohn's *Festgesang*. Op. 68, written in 1840. The hymn had previously been set to many different tunes, none of which attained general popularity. It seems to have been originally sung as a companion to the Easter Hymn (No. 152) with Alleluias, and four lines only to each verse. See [Butts], *Harmonia Sacra*, c. 1753. At other times it was set to "See the conquering hero comes." But all others have been superseded in common use by the present tune. The adaptation has been slightly altered in this edition. Mendelssohn was anxious that this melody should be used for some other words than those for which it was originally written, but said, "It will never do to sacred words." See *Musical Times*, Dec. 1897.

Hymn 63. [Orig. Ed. 47 : Rev. Ed. 61.]



CHRISTMAS.



Behold I bring you good tidings of great joy.—St. Luke ii. 10.

CHRISTIANS, awake, salute the happy morn,
Whereon the Saviour of the world was born ;
Rise to adore the mystery of love,
Which hosts of Angels chanted from above ;
With them the joyful tidings first begun
Of God Incarnate and the Virgin's Son.

*Then to the watchful shepherds it was told,
Who heard th' Angelic herald's voice, "Behold,
I bring good tidings of a Saviour's birth
To you and all the nations upon earth :
This day hath God fulfill'd His promised word,
This day is born a Saviour, Christ the Lord."

*He spake ; and straightway the celestial choir
In hymns of joy, unknown before, conspire :
The praises of redeeming love they sang,
And heav'n's whole orb with Alleluias rang :
God's highest glory was their anthem still,
Peace upon earth, and unto men good will.

*To Bethlehem straight th' enlighten'd shepherds ran,
To see the wonder God had wrought for man,
And found, with Joseph and the Blessèd Maid,
Her Son, the Saviour, in a manger laid :
Then to their flocks, still praising God, return,
And their glad hearts with holy rapture burn.

O may we keep and ponder in our mind
God's wondrous love in saving lost mankind ;
Trace we the Babe, Who hath retrieved our loss,
From His poor manger to His bitter Cross ;
Tread in His steps, assisted by His grace,
Till man's first heav'nly state again takes place.

Then may we hope, th' Angelic hosts among,
To sing, redeem'd, a glad triumphal song :
He that was born upon this joyful day
Around us all His glory shall display ;
Saved by His love, incessant we shall sing
Eternal praise to heav'n's Almighty King. Amen.

* *These verses can be omitted.*

CHRISTMAS.

THIS HYMN, by Dr. John Byrom (1691–1763), was written in accordance with a promise as a Christmas Carol for his favourite daughter Dorothy. The MS. is preserved in the library of Chetham's Hospital, Manchester.

A facsimile was given in *The Sphere* of Dec. 22, 1906, and another in the *Musical Times*, Dec. 1902.

The hymn is said to have been published in 1746 in Harrop's *Manchester Mercury*, but the date seems to be wrong, for the *Mercury* did not begin till 1752. Another account is that it was stitched up with Adams, *Manchester Weekly Paper*, in 1751. Before then the hymn was already written, probably in 1749, and the tune as well. See below.

The original is a poem of forty-eight lines, from which this is a cento:—

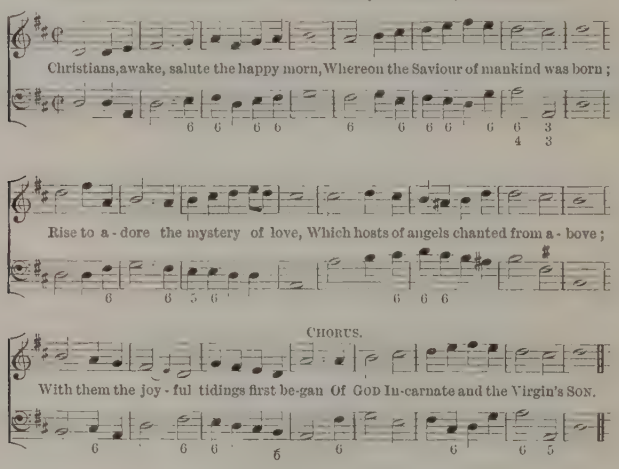
St. 4, ll. 7, 8. Amazed the wondrous story they proclaim,
The first apostles of His infant fame.
St. 5, ll. 1, 2. Let us, like these good shepherds, then employ
Our grateful voices to proclaim the joy.
l. 5. Treading . . . . .
St. 6, l. 1. Angelic thrones among.
l. 6. Of Angels and of angel-men the King.

THE TUNE (Mottram, or Stockport, or Yorkshire, or Walworth, or Dorchester = O 47 = R 61) was written by John Wainwright in 1749 or 1750. He was then organist at Stockport; and the composition was performed there on Christmas Day, 1750, and subsequently at Byrom's house in Manchester. Byrom noted in his pocket-book: "Xmas. 1750. The singing men and boys with Mr. Wainwright came here and sang, 'Christians, awake.'"

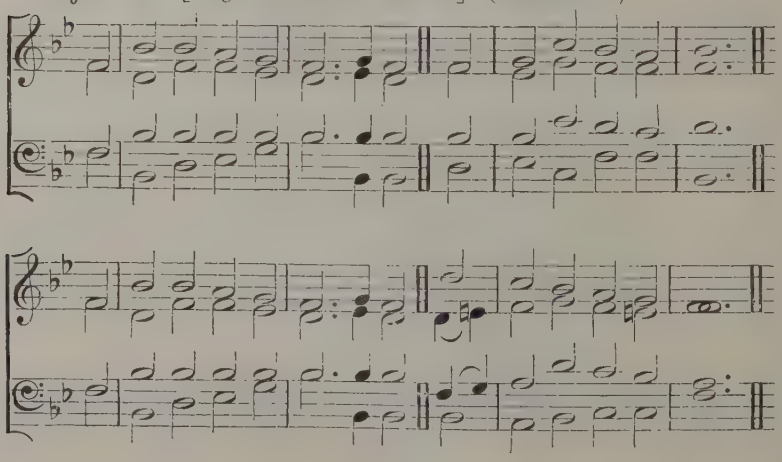
It was printed without a name in the composer's *Collection of Psalm Tunes* (1766), but with the name Mortram (sic) and to other words in Ashworth, *Collection*, *c.* 1760. Many other names have also been given to it. The name Stockport was first given to the tune in Harrison, *Sacred Harmony*, 1784. See further, *Mus. Times*, Dec. 1902.

The following is the form in Wainwright's own book:—

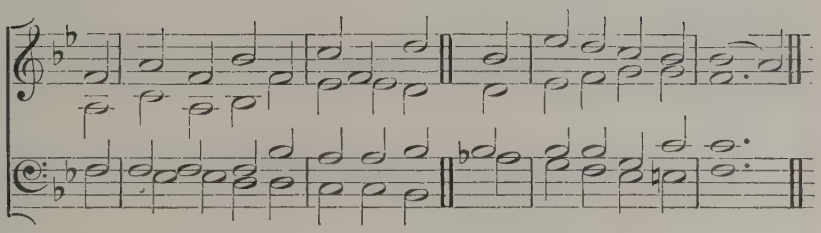
A HYMN FOR CHRISTMAS DAY. The Words by Dr. BYROM, of Manchester.

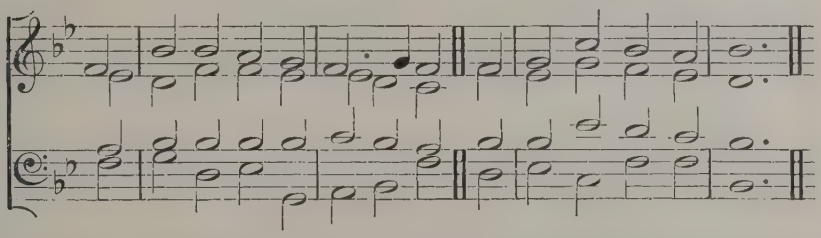


Hymn 64. [Orig. Ed. 44 : Rev. Ed. 62.] (FIRST TUNE.)



CHRISTMAS.





Unto you is born this day in the city of David a Saviour, which is Christ the Lord.
St. Luke ii. 11.

WHILE shepherds watch'd their flocks
by night,
All seated on the ground,
The Angel of the LORD came down,
And glory shone around.

"Fear not," said he ; for mighty dread
Had seized their troubled mind ;
"Glad tidings of great joy I bring
To you and all mankind.

"To you in David's town this day
Is born of David's line
The Saviour, Who is CHRIST the LORD ;
And this shall be the sign :

"The heav'nly Babe you there shall find
To human view display'd,
All meanly wrapp'd in swathing bands,
And in a manger laid."

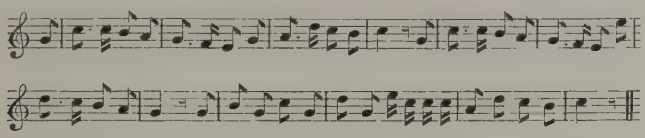
Thus spake the seraph ; and forthwith
Appear'd a shining throng
Of Angels praising GOD, who thus
Address'd their joyful song :

"All glory be to GOD on high,
And on the earth be peace ;
Good-will henceforth from heav'n to men
Begin and never cease." Amen.

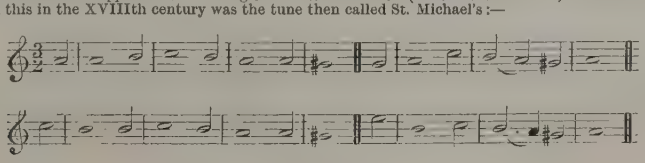
THIS HYMN, by Nahum Tate (1652–1715), appeared in the *Supplement* to the *New Version of the Psalms* in 1700 in six stanzas of four lines. It was one of the very few that were allowed a place in church worship side by side with the Psalms and the official Metrical Versions of the Canticles, Creed, &c., which figured in the Old Version of Sternhold and Hopkins, and again in the New Version of Tate and Brady. Besides this "Song of the Angels at the Nativity of our Blessed Saviour," the only hymns included in the earliest Supplement to the "New Version" are two for Easter Day and three for the Holy Communion, *i.e.* two paraphrases from the Apocalypse and a versification of the "Gloria in excelsis."

In the original :—St. 5, l. 3. *and* thus.
St. 6, l. 2. And *to* the earth . . .

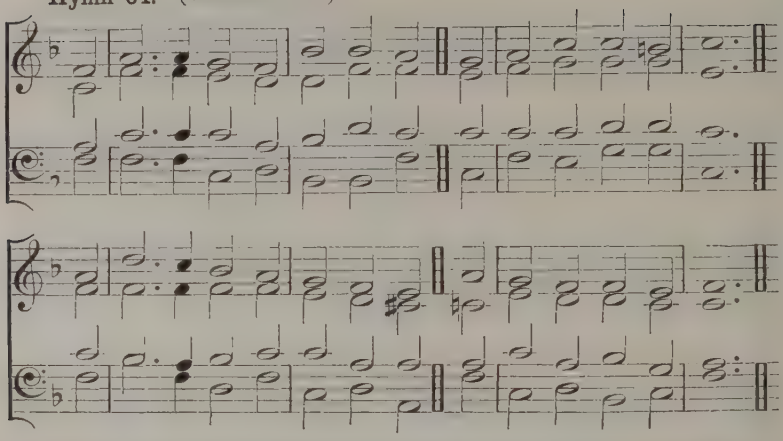
THE FIRST TUNE (Evangel, or Bethlehem) is founded on a setting by G. W. Fink (1842) of the song by M. Claudius, "War einst ein Riese Goliath."
This is given by Cowan and Love as follows :—



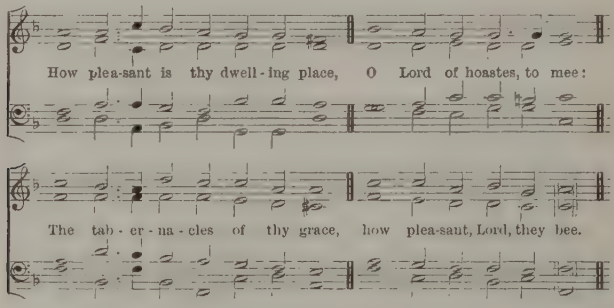
At its first appearance the hymn was directed to "be sung to any of the Tunes of Common Measure, printed towards the end of this *Supplement*." Among them was Winchester (see the Second Tune). But more commonly in use than this in the XVIIIth century was the tune then called St. Michael's :—



Hymn 64. (Second Tune.)

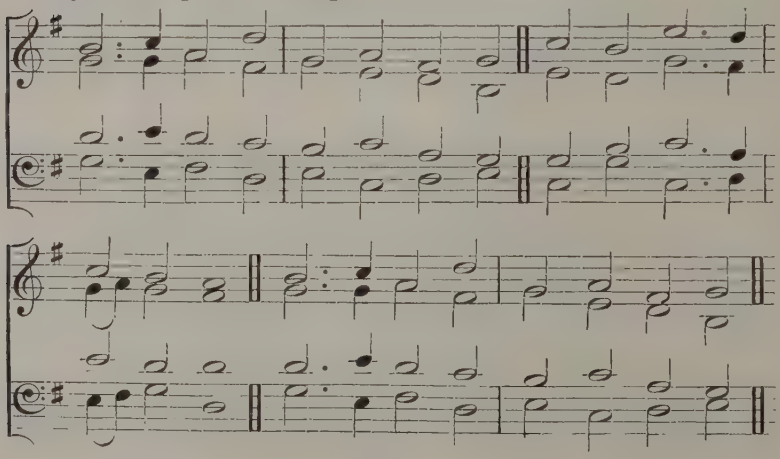


The Second Tune (Winchester Old = O 44 = R 62, &c.) appeared first in T. Est, *Whole Book of Psalmes*, 1592, set to Psalm lxxxiv., in the following form, by G. Kirby :—

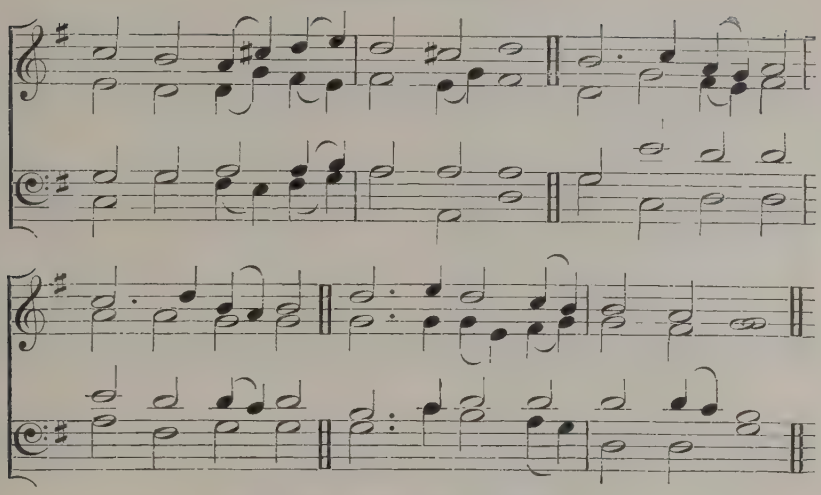


It was subsequently in Ravenscroft, *Psalmes*, 1621, and in later collections. There is a similar passage in the second half of the tune set by Dr. Tye to his versification of the eighth chapter in his *Actes of the Apostles*, 1553.

Hymn 65. [Rev. Ed.* 482.]



CHRISTMAS.



We are come to worship him.—St. Matt. ii. 2.

ANGELS, from the realms of glory,
Wing your flight o'er all the earth;
Ye who sang creation's story,
Now proclaim Messiah's birth;
Come and worship,
Worship CHRIST, the new-born King.

Shepherds, in the field abiding,
Watching o'er your flocks by night;
GOD with man is now residing,
Yonder shines the Infant Light;
Come and worship,
Worship CHRIST, the new-born King.

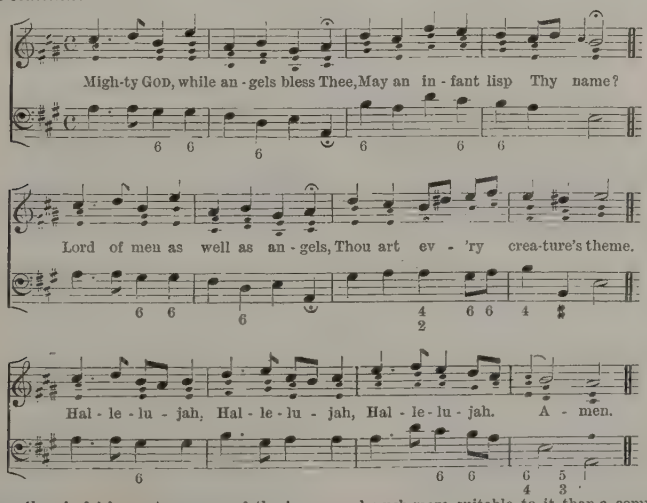
Sages, leave your contemplations,
Brighter visions beam afar;
Seek the great Desire of nations,
Ye have seen His natal star;
Come and worship,
Worship CHRIST, the new-born King.

All creation, join in praising
GOD the FATHER, SPIRIT, SON,
Evermore your voices raising
To th' Eternal THREE in ONE;
Come and worship,
Worship CHRIST, the new-born King. Amen.

THIS HYMN, by James Montgomery (1771–1854), was printed in the Christmas Eve number of the *Iris*, 1816. It attracted no attention at the time, but when published by the author in his *Christian Psalmist*, 1825, it soon found its way into numerous hymnals, and became very popular. It is thought to be the finest of all his hymns.

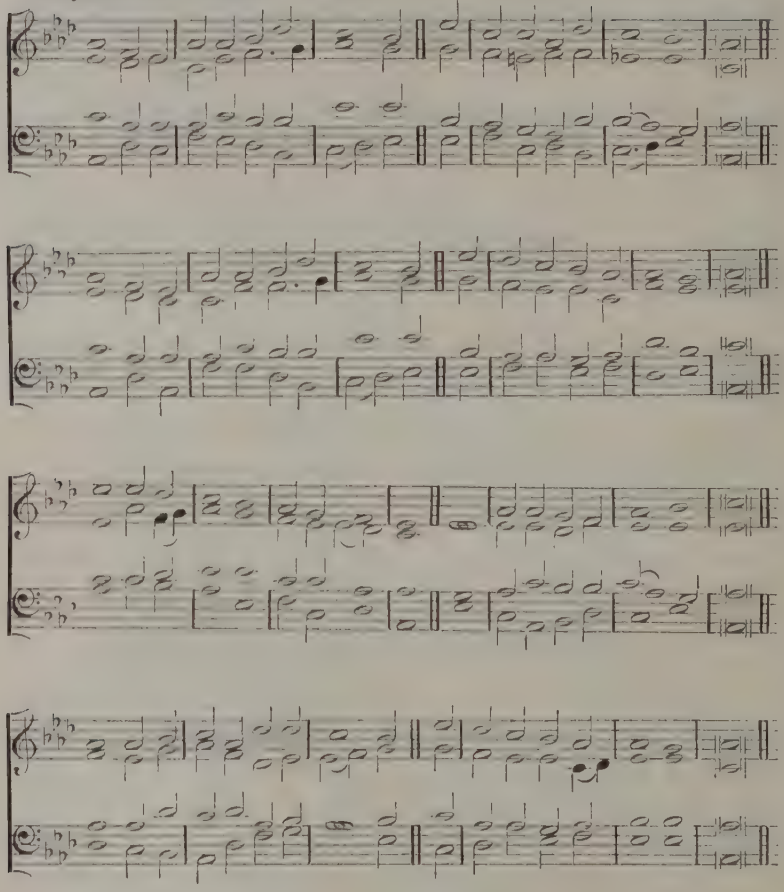
St. 1, 2 and 3 are Montgomery's.
St. 4 is from the Salisbury Hymn Book, slightly altered.
St. 4 and 5 of Montgomery's hymn are omitted.

THE TUNE (Lewes) was written by Dr. Randall and published, with the words given below, on a fly sheet (*c.* 1774), and subsequently in his *Collection of Psalm and Hymn Tunes* (Cambridge, 1794). The following is its form in the *Collection*:—



The tune thus is fairly contemporary of the hymn, and much more suitable to it than a composition in the modern style.

Hymn 66. [Rev. Ed.* 484.]



Jesus Christ is come in the flesh.—1 St. John iv. 3: 2 St. John 7.

CHRISTIANS, sing out with exultation,
And praise your Benefactor's Name!
To-day the Author of salvation,
The FATHER'S Well-belovèd came.
Of undefilèd Virgin Mother
An Infant, all Divine, was born,
And GOD Himself became your Brother
Upon this happy Christmas morn.

In Him eternal might and power
To human weakness hath inclined;
And this poor Child brings richest dower
Of gifts and graces to mankind.
While here His majesty disguising,
A servant's form the Master wears
Behold the beams of glory rising
E'en from His poverty and tears.

FAISONS éclater notre joie,
Et louons notre Bienfaiteur;
Le Père éternel nous envoie
Son Bien-aimé pour Rédempteur.
D'une Vierge chaste et féconde
Un enfant divin nous est né,
Aujourd'hui le Sauveur du monde,
Le Fils de Dieu, nous est donné.

En Lui la suprême puissance
Se trouve avec l'infirmité;
Une éternelle et pure essence
S'unit à notre humanité;
Dans la bassesse on Le voit naître,
Sous la forme de serviteur,
Mais c'est alors qu'il fait paraître
Plusieurs rayons de Sa grandeur.

CHRISTMAS.

A stable serves Him for a dwelling,
  And for a bed a manger mean ;
Yet o'er His head, His advent telling,
  A new and wondrous star is seen.
Angels rehearse to men the story,
  The joyful story of His birth ;
To Him they raise the anthem—"Glory
  To God on high, and peace on earth !"

For through this holy Incarnation
  The primal curse is done away ;
And blessèd peace o'er all creation
  Hath shed its pure and gentle ray.
Then, in that heav'nly concert joining,
  O Christian men, with one accord,
Your voices tuneful ly combining,
  Salute the Birthday of your Lord.
Amen.

Il n'a pour palais qu'une étable,
Et qu'une crèche pour berceau ;
Mais cet enfant incomparable
Fait briller un astre nouveau.
À sa naissance les saints Anges
Font ouïr leur voix dans ces lieux ;
Ils disent, chantant Ses louanges,
"Gloire soit à Dieu dans les cieux !"

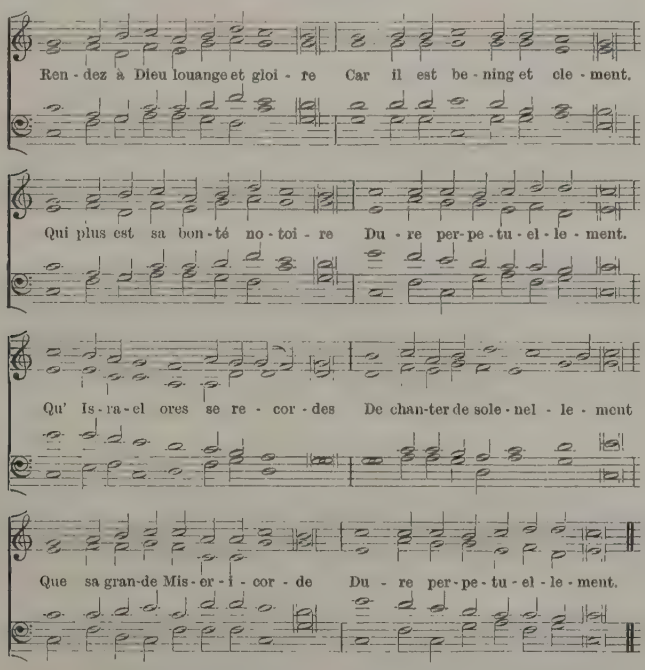
Mortels ! le Maître du tonnerre
Contre vous n'est plus irrité ;
La paix va régner sur la terre,
Dieu pour vous est plein de bonté.
Joignons notre sainte harmonie
À leurs concerts mélodieux ;
Louons le Prince de la vie,
Qui vient se montrer à nos yeux.

Approchons-nous, avec les Mages,
Du berceau de notre Sauveur ;
Rendons-Lui nos justes hommages,
Et présentons-Lui notre cœur.
L'or et l'encens de l'Arabie
Plaisent bien moins à notre Roi,
Que la sainteté de la vie,
Qu'un cœur plein d'amour et de foi.

The Hymn was written by Benedict Pictet, and published anonymously in his *Cinquante-Quatre Cantiques Sacrez*, 1705. The collection was intended to be a supplement to the authorised Genevan Psalter.

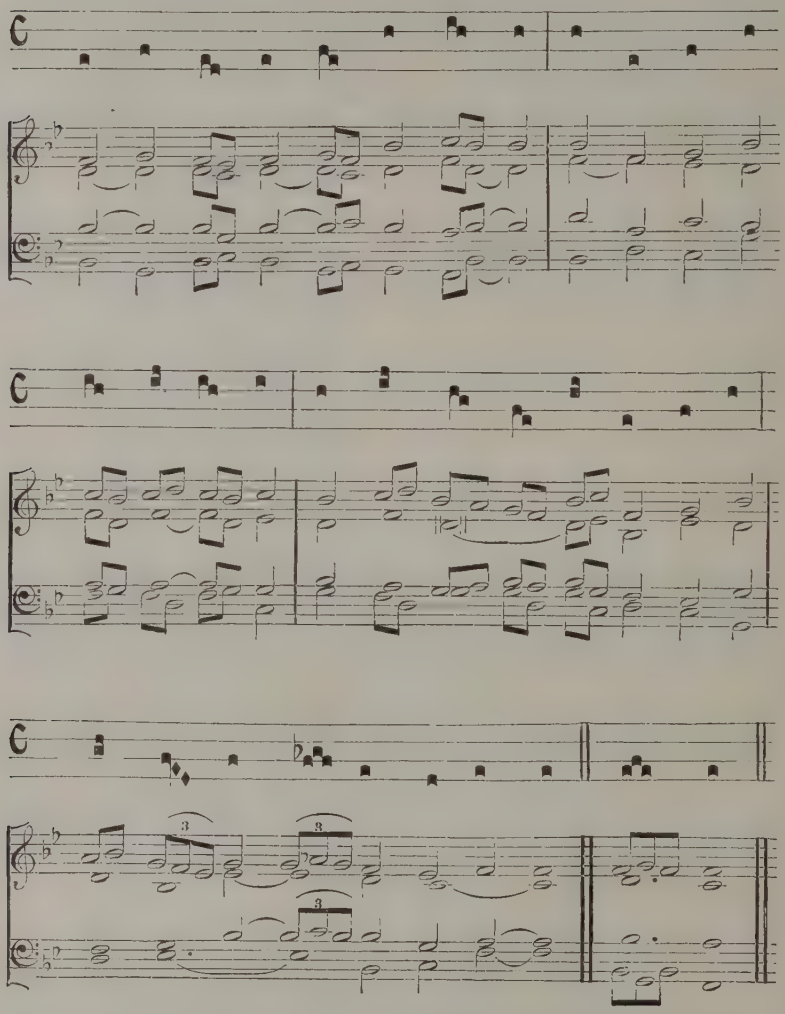
The Translation was made by Bishop Jenner in 1886, and incorporated into the Supplement of the Revised Edition.

The Tune (Navarre) is that of Psalm cxviii. in the Genevan Psalter, and was one of the splendid contributions of Louis Bourgeois to the edition of 1544. He revised this melody, as he did many others subsequently, and in 1551 the second line was brought into its permanent form (Douen, i. 645 and Zahn vi. 519). The relative value of the notes varies in different editions ; the following is a four-part setting by Bourgeois himself in his *Premier Livre des Pseaulmes de David*, Lyon, 1547, taken from Douen, ii. 85 :—



A setting of this by Goudimel, 1565, is given in Douen, ii. 442.

Hymn 67. [Orig. Ed. 49 : Rev. Ed. 63.] (First Tune.) Mode viii.



With my soul have I desired thee in the night.—Isia. xxvi. 9.

Salvator mundi Domine.

For a late Evening Service.

O SAVIOUR of the world, we pray,
As Thou hast saved us through the [day,
Now in the coming night defend
And save us alway to the end.

Be with us, Lord, in mercy nigh,
And spare Thy servants when they cry ;
Blot out our misdeeds from Thy sight,
And turn our darkness into light

SALVATOR mundi Domine,
qui nos salvasti hodie,
in hac nocte nos protege,
et salva omni tempore.

adesto nunc propitius,
et parce supplicantibus ;
tu dele nostra crimina,
tu tenebras illumina.

Let not dull sleep the soul oppress,
Nor stealthy foe the heart possess ;
Grant that our flesh may ever be
An holy temple meet for Thee.

ne mentem somnus opprimat,
nec hostis nos subripiat,
nec ullis caro, petimus,
commaculetur sordibus.

To Thee, Who dost by rest renew
Our wasted strength, we humbly sue,
That when we shall unclose our eyes
All pure and chaste we may arise.

te, reformator sensuum,
votis precamur cordium,
ut puri castis mentibus
surgamus a cubilibus.

O LORD, the Virgin-born, to Thee
Eternal praise and glory be,
Whom with the FATHER we adore
And HOLY GHOST for evermore. Amen.

or,

All praise to GOD the FATHER be,
All praise, Eternal SON, to Thee,
Whom with the SPIRIT we adore
For ever and for evermore. Amen.

gloria tibi, Domine,
qui natus es de virgine,
cum Patre et sancto Spiritu
in sempiterna saecula.

vel

sit laus, perennis gloria
Deo Patri cum Filio,
sancto simul Paraclito,
in sempiterna saecula. Amen.

NOTE.—*When this Hymn is sung in other seasons the second Doxology is used.*

A lower setting of this Tune is given at Hymn 181.

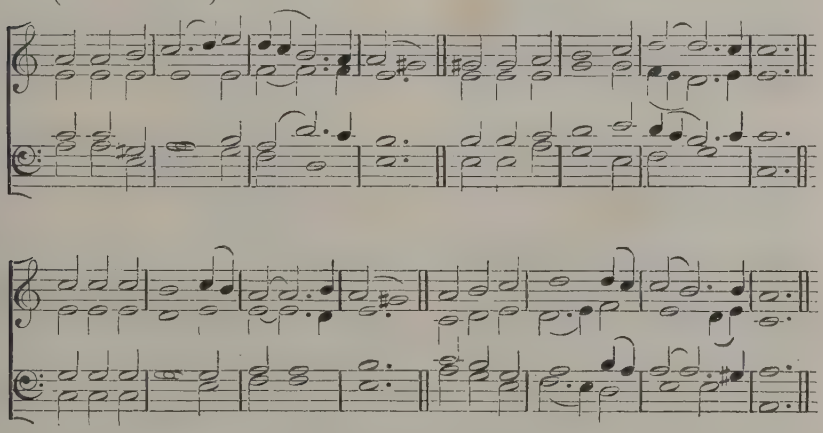
THE HYMN is one which was in use at Compline on some festival days in the English Rites. It first appears there in the later medieval times, from the XIIIth century onward; and it is probably not itself of earlier date. The third stanza is copied from the hymn "Christe qui lux es" (see No. 105).

An English version of the hymn was given in the Primer of 1545, and another was included by Cosin in his *Collection of Devotions*, 1627; therefore it has been far longer in use in an English translation than the greater part of the Breviary hymns.

THE PRESENT TRANSLATION is based upon that published by W. J. Copeland in his *Hymns for the Week*, 1848, but each new edition has brought further modifications. In stanza 1 the present version brings out the repetition "Salvator," "salvasti," "salva," of the original.

THE PLAINSONG TUNE is borrowed from the "Veni Creator Spiritus" (see Hymn 181).

(SECOND TUNE.)



ALTERNATIVE TUNE, HYMN 345.

THE SECOND TUNE (Te deum patrem, or Chapel Royal, or Dorchester, or Bampton), by B. Rogers, is said to have been written for a feast given at the Guildhall by the City of London to Charles II., July 5, 1660, to words of Dr. Ingelo, Fellow of Eton College. But this is incorrect. Ingelo's poem is not the hymn "Te deum patrem" to which this tune belongs. Both words and tune are more properly associated with Magdalen College, Oxford, where Rogers was organist from 1664 to 1685. An autograph copy, in the Library of Christ Church, Oxford, is the earliest authority for text and music. This bears the date 1685, but clearly as the date of transcription, not composition, for that must belong to the earlier period before Rogers was ejected from Magdalen. It is still sung by way of grace after dinner at the College Gaudy (St. Mary Magdalene's Day, July 22), and on the top of the College Tower on May Day.

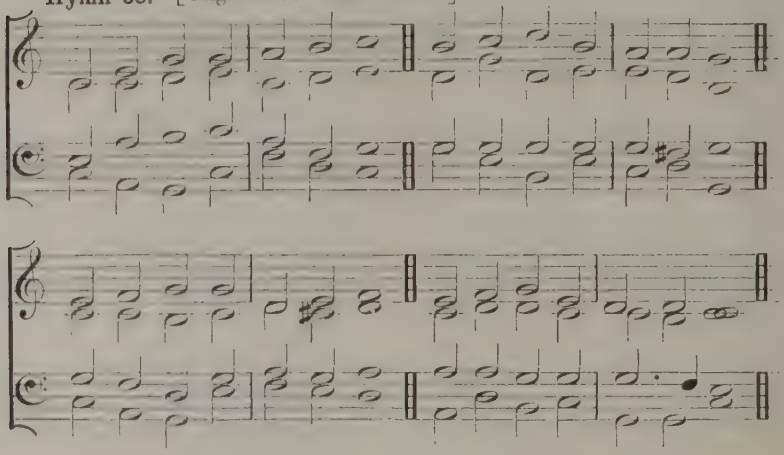
It appears in hymn books of the XVIIIth century under the name of Bampton, *e.g.* in Williams, *Psalmodia Evangelica*, ii. 57 (1789).

The following Hymns are suitable for this season :

83 The people that in darkness sat.

335 From highest heav'n th' Eternal SON.

Hymn 68. [Orig. Ed. 50 : Rev. Ed. 65.]



Be thou faithful unto death, and I will give thee a crown of life.—Rev. ii. 10.

O qui tuo, dux martyrum.

FIRST of Martyrs, thou whose name
Doth itself a crown proclaim,
Not of flowers that fade away
Fashion we thy crown to-day.

Bright the stones which bruise thee gleam,
Sprinkled with thy life-blood's stream ;
Stars around thy sainted head
Such a radiance could not shed.

Every wound upon thy brow
Sparkles with unearthly glow ;
Like an Angel's is the glance
Of thy shining countenance.

First to offer up for CHRIST
Life for His life sacrificed ;
By a death like His to be
Witness for His Deity.

First to follow where He trod
Through the deep Red Sea of blood ;
First, but after thee shall press
Ranks of Martyrs numberless.

Glory to the FATHER be,
Glory, VIRGIN-BORN, to Thee,
Glory to the HOLY GHOST,
Praised by men and heav'nly host. Amen.

O QUI tuo, dux martyrum,
praefers coronam nomine,
non de caducis floribus
tibi coronam nectimus.

tuo cruenta sanguine
quam saxa fulgent pulchrius !
aptata sacro vertici
non sic micarent sidera.

quot facta fronti vulnera,
tot tela lucis emicant,
et angelo monstrat parem
quod prodit e vultu iubar.

tu prima Christo victimae
vitam rependis victima,
primusque testis aemulo
Deum fateris funere.

tu primus ostensam tibi
maris rubri sulcas viam :
quot te sequentur martyrum
quibus praeis exercitus !

qui natus es de virgine,
Iesu, tibi sit gloria
cum Patre cumque Spiritu
in sempiterna saecula. Amen.

A higher setting of this Tune is given at Hymn 38.

THE HYMN, by J. B. de Santeuil, appeared first in the *Cluniac Breviary* of 1686, and was thence adopted by many of the later French rites.

THE TRANSLATION is based upon that given in I. Williams, *Hymns translated from the Parisian Breviary*, 1839, being one of three which Williams speaks of in the preface as having "been supplied by a friend." The doxology there is in a different metre from that of the rest. Apart from this the poem has gone through much revision before reaching its present form. The former version gave in stanza 3 an interpretation of the face of an angel, which was unauthorised by the original, and seemed undesirable.

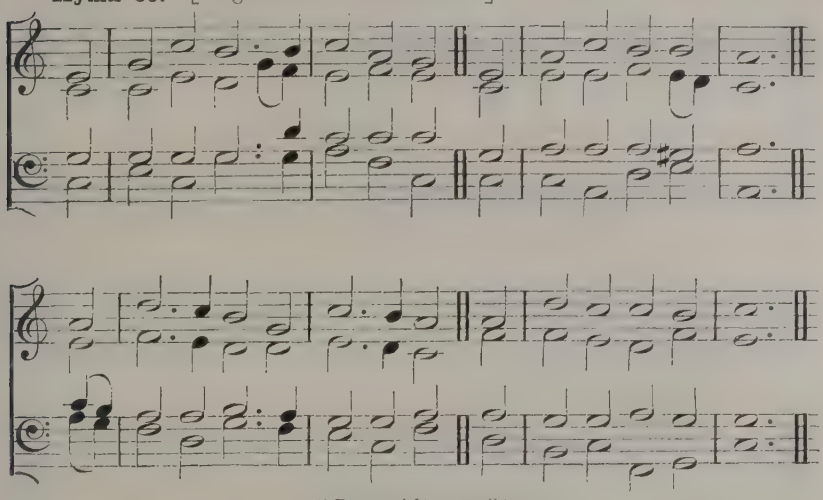
THIS TUNE has already appeared at Hymn 38.

The following Hymns are suitable for this Festival :

173 Part 2. HOLY GHOST, Illuminator.
200 O GOD, Thy soldiers' faithful LORD.
217 The SON of GOD goes forth to war.

SAINT JOHN THE EVANGELIST'S DAY.

Hymn 69. [Orig. Ed. 51 : Rev. Ed. 66.]



[* *For copyright, see* p. vii.]

That which we have seen and heard declare we unto you.—1 St. John i. 3.

Quae dixit, egit, pertulit.

THE life, which GOD's Incarnate WORD
Lived here below with men,
Three blest Evangelists record
With heav'n-inspired pen :

John soars on high, beyond the three,
To GOD the FATHER's throne,
And shows in what deep mystery
The WORD with GOD is One.

Upon the Saviour's loving breast
Permitted to recline,
Twas thence he drew, in moments blest,
Rich stores of truth divine :

And thence did that consuming love
His inmost spirit fill,
Which, once enkindled from above,
Burns in his pages still.

O, dear to CHRIST !—to thee upon
His Cross, of all bereft,
Thou virgin soul, the virgin SON
His virgin Mother left.

JESU, the Virgin's Holy SON,
We praise Thee and adore,
Who art with GOD the FATHER One
And SPIRIT evermore. Amen.

QUAE dixit, egit, pertulit
Verbum Dei factum caro,
scriptis viri caelestibus
tres illa mundo nuntiant.

sublimis omnes transvolat,
et raptus ad sedem Patris,
quod est apud Deum Deus,
Verbum Iohannes praedicat.

Christi recumbens in sinu
his haurit alte fontibus,
his et fluentis ebrius
eructat orbi quod bibit.

quas e beato pectore
flammas amoris concipit,
vox hinc amorem personat.
spirant amorem paginae.

o care Christo, qui cruci
te fixus heredem vocat,
tibique virgo virgini
matrem reliquit virginem.

qui natus es de virgine,
Iesu, tibi sit gloria
cum Patre cumque Spiritu
in sempiterna saecula. Amen.

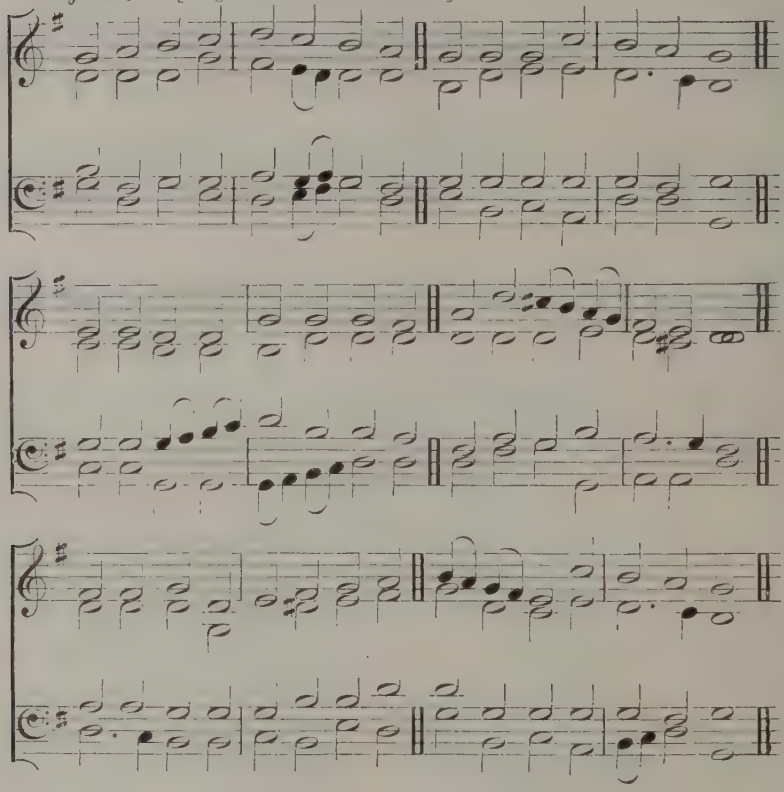
ALTERNATIVE TUNE, HYMN 237.

THE HYMN is from the same source as the preceding, viz., the *Cluniac Breviary*, 1686, but the author is unknown.

THE TRANSLATION is based on that in Caswall, *Lyra Catholica*, 1849. It has been revised afresh in this edition, and stanza 5 has been restored.

THE TUNE (Whitwell = R 66) was written for the Revised Edition by John Hopkins.

Hymn 70. [Orig. Ed. 52 : Rev. Ed. 67.]



The disciple whom Jesus loved.—St. John xxi. 20.

WORD Supreme, before creation
Born of GOD eternally,
Who didst will for our salvation
To be born on earth, and die ;
Well Thy Saints have kept their station,
Watching till Thine hour drew nigh.

Now 'tis come, and faith espies Thee ;
Like an eaglet in the morn,
One in steadfast worship eyes Thee,
Thy beloved, Thy latest born :
In Thy glory he descries Thee
Reigning from the tree of scorn.

*He upon Thy bosom lying
Thy true tokens learn'd by heart ;
And Thy dearest pledge in dying,
LORD, Thou didst to him impart ;
Show'dst him how, all grace supplying,
Blood and water from Thee start.

*He first hoping and believing
Did beside the grave adore ;
Latest he, the warfare leaving,
Landed on th' eternal shore ;
And his witness we receiving
Own Thee LORD for evermore.

Much he ask'd in loving wonder,
On Thy bosom leaning, LORD ;
In the secret place of thunder
Answer kind didst Thou accord,
Wisdom for Thy Church to ponder
Till the day of dread award.

Lo ! heav'n's doors lift up, revealing
How Thy judgments earthward move ;
Scrolls unfolded, trumpets pealing,
Wine cups from the wrath above ;
Yet o'er all a soft voice stealing—
"Little children, trust and love !"

Thee, th' Almighty King Eternal,
FATHER of th' Eternal WORD,
Thee, the FATHER'S WORD Supernal,
Thee, of Both, the BREATH adored,
Heav'n, and earth, and realms infernal
Own One glorious GOD and LORD. Amen.

* *These verses can be omitted.*

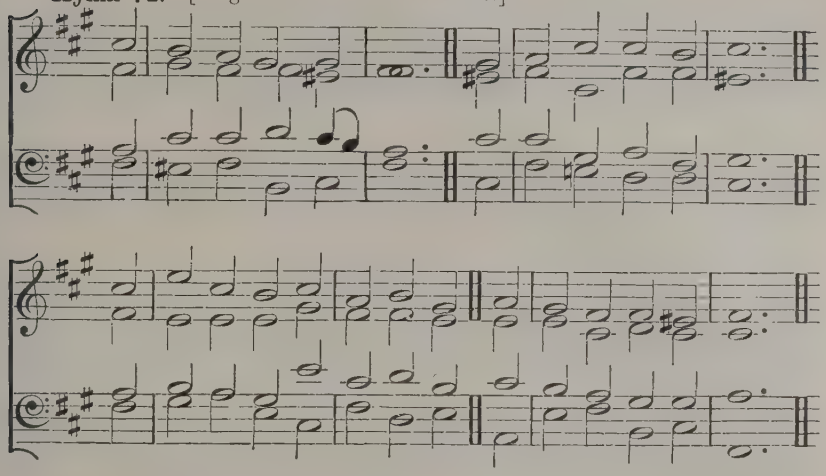
A higher setting of this Tune is given at Hymn 89.

THIS HYMN, by John Keble (1792–1866), was first published in the *Salisbury Hymn Book*, 1857, No. 43. It is given in his *Miscellaneous Poems*, 1869, p. 111, and is dated Hursley, April 19, 1856.

THIS TUNE belongs especially to Hymn 89. See it there.

SAINT JOHN THE EVANGELIST'S DAY.

Hymn 71. [Orig. Ed. 270 : Rev. Ed. 458.]



I John . . . was in the isle that is called Patmos, for the word of God, and for the testimony of Jesus Christ.—Rev. i. 9.

Iussu tyranni pro fide.

AN exile for the faith
Of his Incarnate LORD,
Beyond the stars, beyond all space,
His soul in vision soar'd :

There saw in glory Him
Who liveth, and was dead,
There Judah's Lion, and the Lamb
That for our ransom bled :

There of the kingdom learn'd
The mysteries sublime ;
How, sown in Martyr's blood, the faith
Should spread from clime to clime.

There heard through highest heav'n
The Alleluia sound,
The loud Amen that ever rolls
Th' eternal throne around.

LORD, give us grace, like him,
In Tnee to live and die ;
To spurn the fleeting things of earth,
And seek for joys on high.

JESU, our risen LORD,
We praise Thee and adore,
Who art with GOD the FATHER One
And SPIRIT evermore. Amen.

IUSSU tyranni pro fide
pulsus, Iohannes, exulas :
fertur volatu libero
mens celsa supra sidera.

illic revelat se tibi
qui mortuus vivit Deus,
agnus, salutis hostia,
et morte devicta leo.

arcana te vatem docet
regni sui mysteria :
pandit cruore martyrum
ubique spargendam fidem.

* * * *

da, Christe, nos tecum mori ;
tecum simul da surgere ;
terrena da contemnere,
amare da caelestia.

sit laus Patri ; laus Filio,
qui nos triumphata nece
ad astra secum dux vocat ;
compar tibi laus, Spiritus. Amen.

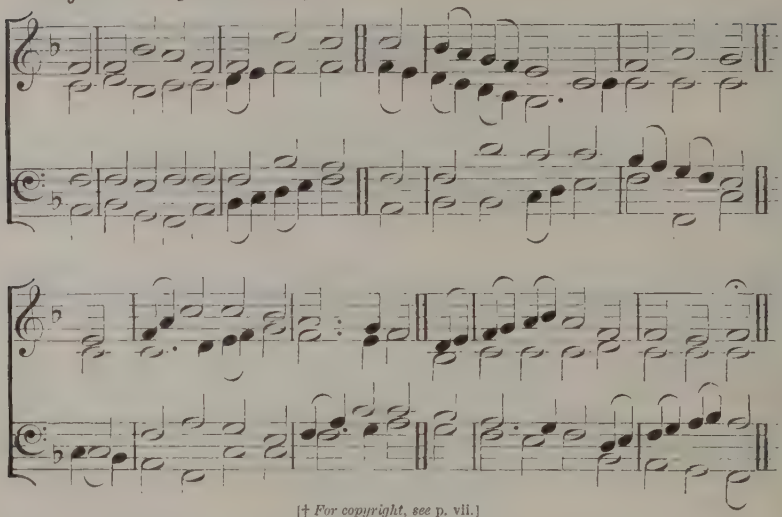
ALTERNATIVE TUNE, HYMN 206.

THE HYMN was written by N. Le Tourneaux, and appeared in the *Cluniac Breviary*, 1686, for the festival of St. John Port Latin. It was placed in a corresponding position in the previous editions of *Hymns A. & M.*, but it is now set with the other hymns of St. John Evangelist.

THE TRANSLATION is partly drawn from Caswall's in his *Lyra Catholica*, 1849, and is partly due to the Compilers. In this edition the fourth verse is given as it stands in *Church Hymns*. This was not included in previous editions, and a Latin original of it has not so far been traced, since the hymn in the *Cluniac Breviary* and elsewhere consists of five stanzas only. It seems to have been added by G. Phillimore (*D. H.* 609).

THE TUNE (Aberystwyth=O 265=R 443) was written by the Rev. Sir F. A. Gore Ouseley as a setting for another hymn in the Original Edition, viz., a translation of "Ex quo salus mortalium," different from that which is now Hymn 205. This hymn was previously set to Narenza (see Hymn 433) in the Original Edition, and to Utrecht by R. Tours in the Revised Edition.

Hymn 72. [Rev. Ed. 68.]



[† *For copyright, see* p. vii.]

The first-fruits unto God and to the Lamb.—Rev. xiv. 4.

Salvete, flores martyrum.

SWEET flow'rets of the martyr band,
Pluck'd by the tyrant's ruthless hand
Upon the threshold of the morn,
Like rosebuds by a tempest torn ;

First victims for th' Incarnate LORD,
A tender flock to feel the sword ;
Beside the very altar, gay
With palm and crown, ye seem'd to play.

Ah ! what avail'd king Herod's wrath ?
He could not stop the Saviour's path :
Alone, while others murder'd lay,
In safety CHRIST is borne away.

O LORD, the Virgin-born, to Thee
Eternal praise and glory be,
Whom with the FATHER we adore
And HOLY GHOST for evermore. Amen.

SALVETE, flores martyrum,
quos lucis ipso in limine
Christi insecutor sustulit,
ceu turbo nascentes rosas.

quid crimen Herodem iuvat ?
vos, prima Christi victima,
grex inmolatorum tener,
palma et coronis luditis.

quid proficit tantum nefas ?
inter coaevi sanguinis
fluenta solus integer
inpune Christus tollitur.

gloria tibi, Domine,
qui natus es de virgine,
cum Patre et sancto Spiritu
in sempiterna saecula. Amen.

A higher setting of this Tune is given at Hymn 200.

The Plainsong is given at Hymn 57.

THE HYMN, by the Spanish poet Prudentius (*c.* 348–413), is part of the twelfth poem in his *Cathemerinon* called "Hymnus Epiphaniae," which begins "Quicumque Christum quaeritis." Another cento from this poem will be found at Hymn 82. The present poem consists of lines 125 and following of Dressel's text, which differs from the more accurate text given above, having—

For stanza 2—
Vos, prima Christi victima,
Grex immolatorum tener,
Aram ante ipsam simplices
Palma et coronis luditis.

And for stanza 3—
Quid proficit tantum nefas?
Quid crimen Herodem iuvat
Unus tot inter funera
Impune Christus tollitur.

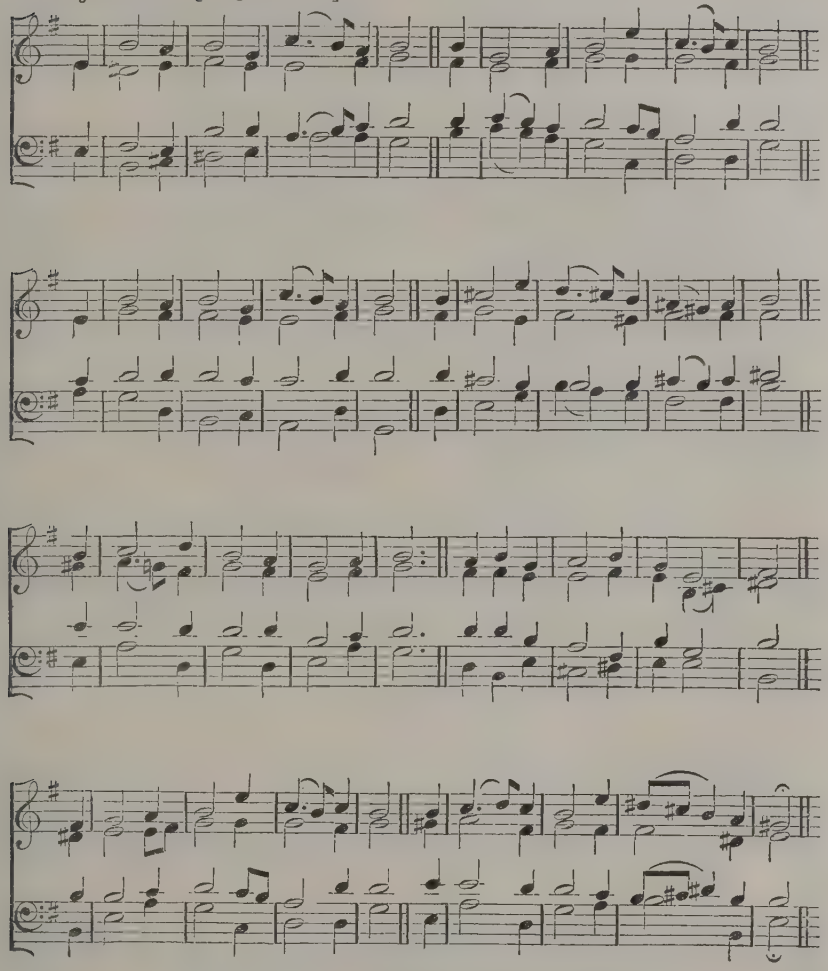
This cento was the first to find its way into general liturgical use, being found abroad as early as the XIth century ; but it was not adopted by the old English Uses.

THE TRANSLATION was made by the Rev. Sir H. Baker for the Revised Edition. It has been altered considerably in the present edition. The first stanza is recast because the previous version misplaced and misinterpreted the "lucis ipso in limine."

THE TUNE (Crowborough) is by the Rev. W. G. Whinfield, and comes again at Hymn 200.

THE INNOCENTS' DAY.

Hymn 73. [Orig. Ed. 53.]



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

These are they which follow the Lamb whithersoever he goeth.—Rev. xiv. 4.

Hymnum canentes martyrum.

A HYMN for Martyrs sweetly sing ;
For Innocents your praises bring ;
Of whom in tears was earth bereaved,
Whom heav'n with songs of joy received ;
Whose Angels see the FATHER's face
World without end, and hymn His grace ;
And, while they praise their glorious King,
A hymn for Martyrs sweetly sing.

A voice from Ramah was there sent,
A voice of weeping and lament,
While Rachel mourn'd her children sore,
Whom for the tyrant's sword she bore.

HYMNUM canentes martyrum
dicamus innocentium,
quos terra flentes perdidit,
gaudens sed aethra suscipit :
quorum tuentur angeli
vultum Patris per saecula
eiusque laudant gratiam,
hymnum canentes martyrum.

vox in Rama percrebuit,
lamenta luctus maximi ;
Rachel suos cum lacrimis
perfusa flevit filios ;

After brief taste of earthly woe
Eternal triumph now they know;
For whom, by cruel torments rent,
A voice from Ramah was there sent.

gaudent triumpho perpeti
tormenta quique vicerant,
quorum gemens ob verbera
vox in Rama percrebuit.

Fear not, O little flock and bless'd,
The lion that your life oppress'd;
To heav'nly pastures ever new
The heav'nly Shepherd leadeth you;
Who, dwelling now on Sion's hill,
The Lamb's own footsteps follow still,
By tyrant there no more distrest;
Fear not, O little flock and bless'd.

ne, grex pusille, formides
dentes leonis perfidos;
pastor bonus nam pascua
vobis dabit caelestia.
agnum Dei qui candidum
mundo sequeris tramite,
manus latronis impias
ne, grex pusille, formides.

And every tear is wiped away
By your dear FATHER's hands for aye:
Death hath no pow'r to hurt you more;
Your own is life's eternal shore.
And all who, good seed bearing, weep,
In everlasting joy shall reap,
What time they shine in heav'nly day,
And every tear is wiped away. Amen.

absterget omnem lacrimam
vestris Pater de vultibus.
mors vobis ultra non nocet
vitae receptis moenibus.
qui seminant in lacrimis,
longo metent in gaudio;
genis lugentum conditor
absterget omnem lacrimam. Amen.

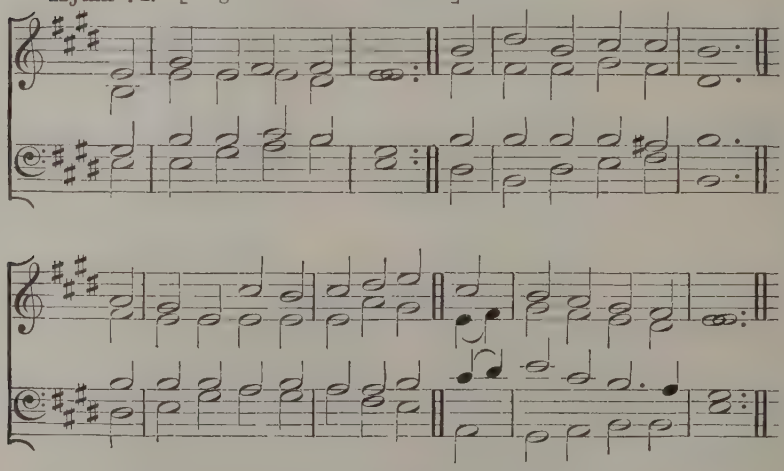
ALTERNATIVE TUNE, HYMN 56.

THE HYMN is ascribed to the Venerable Bede (673–735), the historian of the Early English Church. It is peculiar in having in each stanza the last line identical with the first. It was not in liturgical use in ancient days, and has more the character of a carol than of a hymn. The stanzas here translated are the 1st, 4th, 5th, and 6th out of eight.

A TRANSLATION was made by Neale, and included in his *Medieval Hymns*, 1851. On this is based the present, which was included in the Original Edition, was excluded in the Revised Edition, and is here restored with two altered lines.

THE TUNE (Shipbourne) was written for this edition by B. Luard Selby.

Hymn 74. [Orig. Ed. 54 : Rev. Ed. 69.]



They are without fault before the throne of God.—Rev. xiv. 5.

GLORY to Thee, O LORD,
Who from this world of sin
By cruel Herod's ruthless sword
Those precious ones didst win.

Baptized in their own blood,
Earth's untried perils o'er,
They pass'd unconsciously the flood,
And safely gain'd the shore.

THE INNOCENTS' DAY.

Glory to Thee for all
The ransom'd infant band,
Who since that hour have heard Thy call,
And reach'd the quiet land.

O that our hearts within,
Like theirs, were pure and bright!
O that as free from wilful sin
We shrank not from Thy sight!

LORD, help us every hour
Thy cleansing grace to claim;
In life to glorify Thy power,
In death to praise Thy Name. Amen.

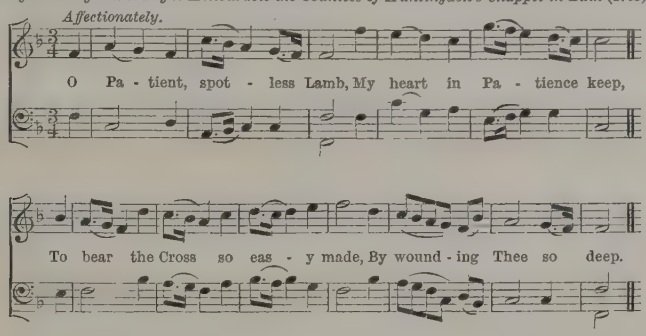
A lower setting of this Tune is given at Hymn 213.

THIS HYMN, by Emma Toke (1812–1878), was written in 1851, and appeared anonymously in *Hymns for Public Worship*, 1852, S.P.C.K., No. 119, in six stanzas of four lines.

Original:—St. 1, l. 3. By the fierce monarch's.

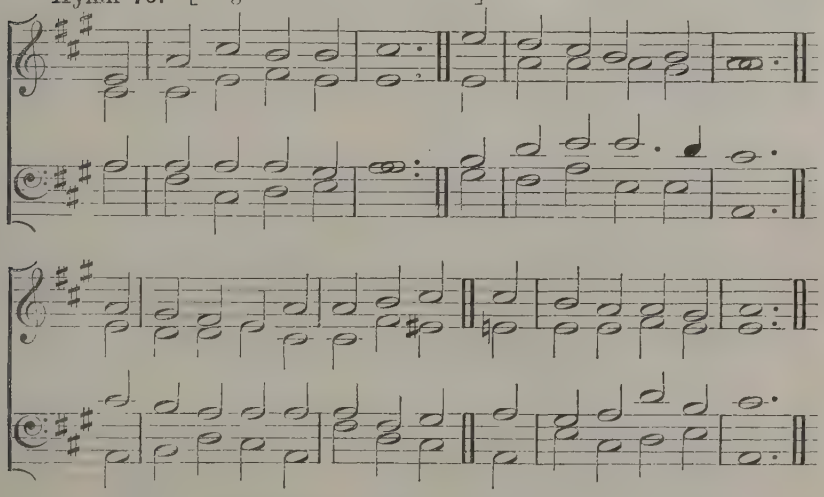
Stanza 2 is omitted here.

THE TUNE (St. Helena = O 54 = R 69, &c.) seems to be an adaptation from the popular XVIIIth-century tune called Mount Ephraim, or Conway, or Bath, written by B. Milgrove, and published by him in his *Sixteen Hymns as they are sung at the Right Honourable the Countess of Huntingdon's Chappel in Bath* (1769).



THE CIRCUMCISION.

Hymn 75. [Orig. Ed. 55 : Rev. Ed. 70.]



When eight days were accomplished for the circumcising of the child, his name was called JESUS.
St. Luke ii. 21.

Debilis cessent elementa legis.

THE ancient law departs,
And all its fears remove,
For JESUS makes with faithful hearts
A covenant of love.

DEBILIS cessent elementa legis;
sat diu mentes timor occupavit;
foedus aeterni stabilire Iesus
coepit amoris.

THE CIRCUMCISION.

The Light of Light Divine
True brightness undefiled,
He bears for us the pain of sin
A holy spotless Child.

His infant body now
Begins the Cross to feel ;
Those precious drops of Blood that flow
For death the victim seal.

To-day the Name is Thine
At which we bend the knee ;
They call Thee JESUS, Child Divine ;
Our JESUS deign to be.

All praise, Eternal SON,
For Thy redeeming love,
With FATHER, SPIRIT, ever One,
In glorious might above. Amen.

sole de vero radius, paterni
luminis purus sine nube splendor,
probra peccati puer ecce tinctus
sanguine praefert.

stillat excisos pueri per artus
efficax noxas abolere sanguis :
obligat morti pretiosa totum
stilla cruorem.

haec dies nomen tibi comparavit,
o puer, pronus quod adoret orbis,
et simul dici, simul ipse Iesus
incipis esse.

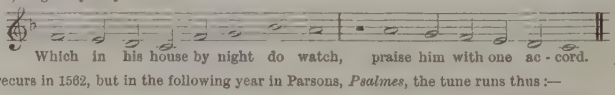
summa laus Patri, simul aequa Nato,
qui suo mundum redimit cruore ;
par sit amborum tibi laus per omne,
Spiritus, aevum. Amen.

A lower setting of this Tune is given at Hymn 206.

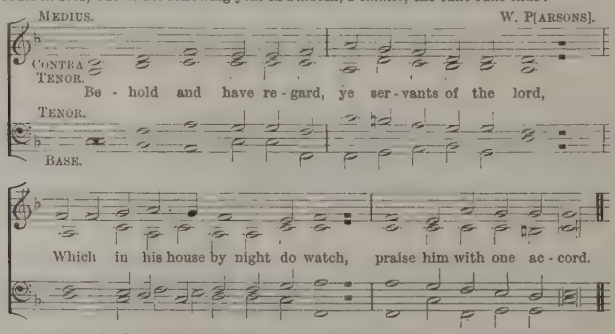
THE HYMN was written by Abbé Sebastien Besnault (†1724), and appeared first in the *Sens Breviary*, 1726, beginning "Iam satis mentes timor occupavit ;" but the form above given as in the *Paris Breviary*, 1736, has become the usual one.

THE TRANSLATION was made by the Compilers for the Original Edition ; it has been slightly altered in this edition.

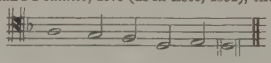
THE TUNE (St. Michael = O 55 = R 70, &c.) is one of the few four-line tunes in the early metrical psalters. It first appeared in the *Four score and seven Psalmes*, 1561, set to Psalm cxxxiv. The two last lines have undergone change ; originally they ran thus :—



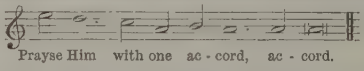
This form recurs in 1562, but in the following year in Parsons, *Psalmes*, the tune runs thus :—



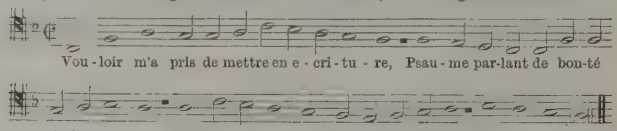
The close was soon altered. In Daman's *Psalmes*, 1579 (as in Este, 1592), the close is on D, thus :—



In the second edition of 1591, the setting is elaborate, and the close is lengthened out thus :—



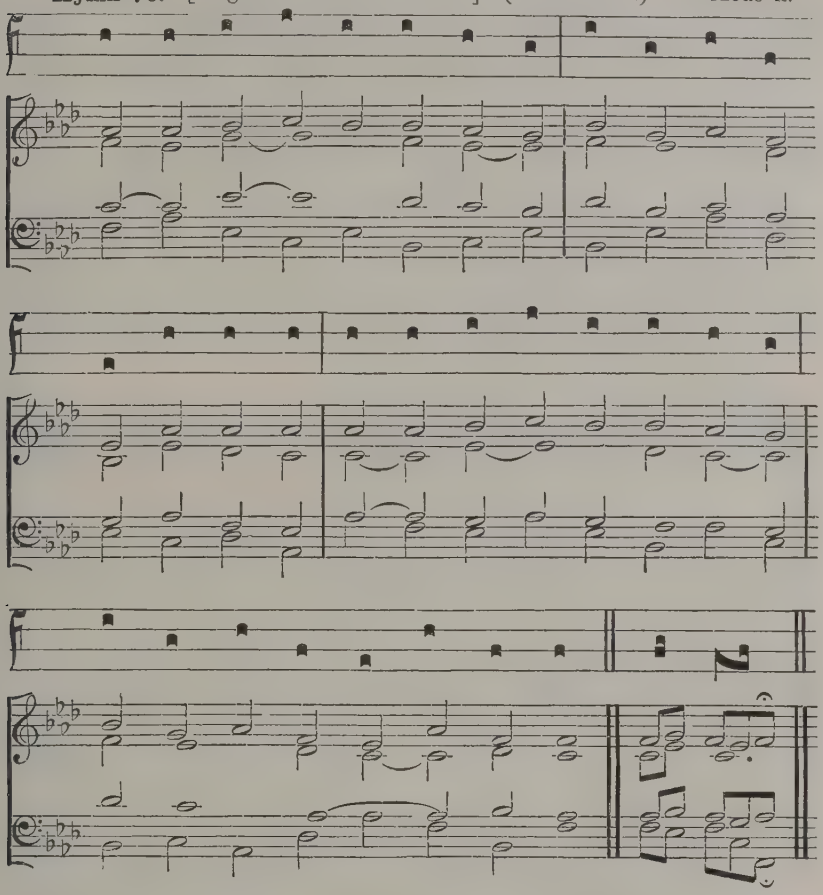
The tune was imported into the English Psalter from the Genevan, where it figures at Psalm ci.



The name St. Michael was probably attached to the tune by Dr. Crotch in his *Psalm Tunes*, 1836. The tune had disappeared out of use after the XVIth century, and the name belonged to another (see Hymn 64) ; but it entered upon a new lease of life through Dr. Crotch's recovery of it from the Psalter of 1595. In his collection it was set in three sharps, and had its close in A ; consequently this is the form of the tune that is now in use.

THE CIRCUMCISION.

Hymn 76. [Orig. Ed. 56 : Rev. Ed. 71.] (First Tune.) Mode ii.



God sent forth his Son, made of a woman, made under the law, to redeem them that were under the law.—Gal. iv. 4, 5.

Felix dies, quam proprio.

O BLESSÈD day, when first was pour'd
The Blood of our redeeming Lord !
O blessèd day, when Christ began
His saving work for sinful man !

While from His Mother's bosom fed,
His precious Blood He wills to shed ;
A foretaste of His death He feels,
An earnest of His love reveals.

Scarce come to earth, His Father's will
With prompt obedience to fulfil,
A victim even now He lies
Before the day of sacrifice.

In love our guilt He undertakes,
Sinless for sin atonement makes ;
The great Lawgiver for our aid
Obedient to the law is made.

The wound He through the law endures
Our freedom from that law secures ;
Henceforth a holier law prevails,
That law of love which never fails.

FELIX dies, quam proprio
Iesus cruore consecrat :
felix dies qua gestiit
opus salutis aggredi.

vix natus, ecce lacteum
profundit infans sanguinem :
libamen est hoc funeris,
amoris hoc praeludium.

intrans in orbem, iam Patris
mandata promptus exequi,
statum praeoccupat diem ;
ex qua potest, fit victima.

amore se facit reum,
poenasque solvit innocens ;
sub lege factus legifer,
a lege nos ut eximat.

quo Christus ictu laeditur,
lex abrogata concidit,
et incipit lex sanctior,
mansura semper caritas.

THE CIRCUMCISION.

LORD, circumcise our hearts, we pray,
And take what is not Thine away ;
Write Thine own Name upon our hearts,
Thy law within our inward parts.

O LORD, the Virgin-born, to Thee
Eternal praise and glory be,
Whom with the FATHER we adore
And HOLY GHOST for evermore. Amen.

tu, Christe, quod non est tuum
nostro recide pectore :
inscribe nomen, intimis
inscribe legem cordibus.

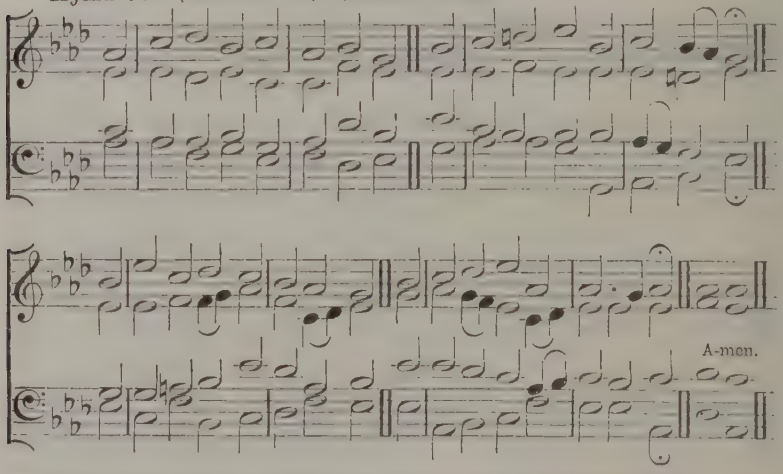
qui natus es de virgine,
Iesu, tibi sit gloria
cum Patre cumque Spiritu
in sempiterna saecula. Amen.

THE HYMN was written by the Abbé Besnault (†1724), and inserted in the *Sens Breviary*, 1726, as the Mattins hymn for this festival.

THE TRANSLATION is based upon the version published by Chandler in his *Hymns of the Primitive Church*, 1837 ; it has been considerably altered in this edition.

THE PLAINSONG TUNE is that commonly used for the ferial hymns of the week at Evensong. It is very simple in structure, the third line being a repetition of the first, and the fourth a modification of the second. It is also one of the few strictly syllabic melodies.

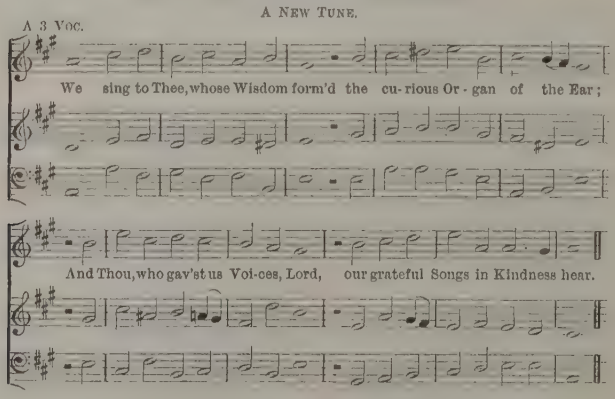
Hymn 76. [Rev. Ed. 71.] (SECOND TUNE.)



THE SECOND TUNE (Alfreton = R 71) appeared for the first time anonymously in the *Supplement to the New Version of the Psalms*, 6th Edition, corrected and much enlarged, 1708, where it stands as follows :—

AN HYMN ON THE DIVINE USE OF MUSICK.

A NEW TUNE.

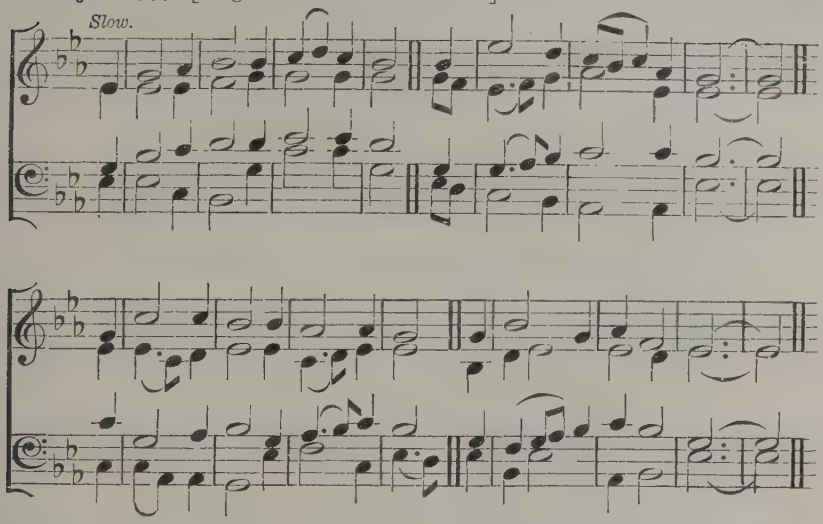


The following Hymns are suitable for this Festival :

338 To the Name of our salvation.

341 Conquering kings their titles take.

Hymn 77. [Orig. Ed. 240 : Rev. Ed. 72.]



Hear thou in heaven, and forgive the sin of thy servants, and of thy people Israel, that thou teach them the good way wherein they should walk.—1 Kings viii. 26.

Lapsus est annus.

THE year is gone beyond recall,
With all its hopes and fears,
With all its bright and gladd'ning smiles,
With all its mourners' tears ;

Thy thankful people praise Thee, LORD,
For countless gifts received ;
O may our country keep the faith
Which Saints of old believed !

To Thee we come, O gracious LORD,
The new-born year to bless ;
Defend our land from pestilence ;
Give peace and plenteousness ;

Forgive this nation's many sins ;
The growth of vice restrain ;
And help us all with sin to strive,
And crowns of life to gain.

From evil deeds that stain the past
We now desire to flee,
And pray that future years may all
Be spent, good LORD, for Thee.

O FATHER, let Thy watchful eye
Still look on us in love,
That we may praise Thee, year by year,
As Angels do above. Amen.

LAPSUS est annus, redit annus alter :
vita sic mutis fugit acta pinnis :
tu, Deus, cursum moderaris unus
arbiter aevi.

gens tuis plaudit cumulata donis ;
te simul votis Dominum precatur,
servet intactum fidei verendae
patria munus.

supplices poscunt alimenta cives ;
finibus morbos patriis repellas ;
larga securae referas benignus
commoda pacis.

postulant culpas venia relaxes ;
limites artos vitiis reponas ;
post graves pugnas tua det salubrem
dextera palmam.

noxiae vitae maculas perosi,
cor, Deus, nostrum tibi devovemus ;
da bonos annos, facilemque patris
indue vultum.

dum dies currunt, redeunt et anni,
et gradu certo sibi saecla cedunt,
debitas laudes Triadi supremae
concinat orbis. Amen.

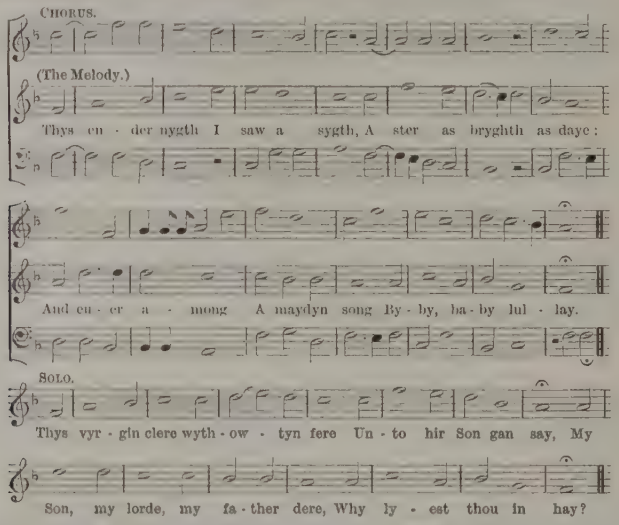
ALTERNATIVE TUNE, HYMN 86.

THE HYMN is one of those which had their origin in the French Breviaries of the XVIIth century. It appeared in the *Breviary of Meaux*, 1713, as the Nocturns hymn on the last night of the year. A rubric ordered kneeling during the fifth stanza.

THE TRANSLATION was made by the Compilers for the Appendix to the Original Edition, but based upon a version in L.M. by F. Pott. This has been further altered in this edition, and the doxology, which was previously annexed, has been omitted.

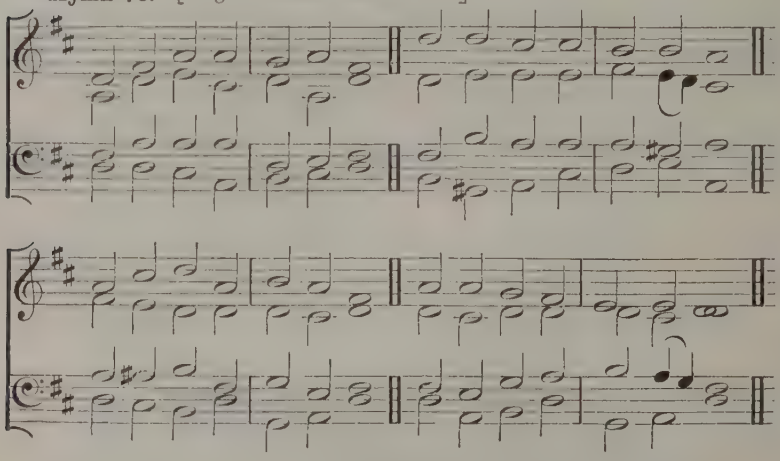
NEW YEAR'S DAY.

THE TUNE is set to the carol "Thys ender nygth," in a MS. of the XVth or XVIth century at the British Museum, Royal Appendix 58, f. 52v. See facs. in Introd. p. xxviii. It is for Chorus and Solo, thus :—



The melody varies with the different verses to some extent. It is difficult to imagine that Tallis had not this tune in his head when he wrote for Archbishop Parker's psalter the tune now called Tallis or Ordinal, which was formerly set to these words (see Hymn 86). The tune was first recovered by G. R. Woodward, in his *Songs of Syon*, No. 86. The words are printed in *Dict. Hymn.* 209.

Hymn 78. [Orig. Ed. 239 : Rev. Ed. 73.]



So teach us to number our days, that we may apply our hearts unto wisdom.—Ps. xc. 12.

FOR Thy mercy and Thy grace,
Faithful through another year,
Hear our song of thankfulness ;
JESU, our Redeemer, hear.

In our weakness and distress,
Rock of strength, be Thou our stay ;
In the pathless wilderness
Be our true and living way.

Who of us death's awful road
In the coming year shall tread,
With Thy rod and staff, O GOD,
Comfort Thou his dying bed.

Keep us faithful, keep us pure,
Keep us evermore Thine own,
Help, O help us to endure,
Fit us for the promised crown. Amen.

A higher setting of this Tune is given at Hymn 319.

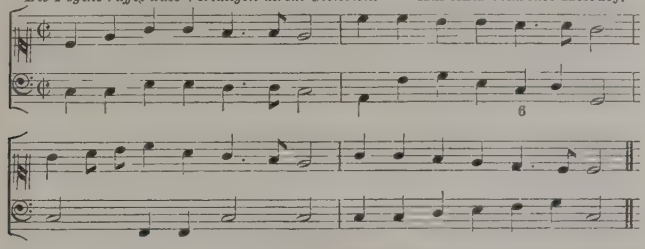
NEW YEAR'S DAY.

THIS HYMN, by Henry Downton (1818–1885), was written in 1841, and first published in the *Church of England Magazine* in 1843 in seven stanzas of four lines, and in 1851 in a shortened form of five stanzas (see Lord Selborne, *Book of Praise*, p. 299). Stanzas 2, 3 and 7 are omitted here.

Original :—St. 1. l. 4. *Father, and* Redeemer.
St. 3, l. 4. his dying *head*.
St. 5, given in the Revised Edition, No. 73, is omitted here.

THE TUNE (Culbach = O 239 = R 73, &c.) is an adaptation of an ancient German melody, which occurs in several forms in German tune-books. In the *Heilige Seelenlust*, 1657, it appears in the following shape :—

Die Psyche ruffet auss Verlangen ihrem Geliebten. Auf einer bekandte Melodey.



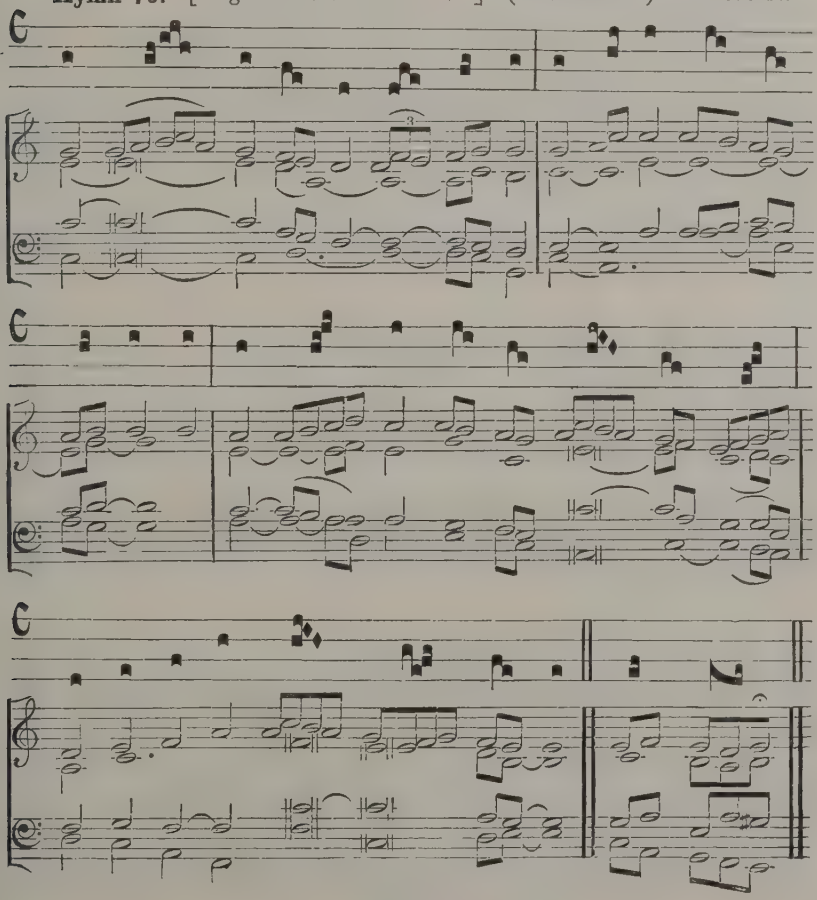
Another adaptation was made by C. H. Dretzel for his *Musicalische Harmonie*, 1731 (see Hymn 36), and others followed on his lines. (Zahn 1184 and 1357 and ff.)

The following Hymns are suitable for this occasion :

354 Thou Judge of quick and dead.
403 O GOD, our help in ages past.
426 Thy way, not mine, O LORD.
428 A few more years shall roll.
429 Days and moments quickly flying.
636 Litany for the Rogation Days.

EPIPHANY.

Hymn 79. [Orig. Ed. 60 : Rev. Ed. 75.] (FIRST TUNE.) Mode iii.



EPIPHANY.

The Life was manifested.—1 St. John i. 2.

Hostis Herodes impie.

WHY doth that impious Herod fear
When told that CHRIST the King is near?
He takes not earthly realms away,
Who gives the realms that ne'er decay.

The Eastern sages saw from far
And follow'd on His guiding star;
By light their way to Light they trod,
And by their gifts confess'd their GOD.

The Lamb of GOD to Jordan's wave
New virtue as it touch'd Him gave;
No sins were His to cleanse that day,
His washing takes our sins away.

To manifest His power divine,
The water reddens into wine:
He spake the word, and forth it flow'd
In streams that nature ne'er bestow'd.

All glory, JESU, be to Thee
For this Thy glad Epiphany,
Whom with the FATHER we adore
And HOLY GHOST for evermore. Amen.

HOSTIS Herodes impie,
Christum venire quid times?
non eripit mortalia,
qui regna dat caelestia.

Ibant magi, quam viderant,
stellam sequentes praeviam:
lumen requirunt lumine,
Deum fatentur munere.

Lavacra puri gurgitis
caelestis Agnus attigit;
peccata, quae non detulit,
nos abluendo sustulit.

Novum genus potentiae,
aquae rubescunt hydriae,
vinumque iussa fundere
mutavit unda originem.

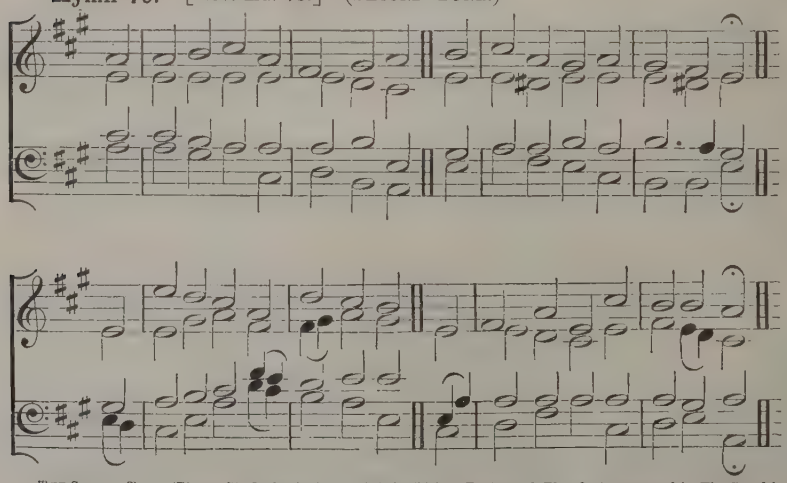
gloria tibi, Domine,
qui apparuisti hodie,
cum Patre et sancto Spiritu
in sempiterna saecula. Amen.

THE HYMN is part of the "Pæan Alphabeticus de Christo" of Sedulius, whose opening verses have already been given at Hymn 56. As the initials show, we have here a cento consisting of the 8th, 9th, 11th and 13th stanzas. It was in general use in the Latin rite for Epiphany, and was included also in the Mozarabic rite, but not in the Ambrosian.

THE TRANSLATION is one adapted by the Compilers for their Original Edition from Neale's version in *The Hymnal Noted*; but in this edition the third stanza is freshly translated in order to bring out the thought expressed by Sedulius, as by our Baptismal Service, that our Lord's Baptism consecrated water for spiritual cleansing; and the fourth also is altered.

THE PLAINSONG TUNE is one of two melodies which alike were universally associated with this hymn, and the ensuing one (see Hymn 80). According to the Sarum disposition, the latter was used for ordinary days within the octave, and this on other occasions. The whole melody, except the first line, is identical with the Christmas melody, to which the earlier part of this poem is set (see Hymn 56).

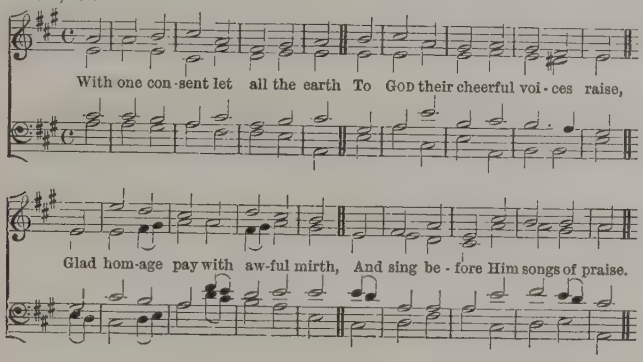
Hymn 79. [Rev. Ed. 75.] (SECOND TUNE.)



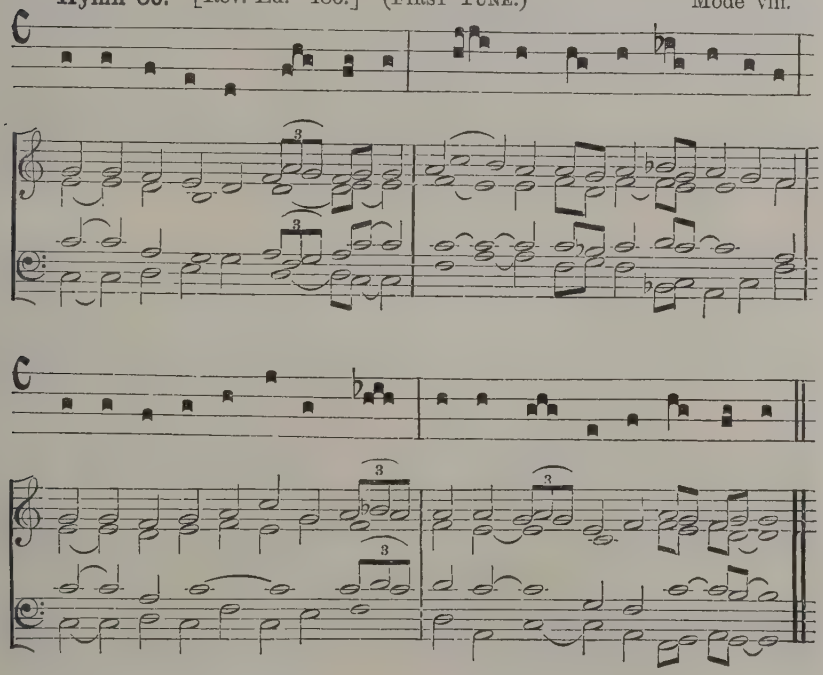
THE SECOND TUNE (Ely, or St. Catherine's = R 75), by Bishop Turton, of Ely, first appeared in *The People's Music Book* (edd. J. Turle and E. Taylor) in the volume containing *A Collection of Psalm and Hymn Tunes*, 1844.

It is there named St. Catherine's, and is said to be published by permission of the composer, who was then Dean of Westminster. The original harmonies are as follows:—

Ps. c., N.V.



Hymn 80. [Rev. Ed.* 486.] (FIRST TUNE.) Mode viii.



The kindness and love of God our Saviour toward man appeared.—Titus iii. 14.

A Patre unigenitus.

THE FATHER'S sole-begotten SON
Came down, a Virgin's child, to earth;
His Cross for all believers won
The hallow'd font, the second birth.

Forth from the heav'ns the Highest came,
In form of man with men abode;
Redeem'd His world by death of shame,
The joys of endless life bestow'd.

A PATRE unigenitus
ad nos venit per virginem,
Baptisma cruce consecrans,
Cunctos fideles generans.

De caelo celsus prodiit,
Excepit formam hominis,
Facturam morte redimens,
Gaudia vitae largiens.

Redeemer, come with power benign,
  Dwell in the souls that look for Thee;
O let Thy light within us shine
  That we may Thy salvation see.

Hoc te, redemptor, quaesumus,
Inlabere propitius,
Klarumque nostris sensibus
Lumen praebe fidelibus.

Abide with us, O LORD, we pray,
  Dispel the gloom of doubt and woe;
Wash every stain of guilt away,
  Thy loving remedies bestow.

Mane nobiscum, Domine,
Noctem obscuram remove,
Omne delictum ablue,
Piam medellam tribue.

Thou camest, LORD; and well we know
  That Thou wilt likewise come again;
Thy kingdom shield from every foe,
  Thy honour and Thy rule maintain.

Quem iam venisse novimus,
Redire item credimus,
Sceptrum [tu] tuum inclitum
Tuo defende clipeo.

All glory, JESU, be to Thee
  For this Thy glad Epiphany,
Whom with the FATHER we adore
  And HOLY GHOST for evermore. Amen.

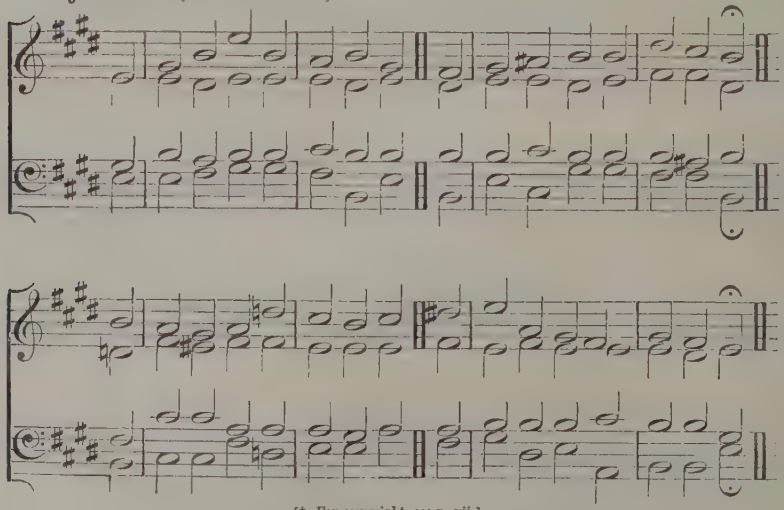
gloria tibi, Domine,
qui apparuisti hodie,
cum Patre et sancto Spiritu
in sempiterna saecula. Amen.

THE HYMN is an anonymous acrostic poem, utilising the letters A–T for the initials of its twenty lines, but with a double use of the first letter. It was in general use in the West, apart from the Ambrosian and Mozarabic uses, as a morning hymn for Epiphany.

THE TRANSLATION was made by the Rev. T. B. Pollock for the Supplement to the Revised Edition in 1889. It has undergone some considerable revision in the present edition.

THE PLAINSONG TUNE is the companion of the foregoing (see Hymn 79). It is found with neums in the Leofric Collectar (and other MSS. of the XIth century) in substantially the same form as here. The characteristic group, with a *pressus* at the beginning of the second line, , is duly shown there, but in place of the *torculus* , in the last there appears a single *punctum*, as in some later MSS.

Hymn 80. (SECOND TUNE.)

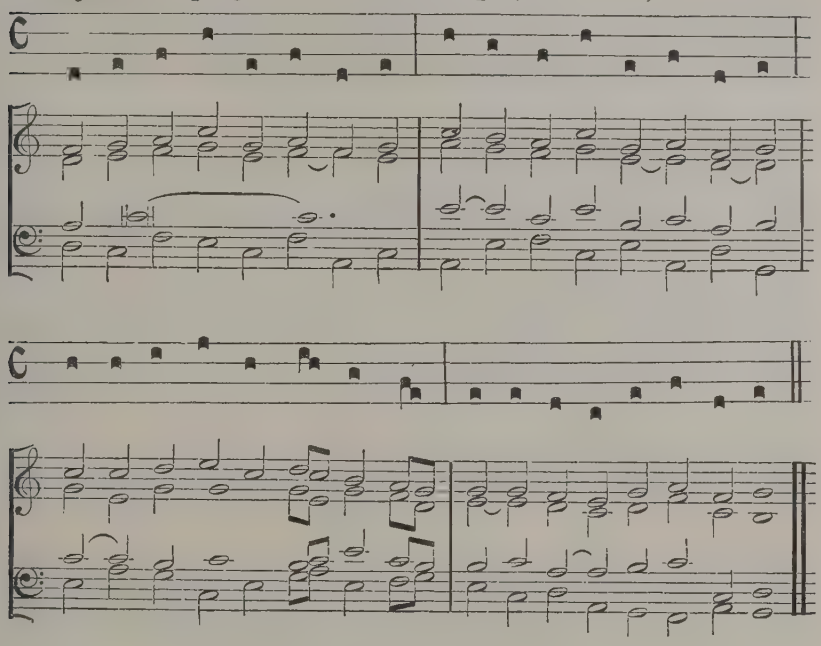


[‡ *For copyright, see* p. vii.]

ALTERNATIVE TUNE, HYMN 56.

THE SECOND TUNE (Trinity College = R* 486) is by the Rev. J. B. Dykes. It does not figure in the list of his tunes appended to his Life (edited by Rev. J. T. Fowler), nor is it included in his collected *Hymn Tunes* (Novello); but it is mentioned in the preface to the Supplemental Hymns as having been sent to the Compilers by his widow.

Hymn 81. [Orig. Ed. 58 : Rev. Ed. 77.] (First Tune.) Mode viii.



We have seen his star in the east.—St. Matt. ii. 2.

Quae stella sole pulchrior.

WHAT star is this, with beams so bright,
More beauteous than the noonday light?
It shines to herald forth the King,
And Gentiles to His crib to bring.

QUAE stella sole pulchrior
coruscat? haec regis novi
revelat ortus, haec Dei
praesignat ad cunas iter.

True spake the seer who from afar
Beheld the rise of Jacob's star;
And Eastern sages with amaze
Upon the wondrous token gaze.

stat vatibus priscis fides;
en stella surgit ex Iacob:
arrectus ad spectaculum
eous orbis emicat.

The guiding star above is bright;
Within them shines a clearer light,
And leads them on with power benign
To seek the Giver of the sign.

dum sidus admonet foris,
lux fulget intus clarior,
suadetque vi blanda magos
signi datorem quaerere.

True love can brook no dull delay;
Nor toil nor dangers stop their way:
Home, kindred, father-land, and all
They leave at their Creator's call.

segnes amor nescit moras:
labor, pericla, nil movent;
domum, propinquos, patriam
Deo vocante deserunt.

O Jesu, while the star of grace
Allures us now to seek Thy face,
Let not our slothful hearts refuse
The guidance of that light to use.

micante dum nos allicis,
o Christe, stella gratiae,
ne tarda caelesti sinas
obstare corda lumini.

All glory, Jesu, be to Thee
For this Thy glad Epiphany,
Whom with the Father we adore
And Holy Ghost for evermore. Amen.

qui lumen est, sit laus Patri;
qui se revelat gentibus,
sit laus perennis Filio;
par sit tibi laus, Spiritus. Amen.

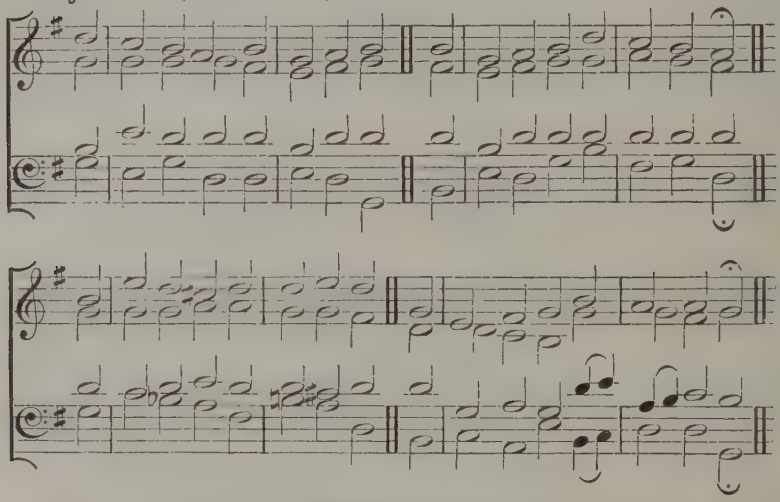
EPIPHANY.

THE HYMN is by C. Coffin, and appeared in the *Paris Breviary*, 1736, as an Evening Hymn for the Epiphany.

THE TRANSLATION is based upon that published by J. Chandler in his *Hymns of the Primitive Church*, 1837. This was utilised by the Compilers in the Original Edition, and their version has been further revised for this edition.

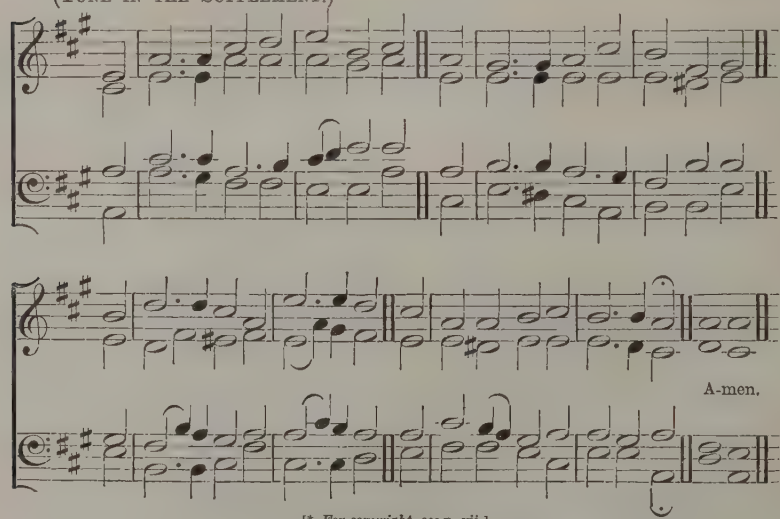
THE PLAINSONG TUNE is of medieval origin, and appears, at least from the time of Guidetti, *Directorium Chori*, 1582, down to the recent Mechlin Service-books, set to the hymn, "Crudelis Herodes Deum" = Hymn 79. In the *Paris Breviary* this hymn is set to the Christmas melody given at Hymn 56.

Hymn 81. (SECOND TUNE.)



THE SECOND TUNE (St. Blasius = O 70, 159) was written by H. J. Gauntlett, and appeared in the Original Edition of *Hymns A. & M.*, set to a hymn for Septuagesima, and a hymn of General Use. Neither of these hymns was included in the Revised Edition, and the tune disappeared with them. It is now recovered in this edition and associated with these words, which were previously set to Redhead's No. 4 in the Original Edition and to Hopkins' Sydney in the Revised Edition. (See below.)

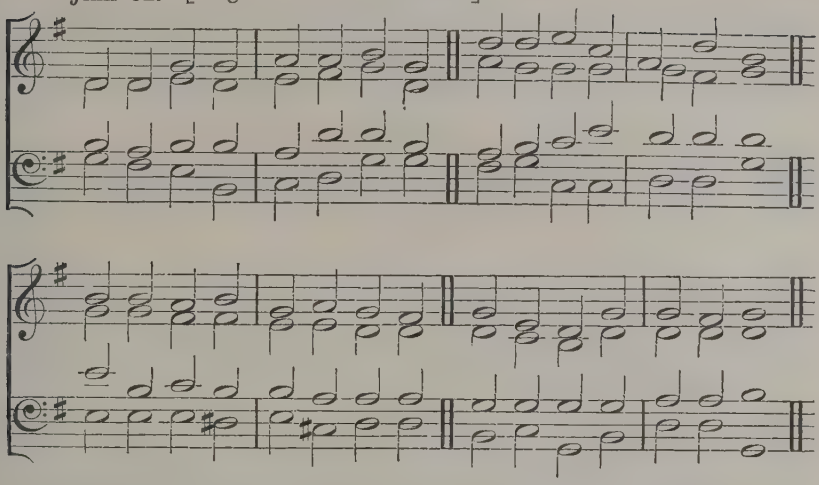
(TUNE IN THE SUPPLEMENT.)



[* *For copyright, see* p. vii.]

THE TUNE (Sydney = R 77) is by John Hopkins, and was contributed by him to the Revised Edition.

Hymn 82. [Orig. Ed. 59 : Rev. Ed. 76.]



And thou, Bethlehem, in the land of Juda, art not the least among the princes of Juda; for out of thee shall come a Governor, that shall rule my people Israel.—St. Matt. ii. 6.

O sola magnarum urbium.

EARTH has many a noble city;
Bethlehem, thou dost all excel:
Out of thee the LORD from heaven
Came to rule His Israel.

Fairer than the sun at morning
Was the star that told His birth,
To the world its GOD announcing
Seen in fleshly form on earth.

Eastern sages at His cradle
Make oblations rich and rare;
See them give, in deep devotion,
Gold, and frankincense, and myrrh.

Sacred gifts of mystic meaning:
Incense doth their GOD disclose,
Gold the King of kings proclaimeth,
Myrrh His sepulchre foreshows.

JESU, Whom the Gentiles worshipp'd
At Thy glad Epiphany,
Unto Thee, with GOD the FATHER
And the SPIRIT, glory be. Amen.

O SOLA magnarum urbium
maior Bethlem, cui contigit
ducem salutis caelitus
incorporatum gignere:

quem stella, quae solis rotam
vincit decore ac lumine,
venisse terris nuntiat
cum carne terrestri Deum.

videre postquam illum magi,
eoa promunt munera,
stratique votis offerunt
tus, myrram, et aurum regium.

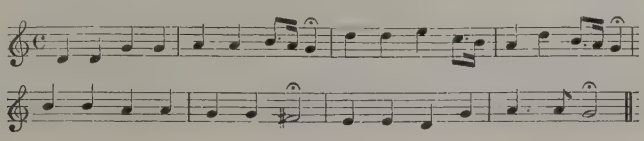
regem Deumque adnuntiant
thesaurus et fragrans odor
turis Sabaei, ac myrreus
pulvis sepulcrum praedocet.

gloria tibi, Domine,
qui apparuisti hodie,
cum Patre et sancto Spiritu
in sempiterna saecula. Amen.

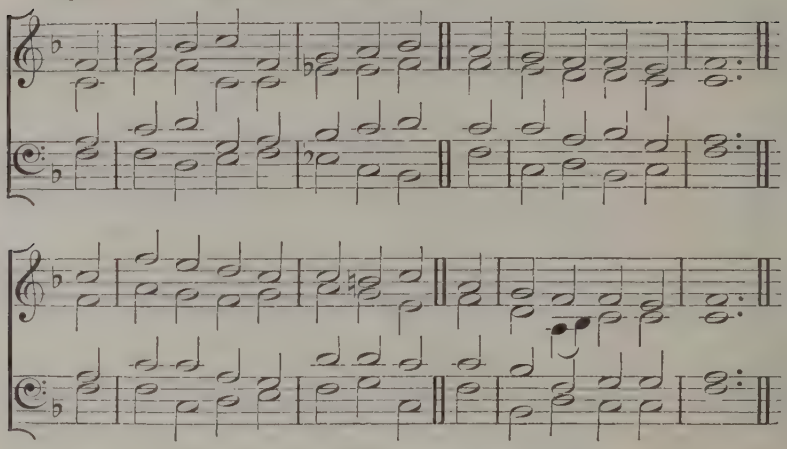
THE HYMN, by the Spanish poet, Prudentius (*c.* 348-413), consists of stanzas 20, 2, 16, 18 of the "Hymnus Epiphaniae," already mentioned at Hymn 72. This cento was not anciently in liturgical use, but it became popular through its insertion in the *Roman Breviary*, revised according to the Council of Trent and published from 1570 onwards.

THE TRANSLATION was made by the Compilers for the Original Edition, but it is based upon an earlier version by E. Caswall in his *Lyra Catholica*, 1849.

THE TUNE (Stuttgart = O 59 = R 76) is an adaptation of a tune set to the hymn, "Sollt es gleich bisweilen scheinen," which is found in the Lutheran *Psalmodia Sacra*, edited by A. C. Ludwig and C. F. Witt, and published at Gotha in 1715. Over a hundred new melodies appeared in it, and this among them; it is probably due to Witt himself. The following is the original form (Zahn, 1353):—



Hymn 83. [Orig. Ed. 61 : Rev. Ed. 80.]



The people which sat in darkness saw great light.—Isai. ix. 2; St. Matt. iv. 16.

THE people that in darkness sat
A glorious light have seen;
The Light has shined on them who long
In shades of death have been.

To hail Thee, Sun of righteousness,
The gathering nations come;
They joy as when the reapers bear
Their harvest treasures home.

For Thou their burden dost remove,
And break the tyrant's rod,
As in the day when Midian fell
Before the sword of GOD.

For unto us a Child is born,
To us a Son is given,
And on His shoulder ever rests
All power in earth and heaven.

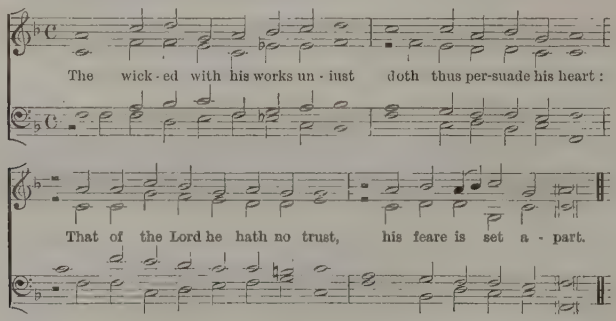
His Name shall be the Prince of peace,
The Everlasting LORD,
The Wonderful, the Counsellor,
The GOD by all adored.

His righteous government and power
Shall over all extend;
On judgment and on justice based,
His reign shall have no end.

LORD JESUS, reign in us, we pray,
And make us Thine alone,
Who with the FATHER ever art
And HOLY SPIRIT One. Amen.

THIS HYMN, by John Morrison (1749–1798), dated 1770, is given in full in Lord Selborne's *Book of Praise*, 1868, No. 35: "The race that long in darkness pined." This present form, the result of much alteration by the Compilers, was published in the Original Edition.

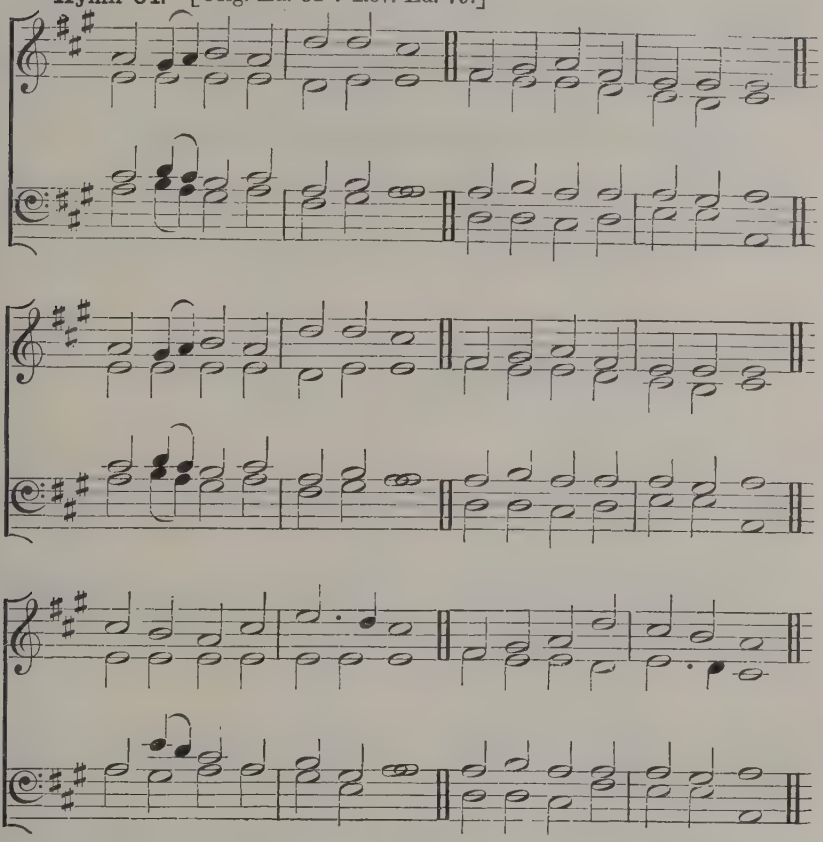
THE TUNE (Dundee = O 61 = R 80, &c.) appeared first in the Scottish Psalter of 1615. It is there called "French Tune." In 1621 the tune came into England and appeared in Ravenscroft, *Psalmes*, set by the Editor thus to the 36th Psalm with the name "Dundy Tune":—



The melody, apart from the long notes at each end of the line, has thus remained very constant throughout its history since 1615; but it has not so far been traced to a French source. It is sometimes called Norwich. In Playford, *Psalms*, 1677, &c., the last line is altered.

It must not be confounded with the tune called Dundee in Scotland, but in England known as Windsor, Eton, &c. (see Hymn 97).

Hymn 84. [Orig. Ed. 64 : Rev. Ed. 79.]



When they saw the star they rejoiced with exceeding great joy.—St. Matt. ii. 10.

AS with gladness men of old
Did the guiding star behold,
As with joy they hail'd its light,
Leading onward, beaming bright,
So, most gracious LORD, may we
Evermore be led to Thee.

As with joyful steps they sped,
Saviour, to Thy lowly bed,
There to bend the knee before
Thee Whom heav'n and earth adore,
So may we with willing feet
Ever seek Thy mercy-seat.

As they offer'd gifts most rare
At Thy cradle rude and bare,
So may we with holy joy,
Pure and free from sin's alloy,
All our costliest treasures bring,
CHRIST, to Thee our heav'nly King.

Holy JESUS, every day
Keep us in the narrow way ;
And, when earthly things are past,
Bring our ransom'd souls at last
Where they need no star to guide,
Where no clouds Thy glory hide.

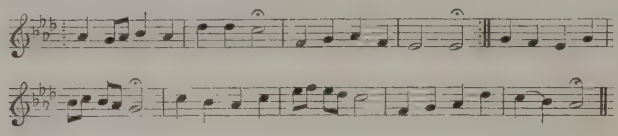
In the heav'nly country bright
Need they no created light ;
Thou its Light, its Joy, its Crown,
Thou its Sun which goes not down ;
There for ever may we sing
Alleluias to our King. Amen.

THIS HYMN, by William Chatterton Dix (1837–1898), was written in 1860 during an illness, and first printed in a small collection of hymns for private circulation, *Hymns of Love and Joy*, and then in *Hymns A. & M.*, 1861.

The present form of the hymn is as Mr. Dix desired that it should finally be in the Revised Edition of *Hymns A. & M.*

EPIPHANY.

THE TUNE, which through its association with this hymn has been called Dix (= O 64 = R 79), is taken from a melody set by Conrad Kocher to "Treuer Heiland, wir sind hier," in his *Stimmen aus dem Reiche Gottes*, Stuttgart, 1838:

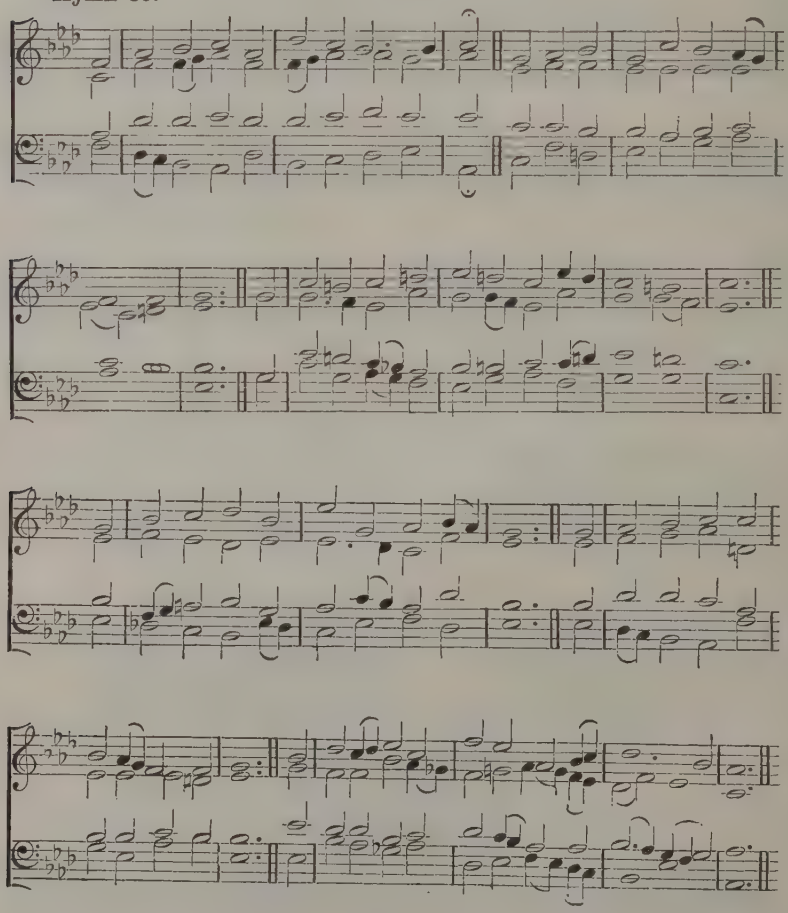


The following Hymns are suitable for this Festival:

372 GOD of mercy, GOD of grace. **373** JESUS shall reign where'er the sun.
374 Hail to the LORD'S Anointed.

FROM THE OCTAVE OF THE EPIPHANY TO SEPTUAGESIMA.

Hymn 85.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

FROM THE OCTAVE OF THE EPIPHANY TO SEPTUAGESIMA.

The light shineth in darkness; and the darkness comprehended it not.—St. John i. 5.

Christus tenebris obsitam.

NOW heaven's growing light is manifest
Through Judah's land, which in the darkness lies;
But they have steel'd their breast,
And closed their earth-bound eyes.

Now signs of present Godhead teem around,
The dead are raised, feet to the lame are given,
The dumb a tongue hath found,
The blind man sees the heaven.

But Israel hath become blind, deaf, and dead:
He is their Sun; but they, like birds of night,
To unclean haunts have fled,
And will not brook the light.

LORD, we would turn to Thee, and court the ray:
Thou art th' Eternal FATHER's Charity;
And never-setting day
For ever dwells in Thee.

Let not the night creep o'er us, Light Divine;
Let not the night creep o'er our hearts below;
With Thy truth may they shine,
With Thy love burn and glow.

To Thee, with FATHER and with SPIRIT bless'd,
JESU, to Thee, born of a Maiden pure,
Be highest praise address'd,
And evermore endure. Amen.

CHRISTUS tenebris obsitam
lustrando Iudaeam docet:
gens obstinato pectore
Christum docentem respuit.

sese Deum signis probat:
surgunt sepulcris corpora,
erepta muto vox redit,
claudo gradus, caeco dies.

gens dura, flecti nescia,
aures sacris sermonibus
obturat, et solem fugit
amore noctis perdita.

nos lumen ambimus, Patris
in quo refulget claritas:
ne mentibus subrepere
taetram sinas caliginem.

numquam recedas a piis,
lux sempiterna, cordibus;
te veritate fulgeant,
te caritate ferveant.

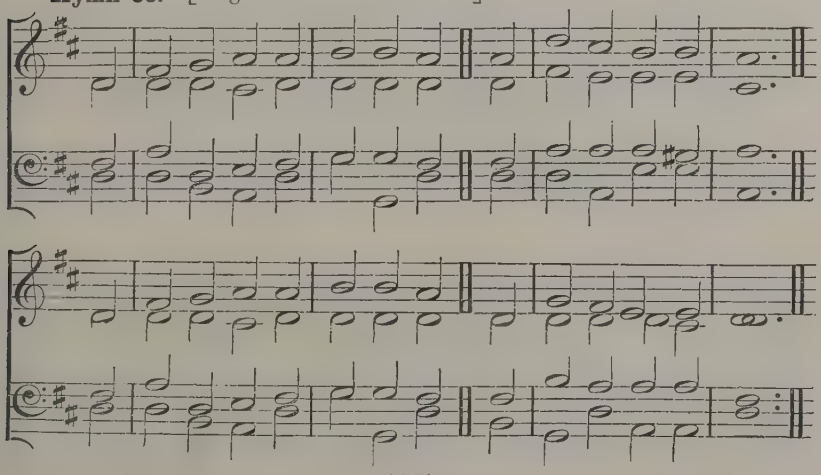
qui natus es de virgine,
Iesu, tibi sit gloria
cum Patre cumque Spiritu
in sempiterna saecula. Amen.

THE HYMN was written by J. B. de Santeuil and published in his *Hymni Sacri*, 1689. It was brought into liturgical use in the *Paris Breviary*, 1736, but in an altered form (given here), of which the first three verses were de Santeuil's, while the rest were taken from another source. The hymn was allotted to the evensong of ferias in the weeks following the Octave of the Epiphany.

THE TRANSLATION is by Isaac Williams, and was published in *Hymns Translated from the Paris Breviary*, 1839, beginning thus: "And now Heav'n's growing light is manifest." No other alteration than this of the first line has been made here.

THE TUNE (Effulgence) was written for this edition by B. Luard Selby.

Hymn 86. [Orig. Ed. 62 : Rev. Ed. 78.]



FROM THE OCTAVE OF THE EPIPHANY TO SEPTUAGESIMA.

And he went down with them, and came to Nazareth, and was subject unto them.—St. Luke ii. 51.

Divine crescebas puer.

THE Heav'nly Child in stature grows,
And, growing, learns to die;
And still His early training shows
His coming agony.

The SON of GOD His glory hides
To dwell with kinsfolk poor;
And He, Who made the heav'ns, abides
In village home obscure.

Those mighty hands that rule the sky
No earthly toil refuse;
The Maker of the stars on high
An humble trade pursues.

He at Whose word swift Angels fly
His dread commands to bear,
Obeys in deep humility
A simple carpenter.

For this Thy lowliness reveal'd,
JESU, we Thee adore,
And praise to GOD the FATHER yield
And SPIRIT evermore. Amen.

DIVINE crescebas puer;
crescendo discebas mori:
haec destinata tunc erant
mortis tuae praeludia.

satus Deo, volens tegi,
elegit obscurum patrem;
qui fecit aeternas domos,
domo latet sub paupere.

caelum manus quae sustinent
fabrile contrectant opus;
supremus astrorum parens
fit ipse vilis artifex.

tremenda cuius praepetes
mandata portant spiritus,
cui pronus orbis subditur,
se sponte fabro subicit.

qui natus es de virgine,
Iesu, tibi sit gloria
cum Patre cumque Spiritu
in sempiterna saecula. Amen.

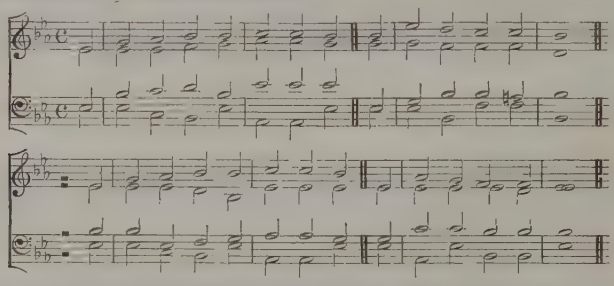
ALTERNATIVE TUNE, HYMN 228.

THE HYMN is by J. B. de Santeuil, and was first published in his *Hymni Sacri*, 1689. It was adopted in the *Paris Breviary*, 1736, as the Lauds hymn for Sunday in the weeks after the Octave of the Epiphany; and, like others, it was taken from that source into a good many subsequent French Breviaries.

THE TRANSLATION is one made for the Original Edition, but based on a version[1] published by J. Chandler in his *Hymns of the Primitive Church*, 1837. It has been further revised for this edition, and the rigorous contrast in the fourth stanza, obscured in the previous version, is now made explicit.

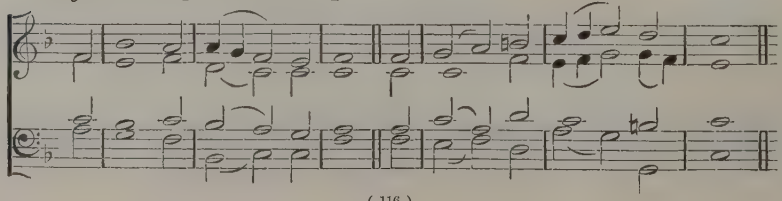
THE TUNE (Tallis, or Ordinal = O 62 = R 78, &c.) is one of those written by Tallis for the *Psalter* of Archbishop Parker, *c.* 1567. It follows the eight tunes in the eight ecclesiastical modes, and is set to the C.M. translation of the "Veni Creator Spiritus," which figures in the Prayer-book Ordinal; hence the name. It is also unlike the other eight in that it has the melody in the "Meane," or top part, instead of in the tenor part.

The original setting is as follows (see facsimile, p. lxiii):—

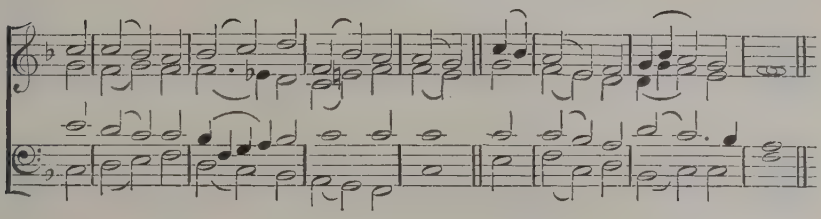


The structure of the melody is interesting, as it is quite methodical and anticipates the form which subsequently was to govern more important compositions than hymn-tunes; the opening phrase is repeated again exactly as the third line, while the second phrase forms the second line in the dominant and the fourth line in the tonic. For the melody compare Hymn 77.

Hymn 87. [Rev. Ed.* 488.]



FROM THE OCTAVE OF THE EPIPHANY TO SEPTUAGESIMA.



The Lord . . . shall suddenly come to his temple.—Mal. iii. 1.

WITHIN the FATHER's house
The SON hath found His home;
And to His temple suddenly
The LORD of Life hath come.

The doctors of the law
Gaze on the wondrous Child,
And marvel at His gracious words
Of wisdom undefiled.

Yet not to them is given
The mighty truth to know,
To lift the fleshly veil which hides
Incarnate GOD below.

The secret of the LORD
Escapes each human eye,
And faithful pond'ring hearts await
The full Epiphany.

LORD, visit Thou our souls,
And teach us by Thy grace
Each dim revealing of Thyself
With loving awe to trace;

Till from our darken'd sight
The cloud shall pass away,
And on the cleansèd soul shall burst
The everlasting day;

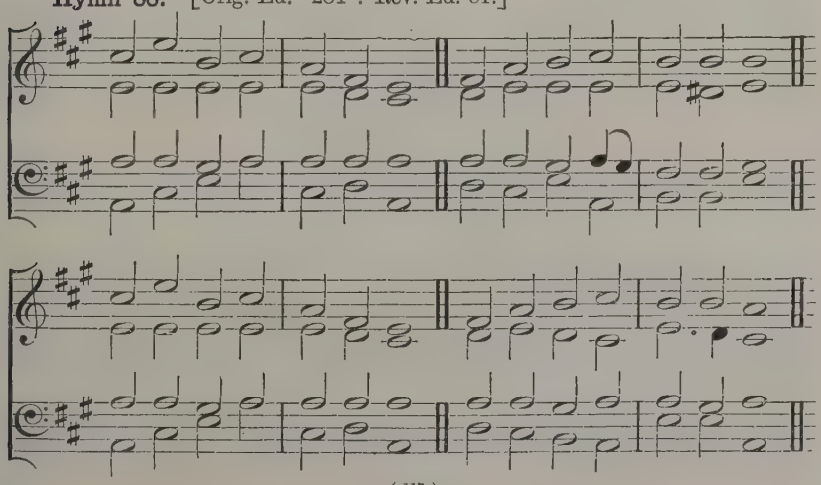
Till we behold Thy face,
And know, as we are known,
Thee, FATHER, SON, and HOLY GHOST,
Co-equal THREE in ONE. Amen.

ALTERNATIVE TUNE, HYMN 199.

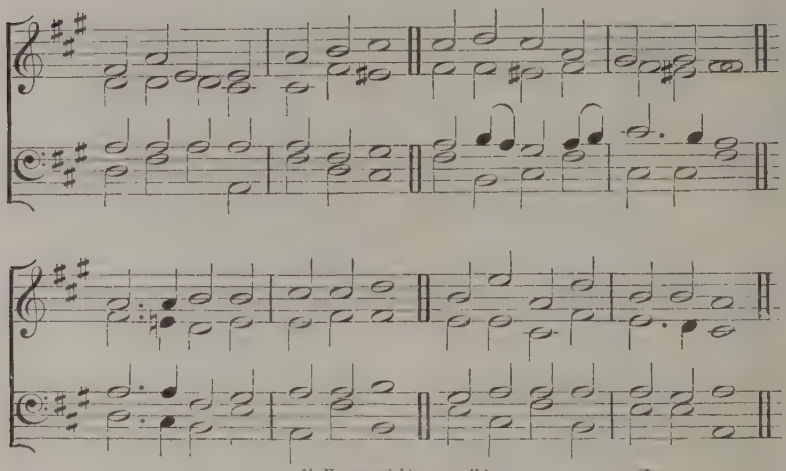
THIS HYMN, by Bishop James Russell Woodford (1820–1885), was given in the *Parish Hymn Book*, 1863, which he edited with others.

THE TUNE (Galway), by E. Miller, appeared as a "new melody" in his *Psalms of David*, 1790. The form which is here given is set to four psalms, but when set to Psalm li., N.V. (see Hymn 462), the melody takes a slightly different shape, and is set a note lower, thus:—

Hymn 88. [Orig. Ed.* 284 : Rev. Ed. 81.]



FROM THE OCTAVE OF THE EPIPHANY TO SEPTUAGESIMA.



[‡ *For copyright, see* p. vii.]

The Son of God was manifested.—1 St. John iii. 8.

SONGS of thankfulness and praise,
JESU, LORD, to Thee we raise,
Manifested by the star
To the sages from afar;
Branch of royal David's stem
In Thy birth at Bethlehem;
Anthems be to Thee addrest,
GOD in Man made manifest.

Manifest at Jordan's stream,
Prophet, Priest, and King supreme;
And at Cana wedding-guest
In Thy Godhead manifest;
Manifest in power divine,
Changing water into wine;
Anthems be to Thee addrest,
GOD in Man made manifest.

Manifest in making whole
Palsied limbs and fainting soul;
Manifest in valiant fight,
Quelling all the devil's might;
Manifest in gracious will,
Ever bringing good from ill;
Anthems be to Thee addrest,
GOD in Man made manifest

Sun and moon shall darken'd be,
Stars shall fall, the heav'ns shall flee;
CHRIST will then like lightning shine,
All will see His glorious Sign;
All will then the trumpet hear,
All will see the Judge appear;
Thou by all wilt be confest,
GOD in Man made manifest.

Grant us grace to see Thee, LORD,
Mirror'd in Thy holy word;
May we imitate Thee now,
And be pure, as pure art Thou;
That we like to Thee may be
At Thy great Epiphany,
And may praise Thee, ever Blest,
GOD in Man made manifest. Amen.

During this period Hymns of a general character may be sung.

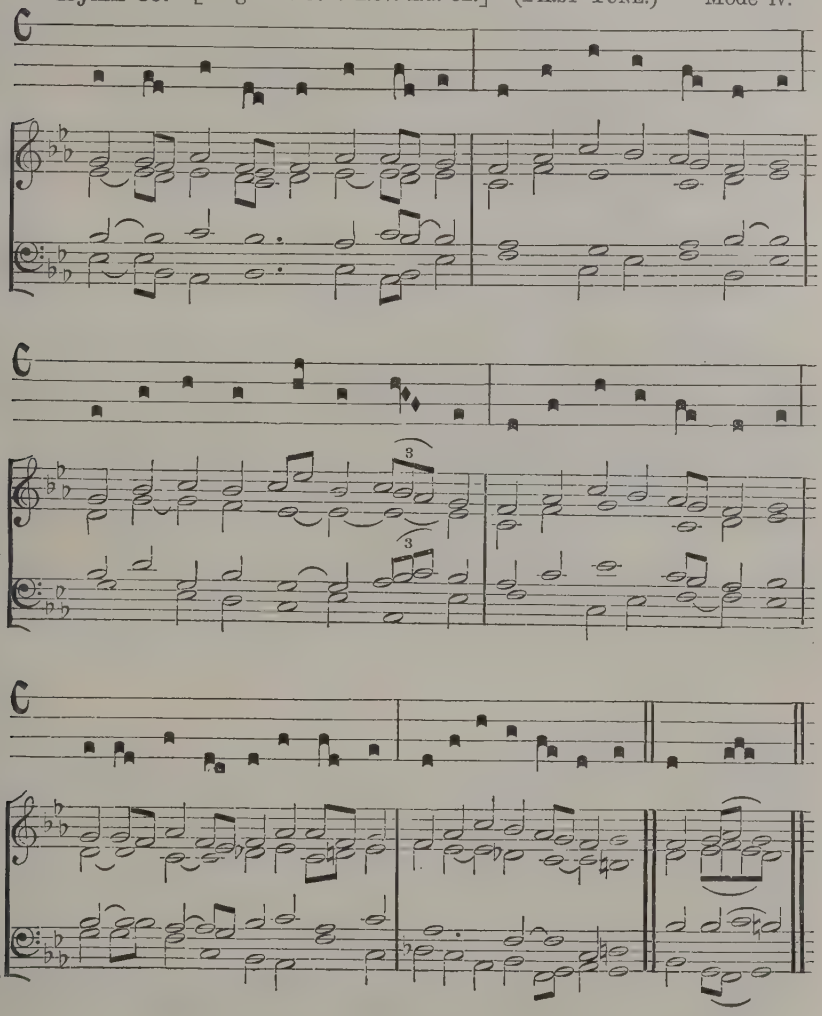
THIS HYMN, by Bishop Christopher Wordsworth (1807–1885), was first published in his *Holy Year*, 1862, No. 23; in the 6th Ed., 1872, No. 25, for the Sixth Sunday after the Epiphany. The Bishop described his hymn as "A recapitulation of the successive Epiphanies or Manifestations of Christ, which have been already presented in the services of the former weeks throughout the season of Epiphany and which are preparatory to that future great and glorious Epiphany, at which Christ will be manifested to all, when He will appear again to judge the world." (See Collect, Epistle, and Gospel for this week.)

St. 5, l. 2. "Mirror'd" in the first edition was changed by the author in later editions to "Present."

THE TUNE (St. Edmund = O 381* = R 81), by C. Steggall, was brought into use in the Revised Edition with this hymn, which previously had been set to Manifestation by H. S. Irons. The tune first appeared in Steggall, *Church Psalmody*, 1849, and in the Appendix to the Original Edition was set to "Jesu, for the beacon-light" (No. 206).

FROM THE OCTAVE OF THE EPIPHANY TO SEPTUAGESIMA.

Hymn 89. [Orig. Ed. 67 : Rev. Ed. 82.] (First Tune.) Mode iv.



And again they said, Alleluia.—Rev. xix. 3.

Alleluia, dulce carmen.

For the week before Septuagesima.

ALLELUIA, song of sweetness,
Voice of joy that cannot die;
Alleluia is the anthem
Ever dear to choirs on high;
In the house of God abiding
Thus they sing eternally.

Alleluia thou resoundest,
True Jerusalem and free;
Alleluia, joyful Mother,
All thy children sing with thee;
But by Babylon's sad waters
Mourning exiles now are we.

ALLELUIA, dulce carmen,
vox perennis gaudii,
Alleluia laus suāvis
est choris caelestibus,
quam canunt Dei manentes
in domo per saecula.

'Alleluia' laeta mater
concinis Ierusalem,
'Alleluia' vox tuorum
civium gaudentium;
exsules nos flere cogunt
Babylonis flumina.

FROM THE OCTAVE OF THE EPIPHANY TO SEPTUAGESIMA.

ALLELUIA may not always
Be our song while here below;
ALLELUIA our transgressions
Make us for a while forgo;
For the solemn time is coming
When our tears for sin must flow.

'Alleluia' non meremur
nunc perenne psallere,
Alleluia nos reatus
cogit intermittere;
tempus instat, quo peracta
lugeamus crimina.

Therefore in our hymns we pray Thee,
Grant us, Blessèd TRINITY,
At the last to keep Thine Easter
In our home beyond the sky,
There to Thee for ever singing
ALLELUIA joyfully. Amen.

unde laudando precamur
te, beata Trinitas,
ut tuum nobis videre
Pascha des in aethere,
quo tibi laeti canamus
'Alleluia' perpetum. Amen.

A higher setting of this Tune is given at Hymn 246.

THE HYMN was in common use in many rites up till the XIth century; but it disappeared when the picturesque ceremonies went, which at one time attended the giving up of the use of the term Alleluia in preparation for Lent. It even disappeared first; for in the Church of Toul the ceremony of burying Alleluia in a coffin with full funeral services survived up to the end of the XVth century.

In some places the Alleluia was used for the last time on Septuagesima Sunday, and its last use on that day was regarded as a farewell to joyful praise. But later it became usual to give up Alleluia before that Sunday, and have none then. This being so, there was less place for hymns or ceremonies of farewell. The hymns survived in some places for a short time, being relegated to the previous week; but then they disappeared. Their recovery is an episode of the XIXth century, and due to the impulse of J. Chandler, who translated this hymn in his *Hymns of the Primitive Church*, 1837, and of Dr. Neale, who made a fresh translation for his *Mediæval Hymns*, 1851, accompanied by an explanatory preface.

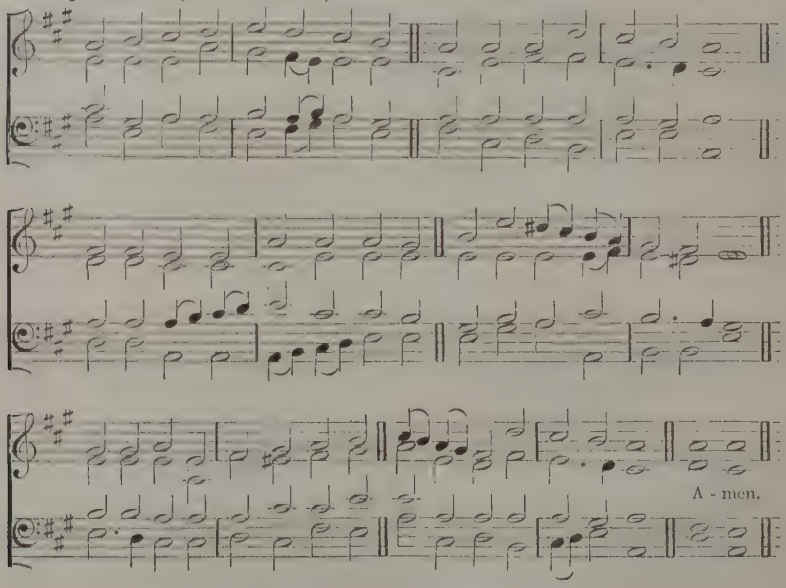
The Farewell to Alleluia had a wider vogue than this hymn. It was a marked feature, for example, of the Mozarabic rite; but there it took place on the first Sunday in Lent, and the hymn which went with it was not this but "Alleluia pis edite laudibus" (see Hymn 383).

THE TRANSLATION is based upon Neale's, and has remained unaltered since the Original Edition.

THE PLAINSONG MELODY was given in the *Hymnal Noted* from Aynès, edition of La Feillée, *Méthode de Plain Chant*, 1808, set to "Angularis fundamentum"; it is also found in German MSS. of the XVth century (see Hymn 240), and in some English MS. (see Introd. p. xxxi).

The melody given in the Leofric Collectar is now probably rightly identified with the tune given at No. 239; other Anglo-Saxon books have no notation. In a Mozarabic Breviary of the XIth century (Brit. Mus. MS. Add. 3048) there is a simpler melody, in neums, but possibly identical with the tune given to the hymn here.

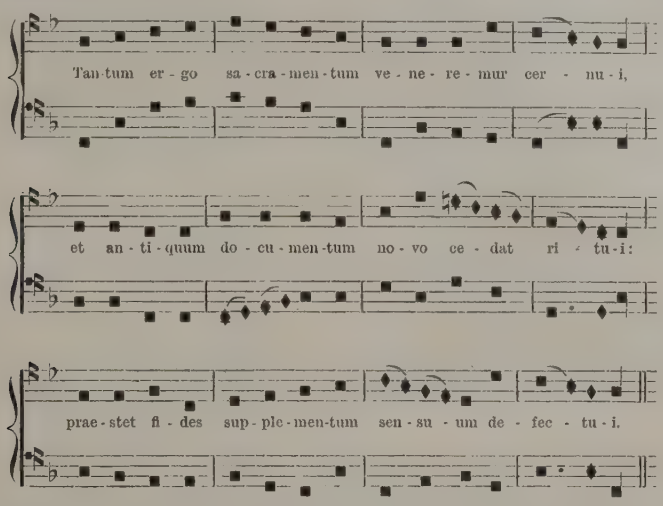
Hymn 89. (SECOND TUNE.)



A lower setting of this Tune is given at Hymn 70.

FROM THE OCTAVE OF THE EPIPHANY TO SEPTUAGESIMA.

THE SECOND TUNE (Alleluia dulce carmen, or Corinth, or Gloria patri, or St. Werbergh's, or Lebanon) has been ascribed to Johann Michael Haydn (1737–1806), a younger brother of the celebrated composer. There seems little authority for doing so. The tune has not been traced to any earlier source than *An Essay on the Church Plain Chant*, 1782, where it figures as one of the settings of "Tantum ergo," set in two parts, both noted in plainsong notation, thus:—



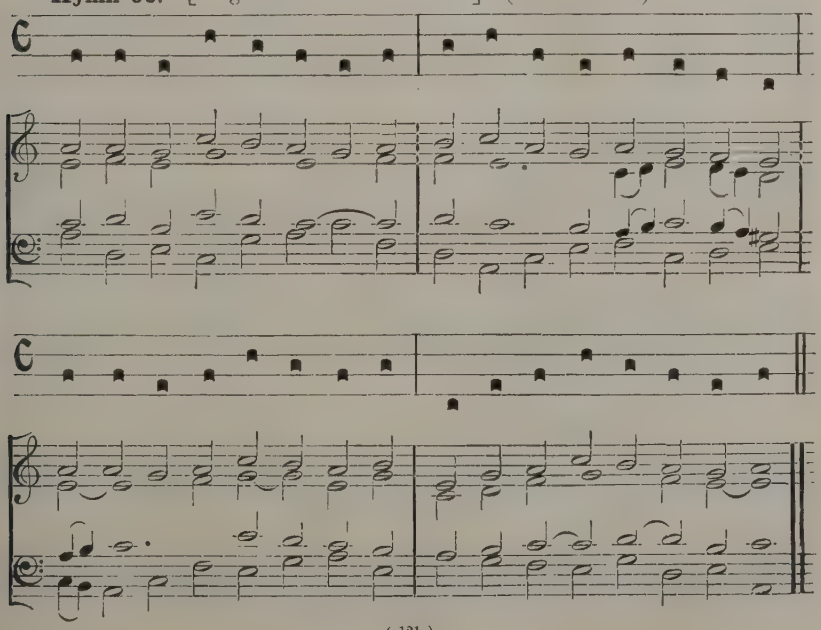
It is also found in modern notation in Webbe, *Collection of Mottetts or Antiphons*, 1792, and it is possibly Webbe's own composition.

The following Hymns are suitable for this week:

328 The strain upraise of joy and praise. **383** Sing Alleluia forth in duteous praise.

SEPTUAGESIMA.

Hymn 90. [Orig. Ed. 68 : Rev. Ed. 83.] (FIRST TUNE.) Mode ii.



SEPTUAGESIMA.

How shall we sing the Lord's song in a strange land?—Ps. cxxxvii. 4.

Te laeta, mundi conditor.

CREATOR of the world, to Thee
An endless rest of joy belongs;
And heav'nly choirs are ever free
To sing on high their festal songs.

But we are fallen creatures here,
Where toil and travail daily come;
And how can we in exile drear
Sing out, as they, sweet songs of home?

O FATHER, Who dost promise still
That contrite souls shall mercy see,
Grant us to weep for deeds of ill
That banish us so long from Thee:

But let the wholesome sorrow blend
With hope, and faith which hope sustains;
A little while, and it shall end
In Thine own rest and those glad strains.
Amen.

TE laeta, mundi conditor,
unum manet semper quies:
festiva caelestes choros
semper decent praeconia.

nos, sanctitate perdita,
poenalis expectat labor;
hymnosne dulces patriae
maesti canamus exules?

qui te piis placabilem
spondes futurum fletibus,
lugere da longi, Pater,
delicta causas exili.

verum salubrem temperet
spe nixa maerorem fides:
tu mox quieti nos tuae
laetisque reddes canticis.

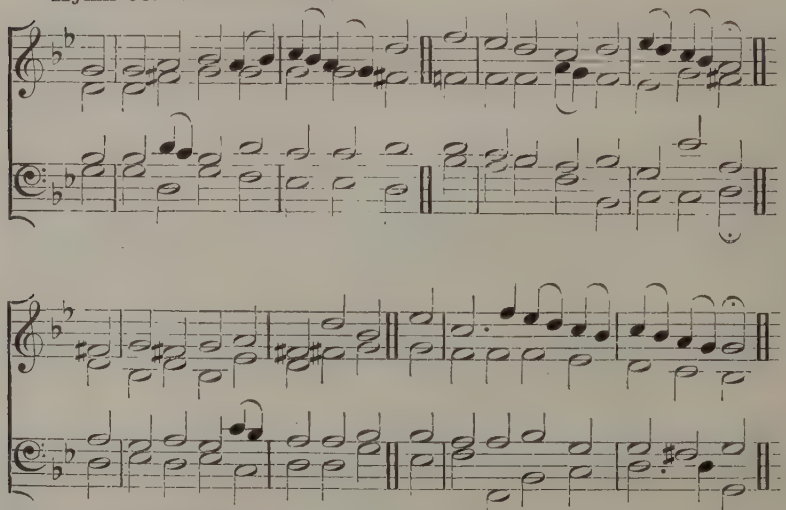
sit summa Patri gloria
eiusque soli Filio,
sancto simul cum Spiritu,
nunc et per omne saeculum. Amen.

THE HYMN is by C. Coffin, and appeared in the *Paris Breviary*, 1736, for first Evensong of Septuagesima.

THE TRANSLATION appeared in the Original Edition, and was based on previous versions. It has now been revised.

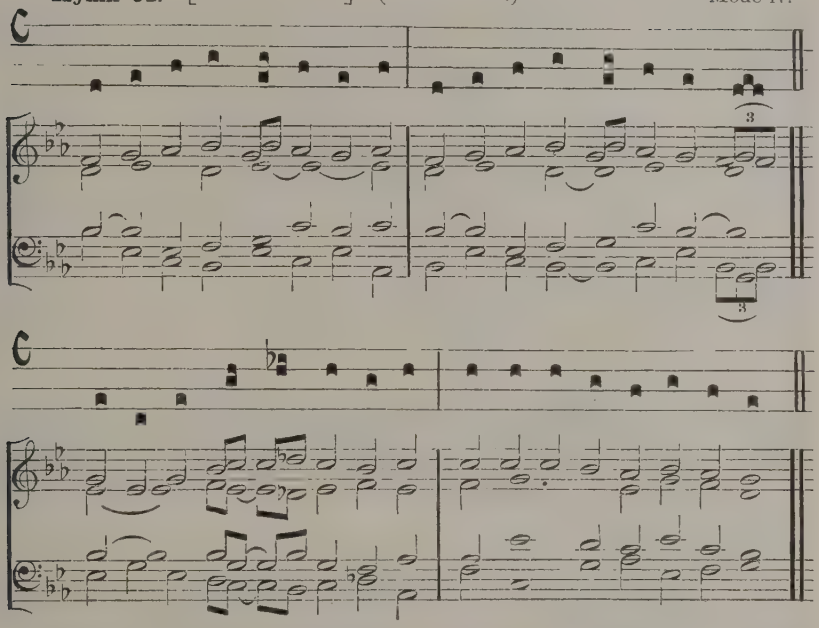
THE FIRST TUNE is one used in the *Paris Antiphonal* of 1737 for the hymn "Ex quo salus mortalium," and others in the Common of Saints. This hymn is there set to the melody of "O lux beata Trinitas" (see Hymn 36).

Hymn 90. (SECOND TUNE.)



THE SECOND TUNE, by Jeremiah Clarke, appeared for the first time in the third edition of *The Divine Companion*, 1709, set to a metrical version of Ps. cxlv., beginning: "I will extol Thy sacred Name." The tune is in two parts only, and is in A minor; it has only two minims to a bar, with a semibreve for the first syllable of the first line, and another semibreve, followed by a minim rest, at the end of the second line.

Hymn 91. [Rev. Ed.* 489.] (First Tune.) Mode iv.



The God of heaven shall set up a kingdom, which shall never be destroyed.—Dan. ii. 44.

Rebus creatis nil egens.

NO want of Thine, O God, to meet,
Who in Thyself art bliss complete,
Thou issuedst from Thy secret place
To set the world upon its base.

Things that were not, Thou, Lord, didst [call,
And they obey'd Thee one and all,
And all to their Creator raise
A wondrous harmony of praise.

But while this visible fair earth
From Thy creative will took birth,
Thou in Thy counsel didst enfold
Another world of loftier mould.

That world doth our Redeemer frame,
And build upon His own great Name,
And sow, wherever speech is heard,
The seed of His almighty word.

When time itself has pass'd away,
That higher world shall share for aye
The throne and board of Christ in heaven,
By Him to God the Father given.

O Father, Son, and Spirit blest,
Thou God, Who all things orderest,
Preserve, direct, and sanctify
Thy realm below, Thy realm on high.
Amen.

REBUS creatis nil egens,
temet beatus, nunc tuo
prodis ab arcano, Deus,
mundoque das primordia.

tu cuncta quae non sunt vocas,
et illa se sistunt tibi
miroque concentu suo
dant conditori gloriam.

at mundus e sinu tuo
dum prodit aspectabilis,
augustiorem cogitas
mundum, creator, alterum.

illum redemptor artifex
virtutibus condet suis,
sparsoque terris omnibus
verbi potentis semine.

illum peractis saeculis
caelo locabit, et throni
mensaeque consortem suae
Deo redonabit Patri.

utrique mundo qui praees,
utrumque conserva, Pater ;
utrumque, Fili, dirige ;
utrumque, Flamen, consecra.
Amen.

This Hymn, like the preceding, is by C. Coffin, and similarly appeared in 1736 for Mattins of Septuagesima.

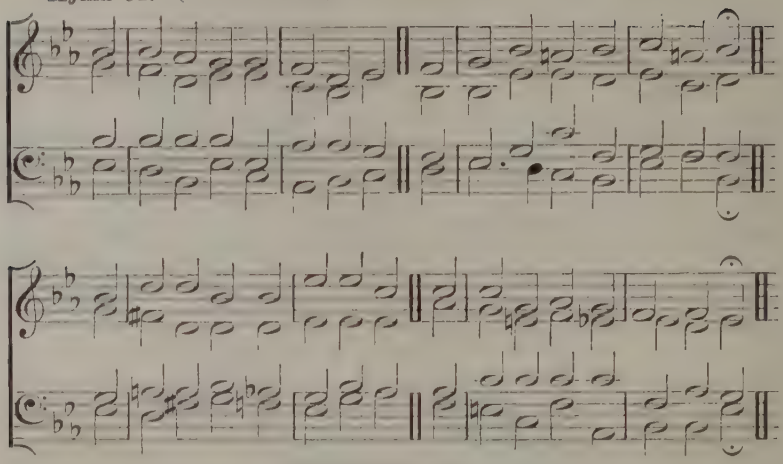
The Translation is much altered in this edition from the version by the Compilers previously given.

The Plainsong Tune is one of the medieval ferial melodies. It was in general use throughout the West for the Mattins Hymns of the Week. It was used in the *Paris Antiphonal*, 1736, for this hymn.

It is interesting to note the way in which the second line is an amplified form of the first, and to compare in this respect Hymn 10. The B♭ in the third line is of late introduction. It spoils the tune melodically, but helps to facilitate a harmonization for modern ears.

SEPTUAGESIMA.

Hymn 91. (Second Tune.)



[* *For copyright, see* p. vii.]

The Second Tune (Styall = R* 489, &c.) was written by the Rev. Dr. Statham, and appeared in the Supplement to the Revised Edition set to this hymn and two others. The second note in the tenor of the second line has been altered from B to E.

From Septuagesima Sunday to Lent the following Hymns are also suitable :

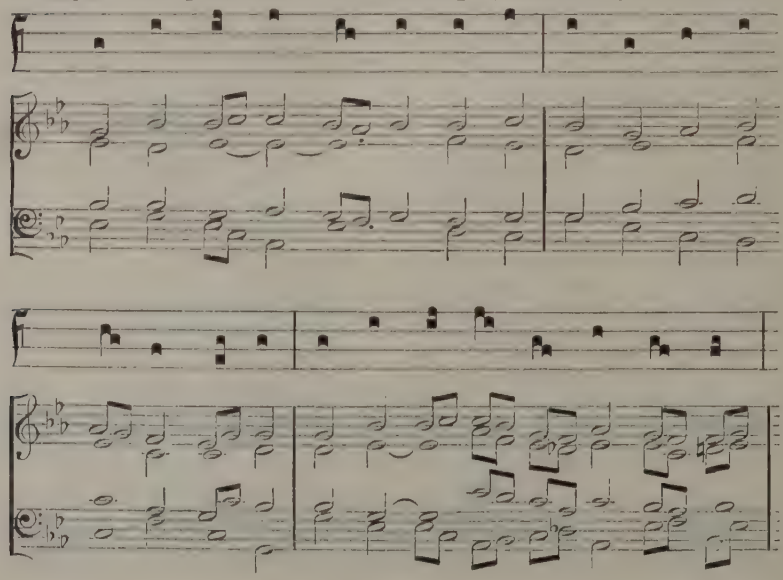
(For Septuagesima.)
15 O blest Creator of the light.
326 O worship the King.
331 There is a book, who runs may read.

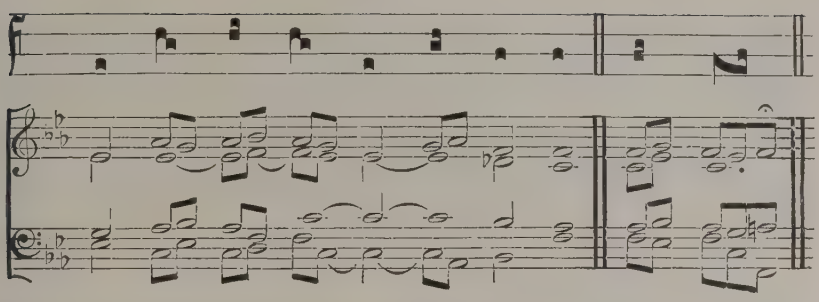
(For Sexagesima.)
334 Almighty Father, Unoriginate.
337 Praise to the Holiest in the height.

(For Quinquagesima.)
363 Gracious Spirit, Holy Ghost.
447 Great Mover of all hearts,

LENT.

Hymn 92. [Orig. Ed. 94 : Rev. Ed. 85.] (First Tune.) Mode ii.





Now, saith the Lord, turn ye even to me with all your heart, and with fasting, and with weeping, and with mourning.—Joel ii. 12.

Ex more docti mystico.

BY precepts taught of ages past,
Now let us keep again the fast
Which, year by year, in order meet
Of forty days is made complete.

The law and seers that were of old
In divers ways this Lent foretold,
Which CHRIST Himself, the Lord and [Guide
Of every season, sanctified.

More sparing therefore let us make
The words we speak, the food we take,
Deny ourselves in mirth and sleep,
Our bounden watch more strictly keep ;

Avoid the evil thoughts that roll
Like waters o'er the heedless soul :
Nor let the foe occasion find
Our souls in slavery to bind.

In prayer together let us fall,
And cry for mercy one and all,
And weep before the Judge, and say,
O turn from us Thy wrath away.

Thy grace have we offended sore
By sins, O GOD, which we deplore ;
Pour down upon us from above
The riches of Thy pardoning love.

Remember, fallen though we be,
That yet Thine handiwork are we ;
Nor let the honour of Thy Name
Be by another put to shame.

Put all our evil deeds away,
Enlarge the good for which we pray ;
That we, though late, our wanderings o'er,
May please Thee now and evermore.

Blest THREE in ONE, and ONE in THREE,
Almighty GOD, we pray to Thee,
That Thou wouldst now vouchsafe to bless
Our fast with fruits of righteousness. Amen.

EX more docti mystico
servemus en ieiunium,
denum dierum circulo
ducto quater notissimo.

lex et prophetae primitus
hoc praetulerunt, postmodum
Christus sacravit, omnium
rex atque factor temporum.

utamur ergo parcius
verbis, cibis et potibus,
somno, iocis, et artius
perstemus in custodia ;

vitemus autem pessima,
quae subruunt mentes vagas,
nullumque demus callido
hosti locum tyrannidis.

dicamus omnes cernui,
clamemus atque singuli,
ploremus ante iudicem,
flectamus iram vindicem.

nostris malis offendimus
tuam, Deus, clementiam :
effunde nobis desuper
remissor indulgentiam.

memento quod sumus tui,
licet caduci plasmatis ;
ne des honorem nominis
tui, precamur, alteri.

laxa malum quod fecimus ;
auge bonum quod poscimus ;
placere quo tandem tibi
possimus hic et perpetim.

praesta, beata Trinitas,
concede, simplex Unitas,
ut fructuosa sint tuis
ieiuniorum munera. Amen.

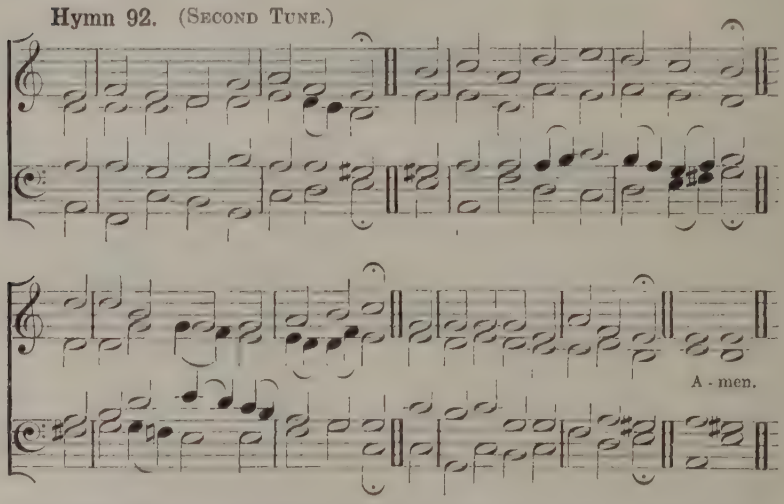
THE HYMN is not found in either the Ambrosian or Mozarabic rites. It is found, however, in MSS. of the Xth century, both English and Continental, and held its place in all the local rites subsequently to that date, usually as the Evensong Hymn of the first fortnight in Lent. It is, however, noticeable that the strict metrical character of the hymn seems to indicate antiquity, or else a literary source unlike that of other hymns of the XIth century. Some on that account have ascribed the hymn to St. Gregory.

THE TRANSLATION is based on that of Neale, published in *The Hymnal Noted*, 1854; the fourth stanza was there omitted: it is restored for the first time in this edition, and in other respects the previous translation has been revised.

THE PLAINSONG TUNE is the one in general use in connexion with this hymn; but the early forms of it vary considerably, and even in later days considerable differences existed; *e.g.* at Hereford the last two lines run thus:—

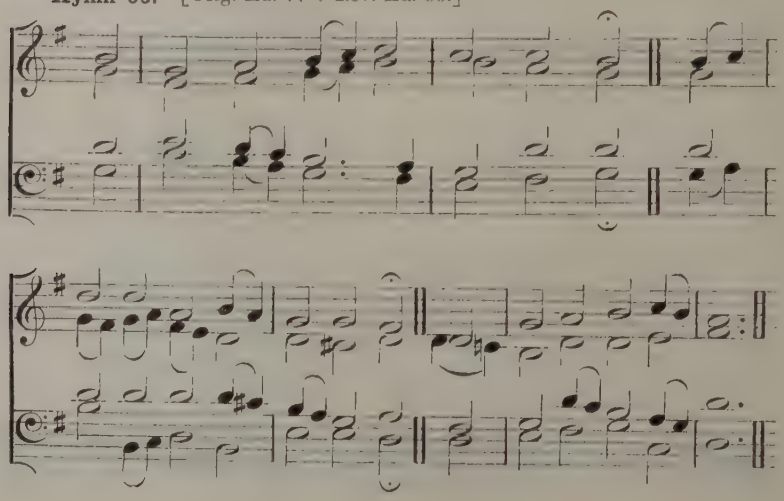
It is interesting to note the way in which the third line is developed out of the first; and then in this Hereford form the fourth copies the third.

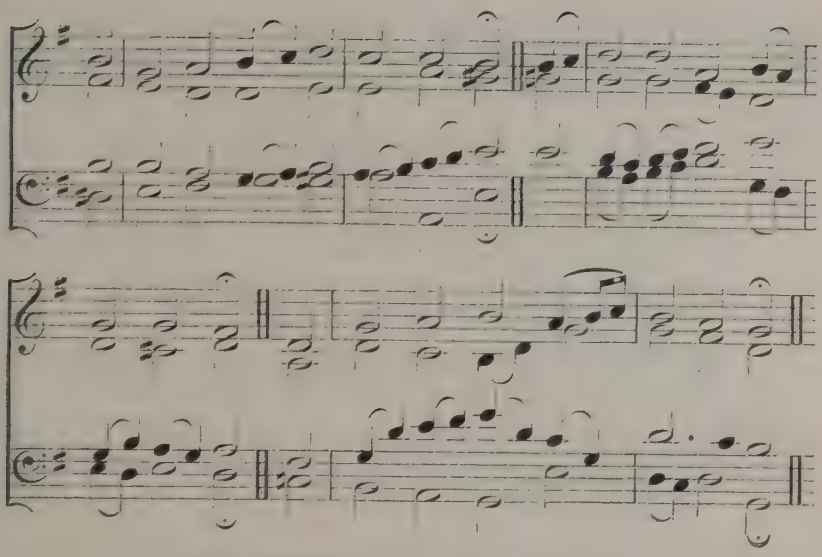
Hymn 92. (SECOND TUNE.)



THE SECOND TUNE (Ex more docti) is taken from the second part of the 3rd edition of J. Leisentrit's collection of Catholic German tunes, *Catholicum Hymnologium Germanicum*, Bautzen, 1584. It appears again in the Andernach *Gesang-Buch* of 1608, where it is set to this hymn and a German version of it (Baumker i. 140, 428).

Hymn 93. [Orig. Ed. 77 : Rev. Ed. 86.]





In due season we shall reap, if we faint not.—Gal. vi. 9.

Summi largitor praemii.

O THOU Who dost to man accord
His highest prize, his best reward,
Thou hope of all our race ;
JESU, to Thee we now draw near,
Our earnest supplications hear,
As we devoutly seek Thy face.

SUMMI largitor praemii,
spes qui es unica mundi,
preces intende servorum
ad te devote clamantum.

With self-accusing voice within
Our conscience tells of many a sin
In thought, and word, and deed ;
O cleanse that conscience from all stain,
The penitent restore again,
From all the load of trespass freed.

nostra te conscientia
grave se offendisse monstrat,
quam emundes supplicamus
ab omnibus piaculis.

If Thou reject us, who shall give
Our fainting spirits strength to live ?
'Tis Thine alone to spare.
With cleansèd hearts to seek aright,
And find acceptance in Thy sight,
Be this, O LORD, our lowly prayer.

si renuis, quis tribuet ?
indulge, quia potens es :
si corde rogaris mundo,
certe debes ex promisso.

*'Tis Thou hast bless'd this solemn fast ;
So may its days by us be pass'd
In self-control severe,
That, when our Easter morn we hail,
Its mystic feast we may not fail
To celebrate with conscience clear.

ergo acceptare nostrum
qui sacrasti ieiunium,
quo mystice paschalia
capiamus sacramenta.

O Blessèd TRINITY, bestow
Thy pardoning grace on us below,
And shield us evermore ;
Until, within Thy courts above,
We see Thy face, and sing Thy love,
And ever with Thy Saints adore. Amen.

summa nobis hoc conferat
in deitate Trinitas,
in qua gloriatur unus
per cuncta saecula Deus. Amen.

** If this verse be omitted, the Hymn can be used at other Seasons.*

THE HYMN is found in almost universal use in the West, apart from the Milanese and Spanish spheres, for the first fortnight of Lent, and generally at Mattins. It seems to have come into English use in the XIth century from abroad. It has been ascribed to St. Gregory, but the quality of the versification points to a far later date. Contrast it with the hymn following, No. 94.

THE TRANSLATION is by J. W. Hewett, published in his *Verses by a Country Curate*, 1859, and taken thence into the Original Edition. The last line of each stanza has now been enlarged for the sake of the music.

THE TUNE (Innsbruck = O 77 = R 86) had its origin in an old German Volkslied, which is ascribed to Heinrich Isaak, one of the first group of German musicians of the polyphonic school of the end of the XVth century. This is first found in a collection of songs in four-part books printed at Nürnberg in 1539, called *Ein ausszug guter alter ün newer Teutscher liedlein*, set to the poem, "Innsbruck, ich muss dich lassen" (Grove, *Dict. Mus.* 1. 512):—

Zahn 2293a.

Ins - bruck, ich muss dich las - sen, ich fahr da-hin mein Stras - sen

in frem-de Land da - hin; mein Freud ist mir ge - nom - men;

die ich nit weiss be - kom - men wo ich im E - - - - - - lend bin.

In 1598 it was set to sacred words on the same lines, "O welt, ich muss dich lassen;" but the melody became more famous in connexion with another German poem, viz., Gerhardt's "Nun ruhen alle Wälder." There are six settings of it among Bach's *Choralgesänge;* the present follows (except in the third line) that numbered 107 (= 50), which is taken from the St. Matthew Passion, and a change of metre in the translation has made it possible in this edition to keep the melody and setting of the last line intact.

Hymn 94. [Orig. Ed. 75 : Rev. Ed. 87.] (FIRST TUNE.) Mode ii.

LENT.

O deliver us, and be merciful unto our sins, for thy Name's sake.—Ps. lxxix. 9.

Audi, benigne conditor.

O MERCIFUL Creator, hear ;
In tender pity bow Thine ear :
Accept the tearful prayer we raise
In this our fast of forty days.

Each heart is manifest to Thee ;
Thou knowest our infirmity :
Repentant now we seek Thy face ;
Bestow on us Thy pardoning grace.

Our sins are great and numberless,
But spare us who our sins confess,
And for Thine own Name's sake make
The sick and heavy-laden soul. [whole

Grant us to mortify each sense
By use of outward abstinence,
That free from every stain of sin
The soul may keep her fast within.

Blest THREE in ONE, and ONE in THREE,
Almighty GOD, we pray to Thee,
That Thou wouldst now vouchsafe to bless
Our fast with fruits of righteousness. Amen.

AUDI, benigne conditor,
nostras preces cum fletibus
in hoc sacro ieiunio
fusas quadragenario.

scrutator alme cordium,
infirma tu scis virium ;
ad te reversis exhibe
remissionis gratiam.

multum quidem peccavimus,
sed parce confitentibus ;
ad laudem nominis tui
confer medellam languidis.

sic corpus extra conteri
dona per abstinentiam,
ieiunet ut mens sobria
a labe prorsus criminum.

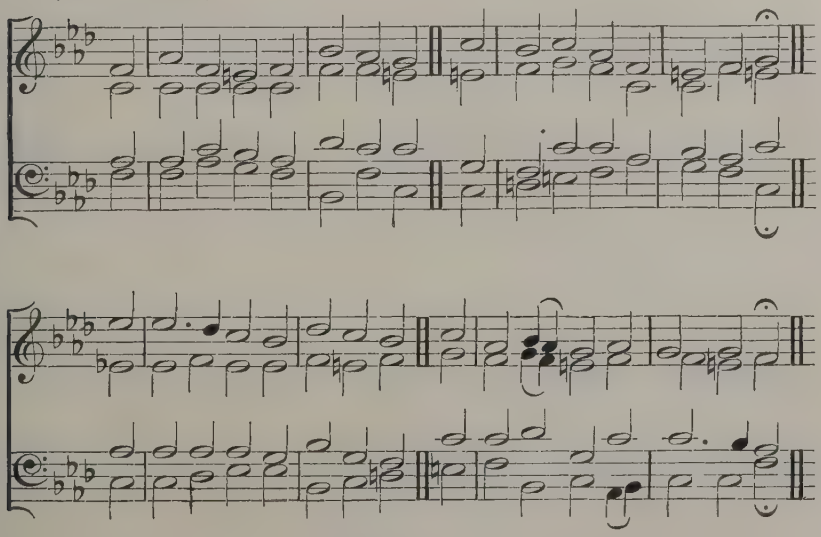
praesta, beata Trinitas,
concede, simplex Unitas,
ut fructuosa sint tuis
ieiuniorum munera. Amen.

THE HYMN is one in universal use from the Xth century onward throughout the Latin rite of the West as distinct from the Ambrosian and Mozarabic Uses. It has been attributed to St. Gregory, and the regularity of the versification, which is by quantity, and not merely by accent throughout, except in one line, may be taken as suggesting an early date. Its position in the series of Lenten hymns has varied considerably. In the secular Uses it was most commonly set for Lauds, but in the monastic Uses for Evensong ; abroad and among the Cistercians it was sometimes set for Terce.

THE TRANSLATION in the Original Edition was based upon earlier versions by Neale and others. It has now been revised.

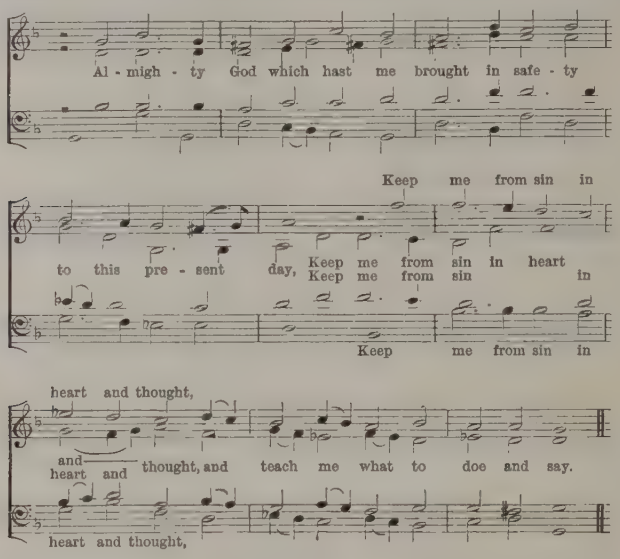
THE FIRST TUNE belongs universally to the hymn, but is also found set to other words occasionally, *e.g.* to "Auctor salutis unicus" in the Leofric Collectar.

(SECOND TUNE.)

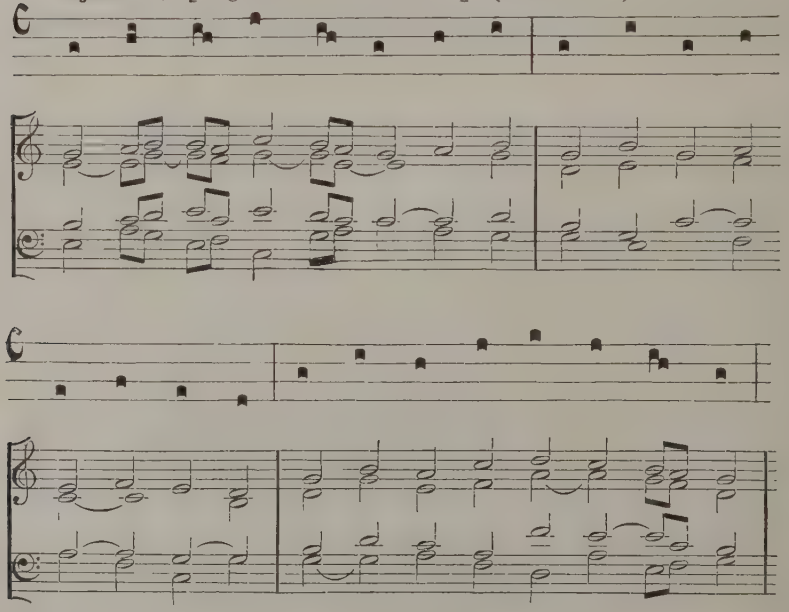


LENT.

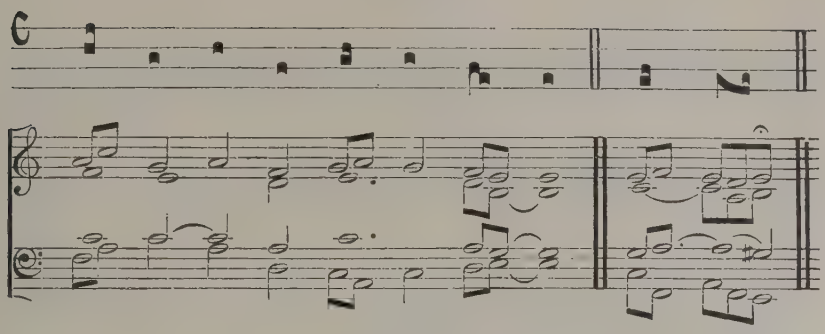
THE SECOND TUNE (Ford = R 87) is by Thomas Ford, and is found as No. 12 in the collection by Sir William Leighton, called *The Teares or Lamentacions of a Sorrowfull Soule*, 1614. It is No 12 of the "Consort Songs" that form the first of the three divisions of the collection, being set for instruments as well as voices. The treble viol plays with the cantus, and there is a part for the lute; a flute plays with the altus, and there is a part for the citterne; the tenor voice has printed with it a part for the bandora, while a bass viol plays with the bassus.



Hymn 95. [Orig. Ed. 76 : Rev. Ed. 88.] (FIRST TUNE.) Mode iii.



LENT.



Behold, now is the accepted time ; behold, now is the day of salvation.—2 Cor. vi. 2.

Ecce tempus idoneum.

LO ! now is our accepted day,
The time for purging sins away,
The sins of thought, and deed, and word,
That we have done against the LORD.

For He, the merciful and true,
Hath spared His people hitherto,
Not willing that the soul should die
In all its great iniquity.

Then let us all with earnest care,
And contrite fast, and tear, and prayer,
And works of mercy and of love,
Implore forgiveness from above ;

That He may all our sins efface,
Adorn us with the gifts of grace,
And join us in the heav'nly land
For ever to the Angel band.

All blessings with the FATHER be,
Only-begotten SON, to Thee,
And to the COMFORTER adored,
For ever THREE, and yet ONE LORD. Amen.

ECCE tempus idoneum,
medicina peccaminum,
quibus Deum offendimus
corde, verbis, operibus :

qui pius et propitius
nobis pepercit hactenus,
ne nos cum nostris perderet
tantis iniquitatibus.

hunc igitur ieiuniis
cum precibus et lacrimis
multisque bonis aliis
placemus devotissime :

ut nos a cunctis sordibus
purgans ornet virtutibus,
angelicis et coetibus
nos iungat in caelestibus.

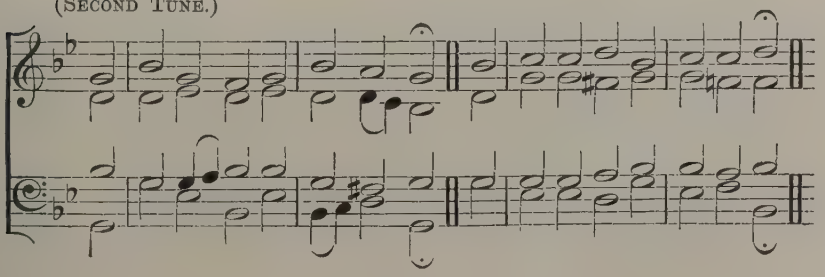
sit benedictus Genitor,
eiusque Unigenitus,
cum Spiritu Paraclito
trinus et unus Dominus. Amen.

THE HYMN is a late addition to the cycle of Lenten hymns, and came into English use in the XIIth century, probably from France, where it seems to have been current in the Xth. It found its way into the Uses of Sarum and Hereford, but not into that of York, as the Evensong hymn for the second fortnight of Lent.

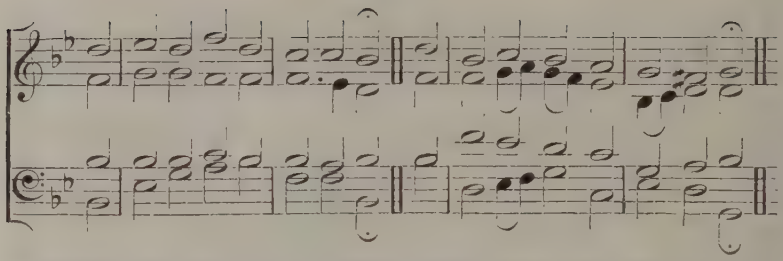
THE TRANSLATION is based on that of Neale in *The Hymnal Noted*, 1852, but it has undergone considerable alteration.

THE FIRST TUNE is associated with the hymn both at Salisbury and Hereford.

(SECOND TUNE.)

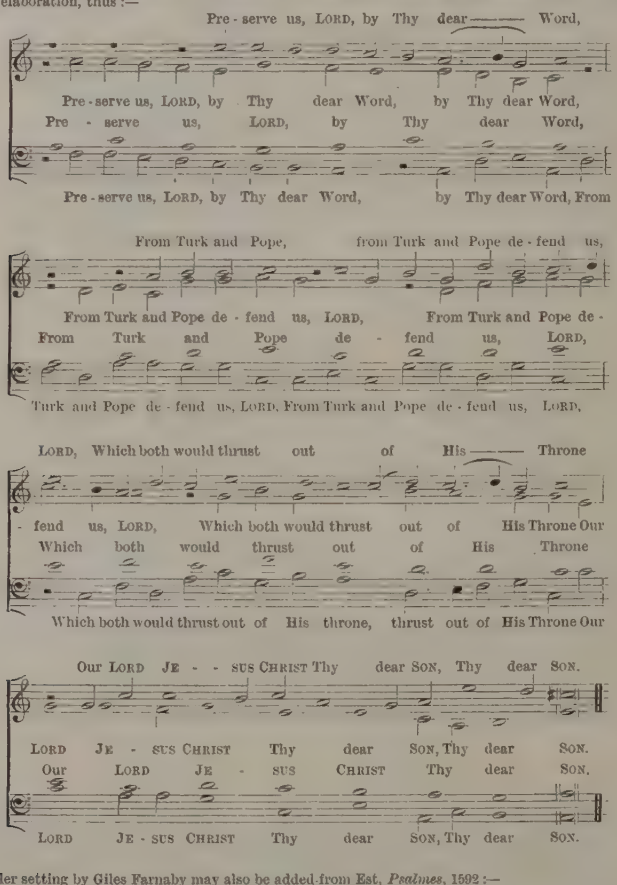


LENT.

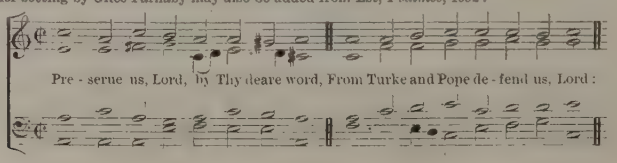


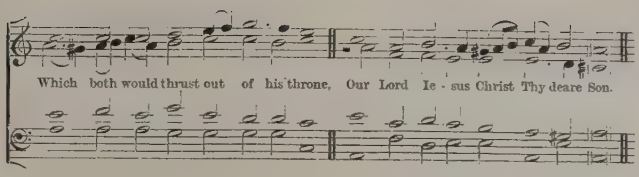
THE SECOND TUNE (Preserve us, Lord, or Reading, or Spires) comes from early Lutheran sources. It appeared in the *Geistliche Lieder zu Wittemberg*, 1543, printed by Klug, set to Luther's hymn, "Erhalt uns, Herr, bei deinem Wort." But it was previously a plainsong tune, as it seems, and was printed there in the old notation.

It was taken thence into the Appendix of the English edition of the Psalter in 1561, set to a translation of Luther's hymn made by R. Wisdom. The tune is twice set by Pa sons in his *Psalmes*, 1563, the second time with some elaboration, thus :—



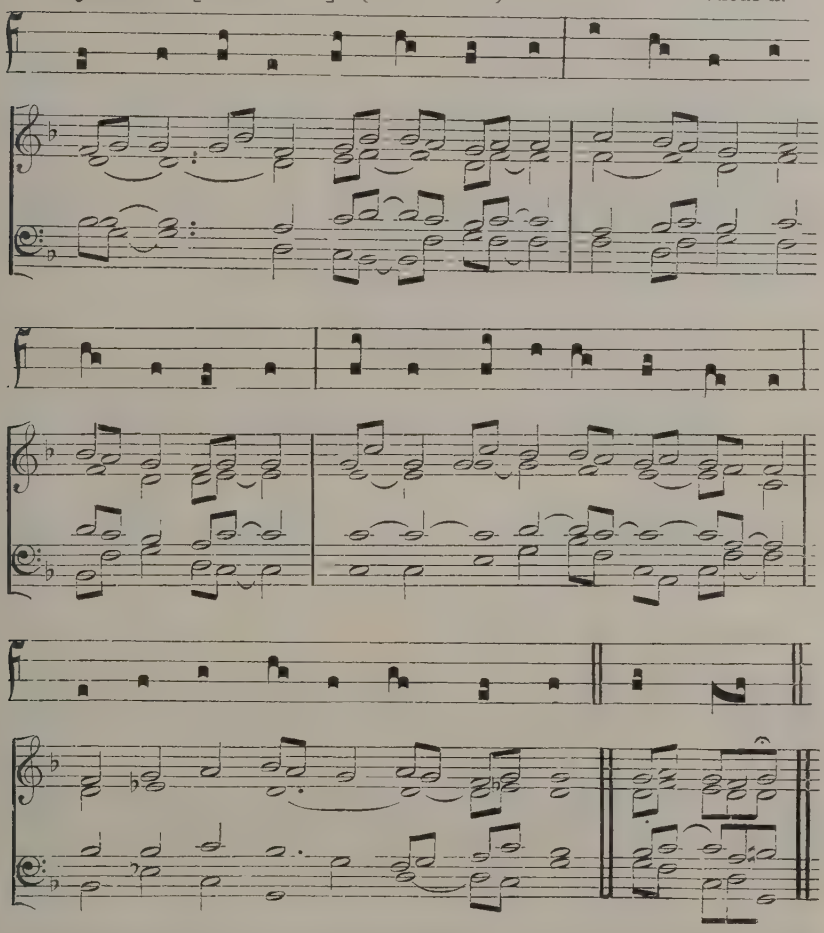
A simpler setting by Giles Farnaby may also be added from Est, *Psalmes*, 1592 :—





For Bach s setting, see *Choralgesänge*, No. 25 = 72.

Hymn 96. [Rev. Ed. 89.] (First Tune.) Mode ii.



Jesus answered him, saying, It is written, That man shall not live by bread alone, but by every word of God.—St. Luke iv. 4.

Clarum decus ieiunii.

IT is the glory of this fast,
Foreshadow'd in the ages past,
That Christ, our own Almighty Lord,
Did hallow it by deed and word.

'Twas while he fasted Moses saw
The Lord Who gave by him the Law ;
Thus to Elijah Angels came,
And steeds of fire and car of flame.

CLARUM decus ieiunii
monstratur orbi caelitus,
quod Christus auctor omnium
cibis dicavit abstinens.

hoc Moyses carus Deo
legisque lator factus est ;
hoc Heliam per aëra
curru levavit igneo.

Thus Daniel was empower'd to gaze
On visions of the latter days ;
And thus the Baptist to proclaim
Salvation through the Bridegroom's Name.

hinc Daniel mysteria
victor leonum viderat ;
per hoc amicus intimus
sponsi Iohannes claruit.

Grant us, good LORD, like them to be
Full oft in prayer and fast with Thee ;
Endue us with Thy heav'nly might ;
Be Thou our joy and true delight.

haec nos sequi dona, Deus,
exempla parsimoniae ;
tu robur auge mentium,
dans spiritale gaudium.

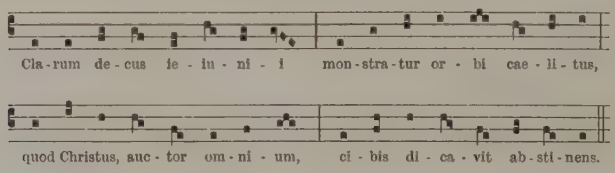
O FATHER, hear us through Thy SON
And HOLY SPIRIT, with Thee One,
Thou Whom our thankful hearts adore
And glorify for evermore. Amen.

praesta, Pater, per Filium,
praesta per almum Spiritum,
cum his per aevum triplici
unus Deus cognomine. Amen.

THE HYMN was current in England and elsewhere in the Xth century, but not in France till later. The versification is by quantity, rather than by accent, and only once is any liberty taken with the scansion. The hymn has been attributed to St. Gregory, and the attribution is not impossible, though it cannot be said to be backed by much real evidence.

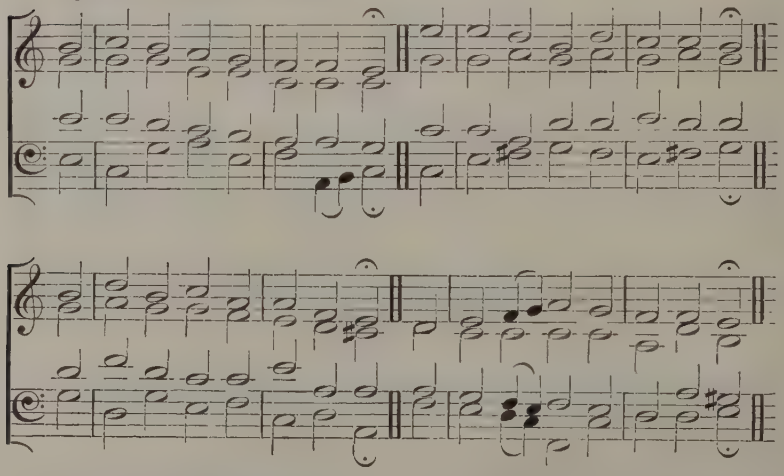
THE TRANSLATION in the Revised Edition was one made for that edition by Sir Henry Baker, beginning, "Good it is to keep the fast," in a trochaic metre, which did not satisfactorily represent the iambic original. This has now been recast in the metre of the Latin.

THE FIRST TUNE belongs properly to the hymn "Summi largitor praemii," No. 93 ; but in Sarum use it was associated also with this hymn. The more general custom was to use for it the melody associated in later days, and especially abroad, with the hymn, "Æterna Christi munera" (see Hymn 202), thus :—



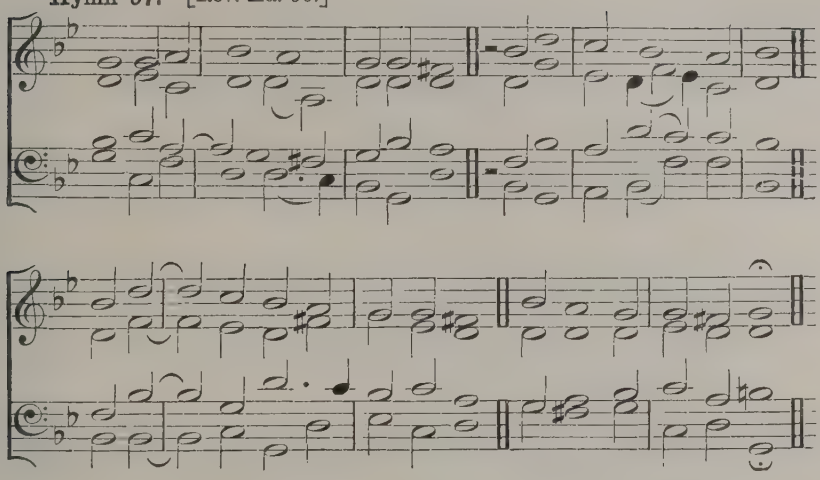
This melody is found, in conjunction with this hymn, from the XIth century onwards, *e.g.* in the Leofric Collectar, and it continued to be set to it in the Uses of York and Hereford to the end. The above is the Hereford form. Cp. Introd. p. xxxi.

Hymn 96. (SECOND TUNE.)



THE SECOND TUNE (Clarum decus) is set to this hymn, and a German translation, in the *Catholische Geistliche Gesänge* (Andernach, 1608) (Bäumker i. 419).

Hymn 97. [Rev. Ed. 90.]



I sat down and wept, and mourned, certain days, and fasted, and prayed before the God of heaven.
Neh. i. 4.

Iesu quadragenariae.

O JESU, Thou didst consecrate
This fast of forty days,
That men might quit their dying state
And learn Thy healthful ways :—

A time in which towards Paradise,
Once lost by carnal sense,
The souls redeem'd by Thee might rise
Through chastening abstinence.

Now with Thy Church be present, LORD,
In all Thy saving grace,
And hear us as with one accord,
Mourning, we seek Thy face.

Most Merciful, forgive the past,
The sins which we deplore ;
Thy shelt'ring arms around us cast,
That we may sin no more.

To Thee our sacrifice we bring
Of Lenten fast and prayer,
Till, cleansed by Thee, our GOD and King,
Thy Paschal joy we share.

Grant this, O FATHER, through Thy SON,
And through the SPIRIT Bless'd,
Who art with Them for ever One
Eternally confess'd. Amen.

IESU quadragenariae
dicator abstinentiae,
qui ob salutem mentium
hoc sanxeras ieiunium,

quo paradiso redderes,
servata parsimonia,
quos inde gastrimargiae
huc inlecebra depulit,

adesto nunc ecclesiae,
adesto paenitentiae,
quae pro suis excessibus
orat profusis fletibus.

tu retro acta crimina
tua remitte gratia,
et a futuris adhibe
custodiam mitissime :

ut expiati annuis
ieiuniorum victimis
tendamus ad paschalia
digne colenda gaudia.

praesta, Pater, per Filium
praesta per almum Spiritum,
cum his per aevum triplici
unus Deus cognomine. Amen.

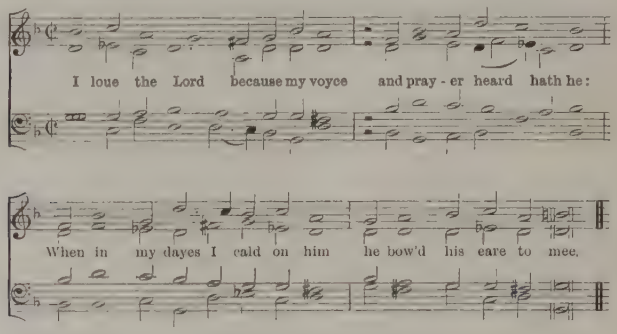
ALTERNATIVE TUNE, HYMN 98.

THIS HYMN is one of the usual Lenten cycle of Latin hymns, current in England and elsewhere in the Xth century, but not in France till later. The versification is by quantity rather than by accent, and is fairly strict. The hymn has been attributed to St. Hilary on no sufficient ground, but there is no need to doubt that it belongs to the earlier strata of Latin hymns. The uncertainty of its position in the Lenten cycle is also illustrated by the fact that it has no proper tune of its own.

THE TRANSLATION is based upon a version by J. W. Hewett in his *Verses by a Country Curate*, 1859. It has been revised in this edition.

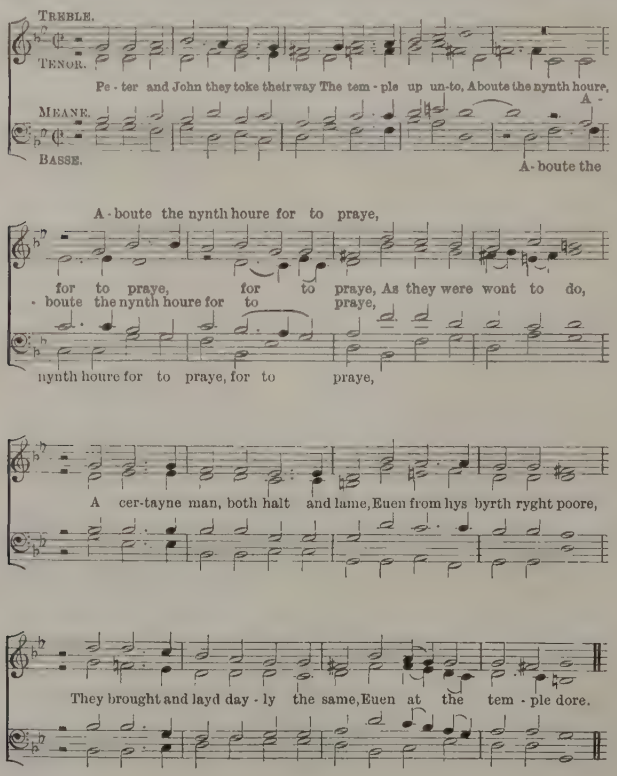
LENT.

THE TUNE (Windsor, or Eton) is one of the earliest of the English C.M. tunes. It is found in Est, *Psalmes*, 1592, set to Psalm cxvi., by G. Kirby, thus :—

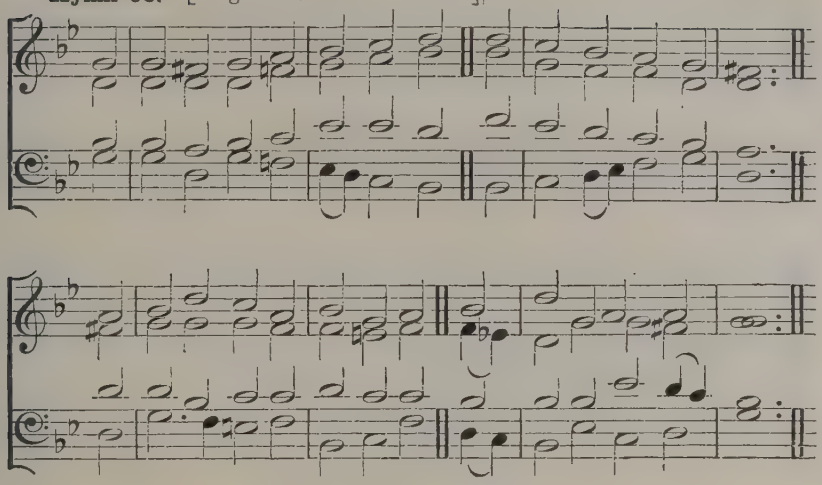


It is found also set to the same psalm in the second edition of Damon's *Psalms*, 1591; it is not in the earlier edition of 1579, and therefore may perhaps have been written, or at any rate come into vogue, between those dates. It is there used as the Canto Fermo for a somewhat elaborate setting of Psalm cxvi. Thenceforward it came into common use; in Ravenscroft it for the first time bears the name Windsor or Eton, and is set to Psalm cviii. In later editions of Est it was also called Suffolk Tune, but on its appearance in Scotland (*Psalms*, 1615) it was called Dundee. It must not be confused with the other tune of that name (see Hymn 83).

The tune has considerable affinities with the following piece of Tye, *Actes of the Apostles*, 1553, chapter iii., especially with the beginning and end. The original pitch is a fifth higher than this with one flat in the signature. There are no bars.



Hymn 98. [Orig. Ed. 73 : Rev. Ed. 84.]



Rend your heart and not your garments, and turn unto the Lord your God.—Joel ii. 13

Sollemne nos ieiunii.

ONCE more the solemn season calls
  A holy fast to keep ;
And now within the temple walls
  Let priest and people weep.

But vain all outward sign of grief,
  And vain the form of prayer,
Unless the heart implore relief,
  And penitence be there.

In sorrow true then let us pray
  To our offended GOD,
From us to turn His wrath away
  And stay th' uplifted rod.

O righteous Judge, O FATHER, deign
  To spare us in our need ;
Thou givest time to turn again,
  Give grace to turn indeed.

Blest THREE in ONE, to Thee we bow ;
  Vouchsafe us in Thy love
To gather from these fasts below
  Immortal fruit above. Amen.

SOLLEMNE nos ieiunii
  nunc tempus ad planctum vocat ;
plorat sacerdos ; flebili
clamore templa personant.

lugubris at frustra sonus
ad numen iratum venit,
ni corde pulsus intimo
sensum doloris indicet.

vultum rigantes fletibus
flectamus iram numinis,
quae criminis nostri memor
intentat ultrices minas.

o iuste iudex, o Deus,
sis lentus ad poenam, Pater ;
das paenitendi tempora,
et cor simul da paenitens.

praesta, beata Trinitas,
concede, simplex Unitas,
ut fructuosa sint tuis
ieiuniorum munera. Amen.

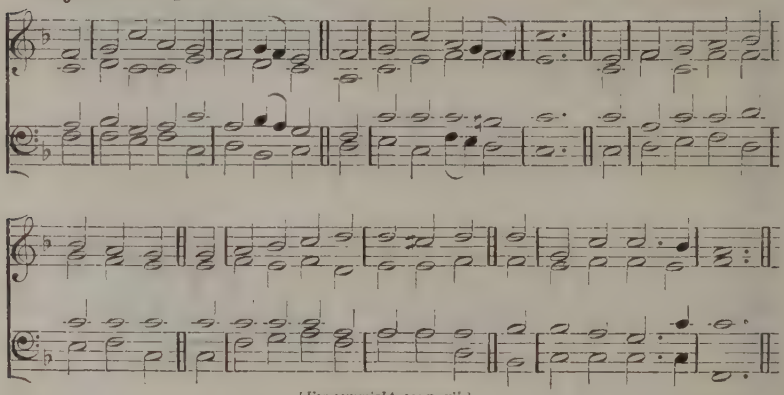
ALTERNATIVE TUNE, HYMN 166.

THE HYMN first appeared in the *Paris Breviary*, 1736, and in the corresponding *Antiphonal*, 1736, it is assigned to Lauds for the days of Lent up to Passion Sunday. The third stanza is here omitted.

THE TRANSLATION is based upon that of Chandler in his *Hymns of the Primitive Church*, 1837. It has been little altered since the Original Edition, but the third stanza which appeared hitherto is now omitted.

THE TUNE (Hereford = O 73 = R 84) is by Sir F. Ouseley, and has been associated with the hymn ever since the Original Edition. The penultimate chord is now altered, by the substitution of A for B♭ in the melody, to one more in accordance with the general style of the tune and of the hymn.

Hymn 99. [Rev. Ed.* 492.]



[*For copyright, see* p. vii.]

Redeeming the time.—Eph. v. 16.

En tempus acceptabile.

LO! now the time accepted peals
Its tidings of release;
A time that with salvation heals,
And to repentant tears reveals
The mercy-seat of peace.

Then let us wisely now restrain
Our food, our drink, our sleep;
From idle word and jest refrain,
And steadfastly begin again
A stricter watch to keep.

Now heav'n-taught love will haste to rise
And seek the cheerless bed
Where cold and wan the sufferer lies,
And CHRIST Himself to heedful eyes
Is hung'ring to be fed.

'Tis now that zealous charity
Her goods more largely spends,
Lays up her treasure in the sky,
And freely yields, ere death draw nigh,
To GOD the wealth He lends.

Then consecrate us, LORD, anew,
And fire our hearts with love;
That all we think, and all we do,
Within, without, be pure and true
Rekindled from above.

Now fuller praise and glory be
To Thee, the First and Last;
And make us, Blessèd TRINITY,
More faithful soldiers, worthier Thee,
Through this our chastening fast. Amen.

EN tempus acceptabile,
tempus salutis nuntium,
quo paenitentis fletibus
patet thronus clementiae.

utamur ergo parcius
verbis, cibis et potibus,
somno, iocis, et artius
perstemus in custodia.

caelestis ardor ingerat
subire tecta frigida,
ubi recumbit indigens
et ipse Christus esurit.

hic largiore dextera
opes refundet caritas
caeloque prudens transferet,
festina ne mors auferat.

tibi, Deus, nos consecra
novis amoris ignibus;
da puriora ferveant
intus forisque pectora.

laudanda semper Trinitas,
nunc praedicanda plenius
per casta fac ieiunia
tibi fideles militent. Amen.

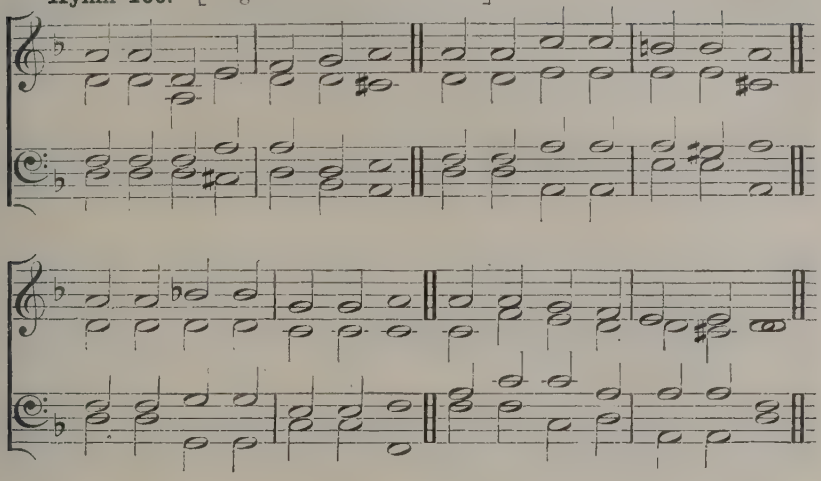
THE HYMN is found in various French Breviaries from that of Carcassonne, 1745 onward, set for use during the earlier part of Lent. It was included by Neale in his *Hymni Ecclesiæ*, 1851, taken from the *Cahors Breviary*, 1746. The third stanza is omitted.

The first line is taken from an older hymn of the XIth century (see Dreves, *Anal. Hymn*, xiv. 69), and is shared also with another hymn which is more common still in French Breviaries of the XVIIIth century. The second stanza is borrowed from the Hymn "Ex more docti mystico" (see Hymn 92).

THE TRANSLATION is based on that by the Rev. R. M. Moorsom, and a slight change has been made in this edition in the last line of the third verse.

THE TUNE (Engedi = R* 492) is by S. S. Wesley, and was printed in his *European Psalmist*, 1872.

Hymn 100. [Orig. Ed. 78 : Rev. Ed. 92.]



And Jesus . . . was led by the Spirit into the wilderness, being forty days tempted of the devil. And in those days he did eat nothing.—St. Luke iv. 1, 2.

FORTY days and forty nights
Thou wast fasting in the wild ;
Forty days and forty nights
Tempted, and yet undefiled :—

Sunbeams scorching all the day ;
Chilly dew-drops nightly shed ;
Prowling beasts about Thy way ;
Stones Thy pillow ; earth Thy bed.

Shall not we Thy sorrow share,
And from earthly joys abstain,
Fasting with unceasing prayer,
Glad with Thee to suffer pain ?

And if Satan, vexing sore,
Flesh or spirit should assail,
Thou, his vanquisher before,
Grant we may not faint nor fail.

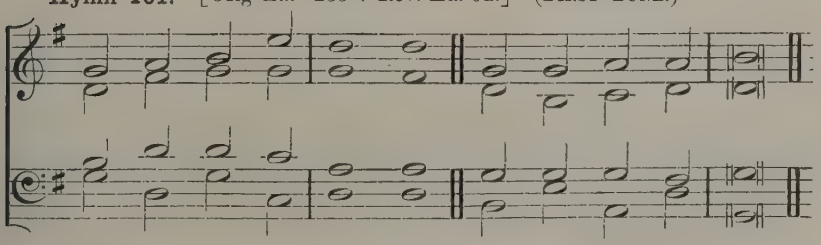
So shall we have peace divine ;
Holier gladness ours shall be ;
Round us too shall Angels shine,
Such as minister'd to Thee.

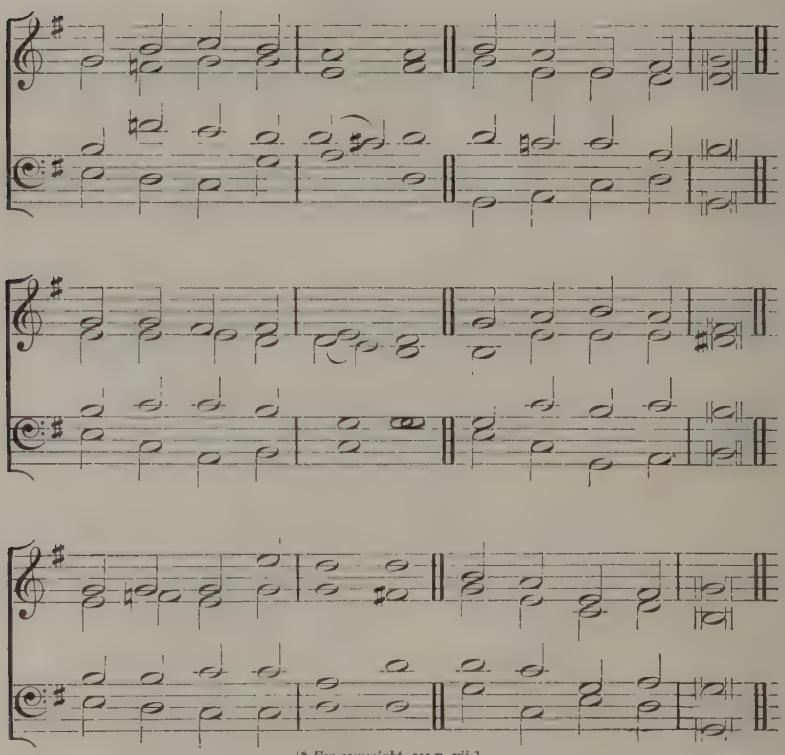
Keep, O keep us, Saviour dear,
Ever constant by Thy side ;
That with Thee we may appear
At th' eternal Eastertide. Amen.

THIS HYMN, by George Hunt Smyttan (1825–1870), was first published in the *Penny Post* for March, 1856, in nine stanzas of four lines, and signed "G. H. S." The Rev. Francis Pott (b. 1832) published in 1861 *Hymns Fitted to the Order of Common Prayer*, &c., and these six stanzas are given there in this present form ; they are stanzas 1, 2, 5, 6, 8, 9 of the original hymn altered.

THE TUNE (Aus der Tiefe, or Heinlein = O 78 = R 92) is one of three melodies marked by the initials M. H. in the *Nürnbergisches Gesang-Buch*, 1676. Zahn attributes them to M(artin) H(erbst), in contradiction to the ascription by Layriz to a M. H(einlein) not otherwise known. (Zahn, i. 325 ; v. 439 ; vi. 241, 242.) In the original the antepenultimate note is dotted in the three last lines, and the second syllable of the second line has two notes in place of one (A and B ♯ crotchets—as here written).

Hymn 101. [Orig Ed.* 285 : Rev. Ed. 91.] (FIRST TUNE.)





[* *For copyright, see* p. vii.]

Whom resist, steadfast in the faith.—1 St. Peter v. 9.

CHRISTIAN, dost thou see them
On the holy ground,
How the troops of Midian
Prowl and prowl around?
Christian, up and smite them,
Counting gain but loss;
Smite them by the merit
Of the holy Cross.

Christian, dost thou feel them,
How they work within,
Striving, tempting, luring,
Goading into sin?
Christian, never tremble;
Never be down-cast;
Smite them by the virtue
Of the Lenten fast.

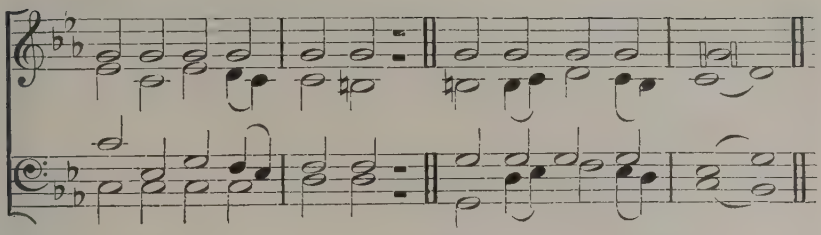
Christian, dost thou hear them,
How they speak thee fair?
"Always fast and vigil?
Always watch and prayer?"
Christian, answer boldly,
"While I breathe, I pray:"
Peace shall follow battle,
Night shall end in day.

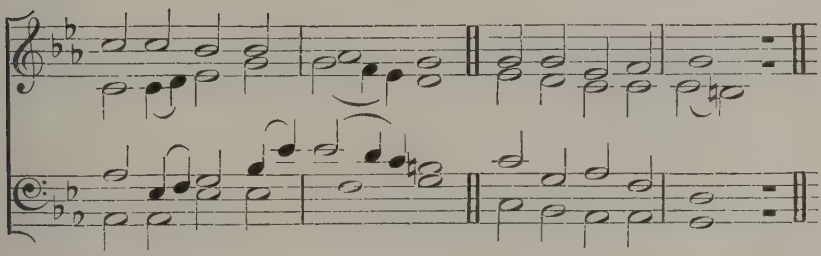
"Well I know thy trouble,
O My servant true;
Thou art very weary,—
I was weary too;
But that toil shall make thee
Some day all Mine own,
And the end of sorrow
Shall be near My throne." Amen.

THIS HYMN, by John Mason Neale (1818-1866), was published by him among his *Hymns of the Eastern Church*, 1862, with the title, *οὐ γὰρ βλέπεις τοὺς παράττοντας*, the original being assigned by him to St. Andrew of Crete; but as no Greek hymn has been found from which Dr. Neale could have made this translation, the hymn is treated as an original English hymn. The *Parish Hymn Book*, 1863, was the first to bring the hymn into congregational use. It was first printed in *Hymns A. & M.* in the Appendix to the Original Edition. The text is unaltered, except the change of "But" to "And" in the last line but one.

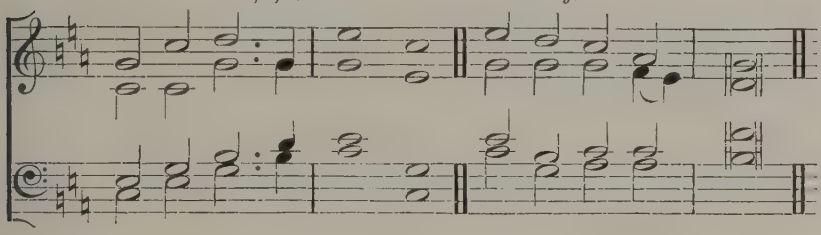
THE FIRST TUNE (Grosvenor) was written by C. Steggall for inclusion in Maurice, *Choral Harmony*, 1854, set to "Sing, ye saints, sing praises."

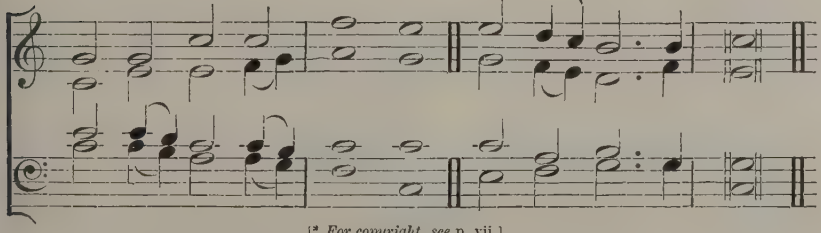
Hymn 101. (Second Tune.)





Unison in verses 1, 2, 3. *Harmony.*

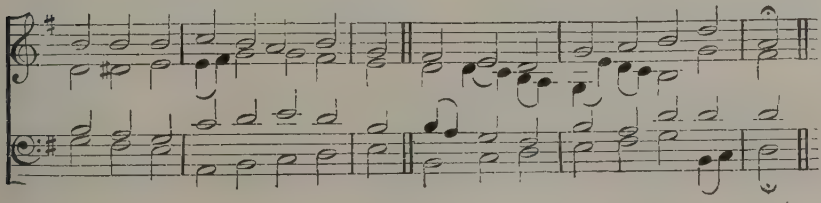


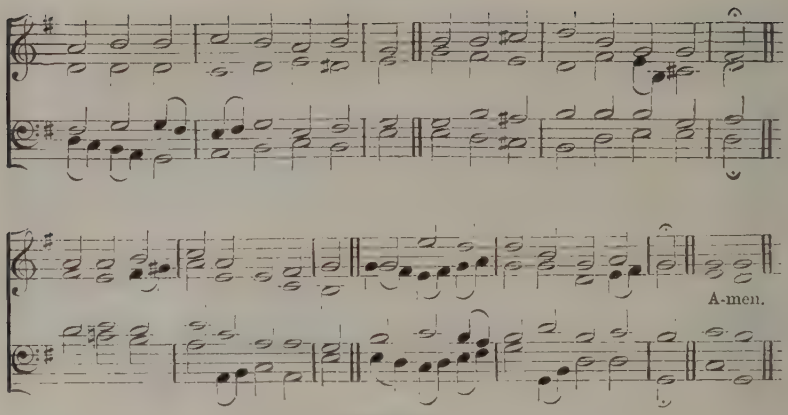


[* *For copyright, see* p. vii.]

The Second Tune (St. Andrew of Crete = R* 285) was written by Dr. Dykes for the Appendix to the Original Edition.

Hymn 102. [Rev. Ed.* 490.]





[* *For copyright, see* p. vii.]

Hear my crying, O God, give ear unto my prayer.—Ps. lxi. 1.

Ἰησοῦ γλυκύτατε.

SWEET SAVIOUR, in Thy pitying grace
Thy sweetness to our souls impart;
Thou only Lover of our race
Give healing to the wounded heart;
O hear Thy contrite servants' cry,
And save us, JESU, lest we die.

Long-suffering JESU, hear our prayer,
Who weep before Thee in our shame;
We have no hope but Thee; O spare,
LORD, spare us from th' undying flame;
O hear Thy contrite servants' cry,
And save us, JESU, lest we die.

All we have broken Thy command;
LORD, help us for Thy mercies' sake;
Deliver us from Satan's hand,
And safely to Thy Kingdom take;
O hear Thy contrite servants' cry,
And save us, JESU, lest we die.

We flee for refuge to Thy love,
Salvation of the helpless soul;
Pour down Thy radiance from above,
And make these sin-worn spirits whole;
Good LORD, in mercy hear our cry,
And save us, JESU, lest we die. Amen.

Ἰησοῦ γλυκύτατε, Χριστέ, Ἰησοῦ μακρόθυμε,
τὰ τῆς ψυχῆς μου θεράπευσον τραύματα,
Ἰησοῦ, καὶ γλύκανον τὴν καρδίαν μου,
πολυέλεε, δέομαι, Ἰησοῦ, Σωτήρ μου,
ἵνα μεγαλύνω σε σωζόμενος.

Εἰσάκουσον, φιλάνθρωπε, Ἰησοῦ μου,
τοῦ δούλου σου βοῶντος ἐν καταυξει,
καὶ ῥύσαι, Ἰησοῦ, με τῆς καταδίκης
καὶ τῆς κολάσεως, μόνε μακρόθυμε,
Ἰησοῦ γλυκύτατε, μόνε πολυέλεε.

Ὑπόδεξαι τὸν δοῦλόν σου, Ἰησοῦ μου,
προσπίπτοντα σὺν δάκρυσιν, Ἰησοῦ μου,
καὶ σῶσον, Ἰησοῦ μου, μετανοοῦντα
καὶ τῆς γεέννης με, Δέσποτα, λύτρωσαι, Ἰησοῦ.

Θεράπευσον, Ἰησοῦ μου, ψυχῆς μου
τὰ τραύματα, Ἰησοῦ μου, δέομαι,
καὶ τῆς χειρός με ἐξάρπασον, Ἰησοῦ μου
εὔσπλαγχνε, τοῦ ψυχοφθόρου Βέλιαρ,
καὶ διάσωσον.

Ἡμάρτηκα, Ἰησοῦ μου γλυκύτατε,
εὔσπλαγχνε, Ἰησοῦ μου, σῶσόν με
τὸν προσφυγόντα τῇ σκέπῃ σου,
Ἰησοῦ μακρόθυμε,
καὶ βασιλείας τῆς σῆς με ἀξίωσον.

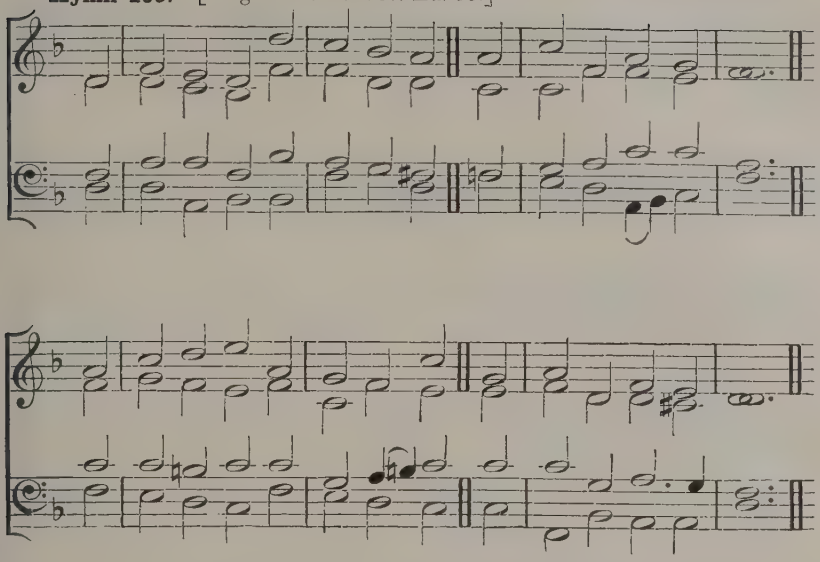
Σὺ φωτισμός, Ἰησοῦ μου, νοός μου,
Σὺ σωτηρία τῆς ἀπεγνωσμένης ψυχῆς μου,
Σωτήρ σύ, Ἰησοῦ μου, τῆς κολάσεως
ῥύσαι καὶ γεέννης ἐμὲ κραυγάζοντα,
σῶσον, Ἰησοῦ, με, Χριστέ μου, τὸν ἄθλιον.

THE HYMN is a cento from the "Suppliant Canon to Jesus" of Theoktistus, which is to be found in the services of the Greek rite in the *Paraclelice*. Compare Hymn 606.

THE TRANSLATION was made by R. M. Moorsom, 1886.

THE TUNE (Shottery = R* 490), by E. Hulton, was contributed for this hymn to the Supplement of the Revised Edition.

Hymn 103. [Orig. Ed. 80 : Rev. Ed. 93.]



Enter not into judgment with thy servant; for in thy sight shall no man living be justified.
Ps. cxliii. 2.

O LORD, turn not Thy face from me,
Who lie in woful state,
Lamenting all my sinful life
Before Thy mercy-gate;

A gate which opens wide to those
That do lament their sin;
Shut not that gate against me, LORD,
But let me enter in.

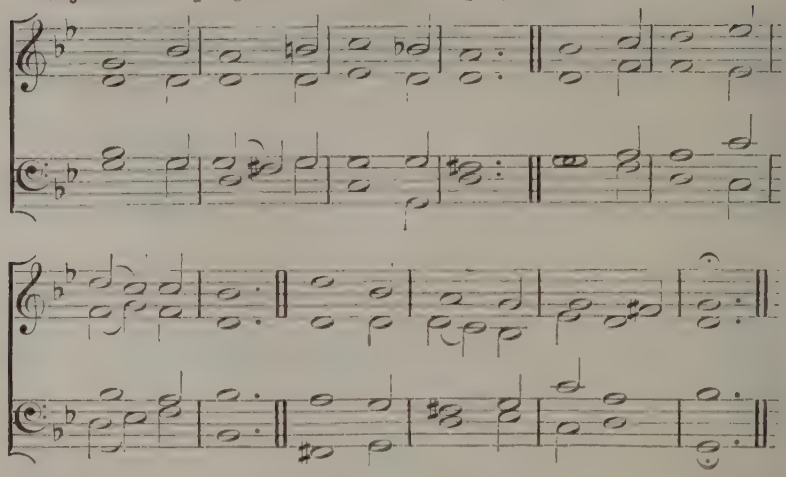
And call me not to strict account
How I have sojourn'd here;
For then my guilty conscience knows
How vile I shall appear.

Mercy, good LORD, mercy I ask;
This is the total sum;
For mercy, LORD, is all my suit,
O let Thy mercy come. Amen.

THIS HYMN, by John Marckant (*d.* probably in 1568), is first found in Sternhold and Hopkins, *The Whole Booke of Psalmes* (Day, 1562). A second form (as given here) is that by Tate and Brady in the sixth edition of the *Supplement* of the *New Version*, 1708; it is the Old Version text re-written in nine stanzas of four lines. Stanzas 1, 2, 3, 9 are given here, and in a correcter form than in previous editions.

THE TUNE (St. Mary, or Hackney, or Playford's = O 80 = R 93) is found first in the Welsh metrical Psalter of Archdeacon Prys, published in 1621, set to Psalm ii. It has no ♭, and the absence of it may be intentional; the tune would then be of pure Dorian tonality. The antepenultimate note of the second line is there G, not A. It was taken thence by Playford in its present form into his *Whole Book of Psalms*, 1677; it figures there as St. Mary, though from its occurrence in the book it acquired the name "Playford's." The tune called St. Mary in his earlier publication, *Psalms and Hymns*, 1671, is different. In Miller, *Psalms of David*, 1790, this tune is called "An old German melody by Rathiel."

Hymn 104. [Orig. Ed. 82 : Rev. Ed. 94.] (First Tune.)



The time of thy visitation.—St. Luke xix. 44.

LORD, in this Thy mercy's day,
Ere the time shall pass away,
On our knees we fall and pray.

Holy Jesu, grant us tears,
Fill us with heart-searching fears,
Ere the hour of doom appears.

Lord, on us Thy Spirit pour,
Kneeling lowly at Thy door,
Ere it close for evermore.

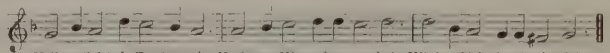
By Thy night of agony,
By Thy supplicating cry,
By Thy willingness to die ;

By Thy tears of bitter woe
For Jerusalem below,
Let us not Thy love forgo.

Judge and Saviour of our race,
When we see Thee face to face,
Grant us 'neath Thy wings a place. Amen.

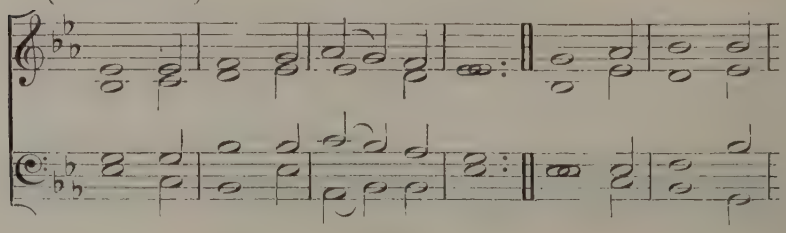
This Hymn, by Isaac Williams (1802–1865), is given in *The Baptistery ; or, The Way of Eternal Life*, 1842. It consists of six stanzas (xcix.–civ.) of "Image the Twenty-second," a poem on "The Day of Days ; or, the Great Manifestation," in 105 stanzas of three lines. In this edition the Compilers have given the author's text throughout.

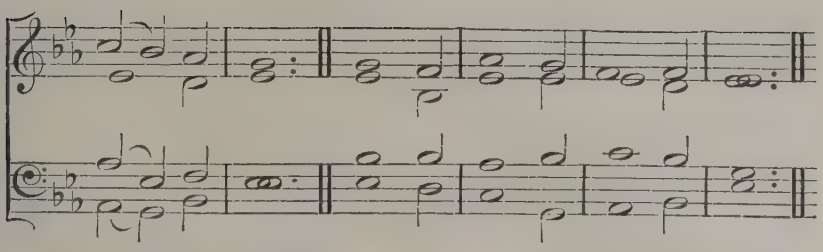
The First Tune was in its original form set to "Heil'ger Geist, du Tröster mein," in *Vollständige Psalmen und geistliche Lieder*, Bremen, 1639, as follows :—



It was altered by Crüger in his *Neues vollkomliches Gesangbuch*, Berlin, 1640, into the form which is given here, except that there were syncopations at the end of the second and third lines (Zahn 37).

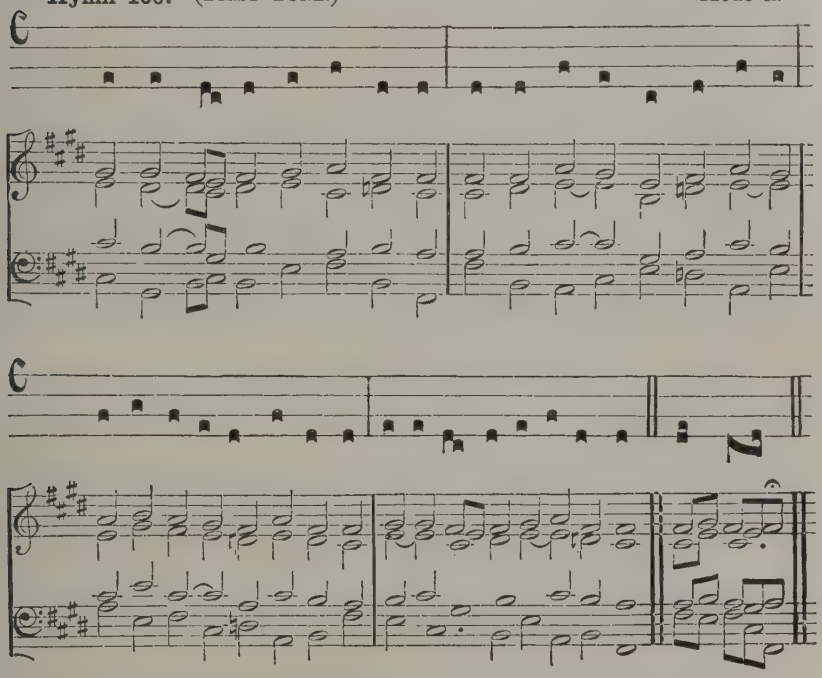
(Second Tune.)





THE SECOND TUNE (St. Philip = O 82 = R 94) was written by W. H. Monk for these words in the Original Edition.

Hymn 105. (FIRST TUNE.) Mode ii.



I am the light of the world: he that followeth me shall not walk in darkness.—St. John viii. 12.

Christe, qui lux es et dies.

FOR A LATE EVENING SERVICE.

O CHRIST, Who art the Light and Day,
Thou drivest night and gloom away;
O Light of light, Whose word doth show
The light of heav'n to us below.

All-Holy LORD, in humble prayer,
We ask to-night Thy watchful care;
O grant us calm repose in Thee,
A quiet night from perils free.

Our sleep be pure from sinful stain;
Let not the Tempter vantage gain,
Or our unguarded flesh surprise,
And make us guilty in Thine eyes.

CHRISTE, qui lux es et dies,
noctis tenebras detegis,
lucisque lumen crederis,
lumen beatum praedicans.

precamur, sancte Domine,
defende nos in hac nocte;
sit nobis in te requies,
quietam noctem tribue.

ne gravis somnus inruat,
nec hostis nos subripiat,
nec caro illi consentiens
nos tibi reos statuat.

LENT.

Asleep though wearied eyes may be,
Still keep the heart awake to Thee ;
Let Thy right hand outstretch'd above
Guard those who serve the LORD they love.

oculi somnum capiant,
cor ad te semper vigilet,
dextera tua protegat
famulos qui te diligunt.

Behold, O GOD our Shield, and quell
The crafts and subtleties of hell ;
Direct Thy servants in all good,
Whom Thou hast purchased with Thy Blood.

defensor noster aspice,
insidiantem reprime ;
guberna tuos famulos,
quos sanguine mercatus es.

O LORD, remember us who bear
The burden of the flesh we wear ;
Thou, Who dost e'er our souls defend,
Be with us even to the end.

memento nostri, Domine,
in isto gravi corpore ;
qui es defensor animae,
adesto nobis, Domine.

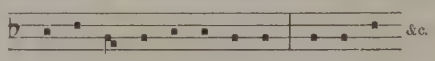
All praise to GOD the FATHER be,
All praise, Eternal SON, to Thee,
Whom with the SPIRIT we adore,
For ever and for evermore. Amen.

Deo Patri sit gloria
eiusque soli Filio
sancto simul cum Spiritu
nunc et per omne saeculum. Amen.

THE HYMN is one in exceptionally wide use, for it is found in the Mozarabic and Ambrosian rites as well as in the usual Lenten cycle of the West. It is one of the few points of contact between the primitive Benedictine cycle and the later Anglo-Irish cycle of Hymns for the Week, and is expressly mentioned in the *Rule* of St. Cæsarius, *c.* 542. It was cited by Hincmar (*De una et non trina:* Migne *P.L.* cxxv. 591), in the middle of the IXth century, as "Ambrosian." The metrical irregularities forbid the attribution of the hymn to St. Ambrose himself, but its position in the Milanese tradition gives it a right to the term "Ambrosian" in the wider sense of the word. It has enjoyed great popularity : an early German version of it, "Christe der du bist Tag und Licht," of 1526, was translated by Coverdale into English and included in his *Goostly Psalmes*, 1539.

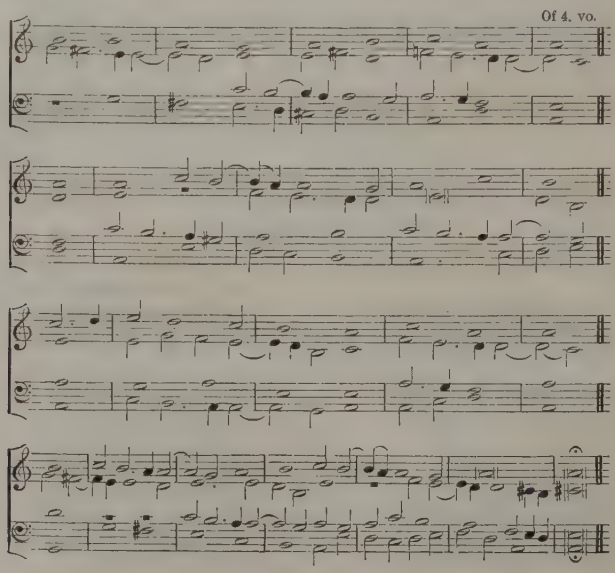
THE PRESENT TRANSLATION is based upon that of W. J. Copeland in his *Hymns for the Week*, 1848, and is the result of alterations made in the Original Edition and at each subsequent revision.

THE FIRST TUNE is proper to the hymn, but it appears in different books in widely different forms. Here in the usual Sarum form it belongs to the second mode, but in some Sarum books the opening runs thus :—

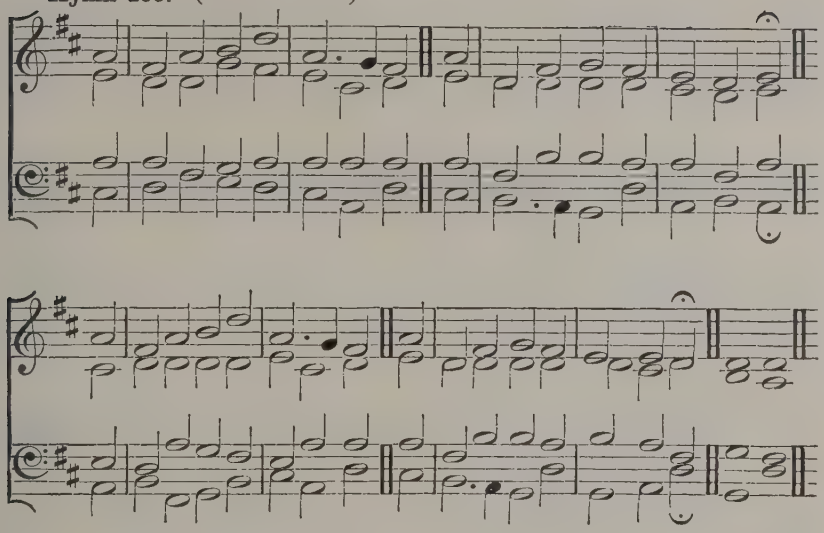


And at Durham it was treated as being in the eighth mode with a B♭ used throughout. The first and fourth lines are identical : cp. Hymns 11, 57, 200, 336.

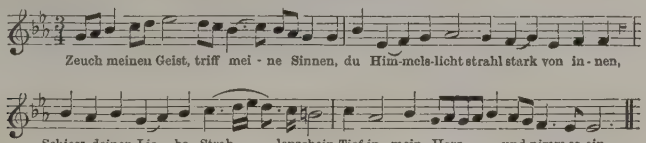
The following is an interesting example of an English pre-Reformation four-part composition using this melody as canto fermo. It is by Robert Whyte, and is found in four MS. part-books in the British Museum MSS. Add. 18936–9.



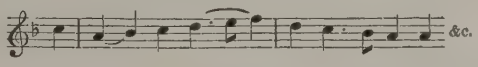
Hymn 105. (Second Tune.)



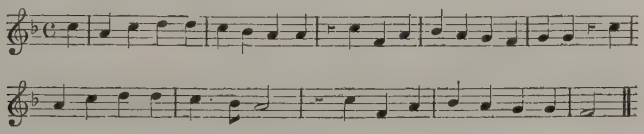
The Second Tune (Zeuch meinen Geist, or St. Gregory = O 83 = R 95) was taken and considerably altered from a German source by W. H. Monk for the Original Edition. Its earliest form is as follows, in the *Neuer Helikon* of Christian Knorr, Baron von Rosenroth (Nürnberg, 1684) :—



Four years later the tune took a new shape in regular $\frac{6}{4}$ time, thus :—



and in the *Geistreiches Gesangbuch*, Darmstadt, 1698, edited by E. P. Zühlen ; while after another interval of forty years it assumed a new form in quadruple time in König, *Harmonischer Liederschatz*, 1738, thus :—

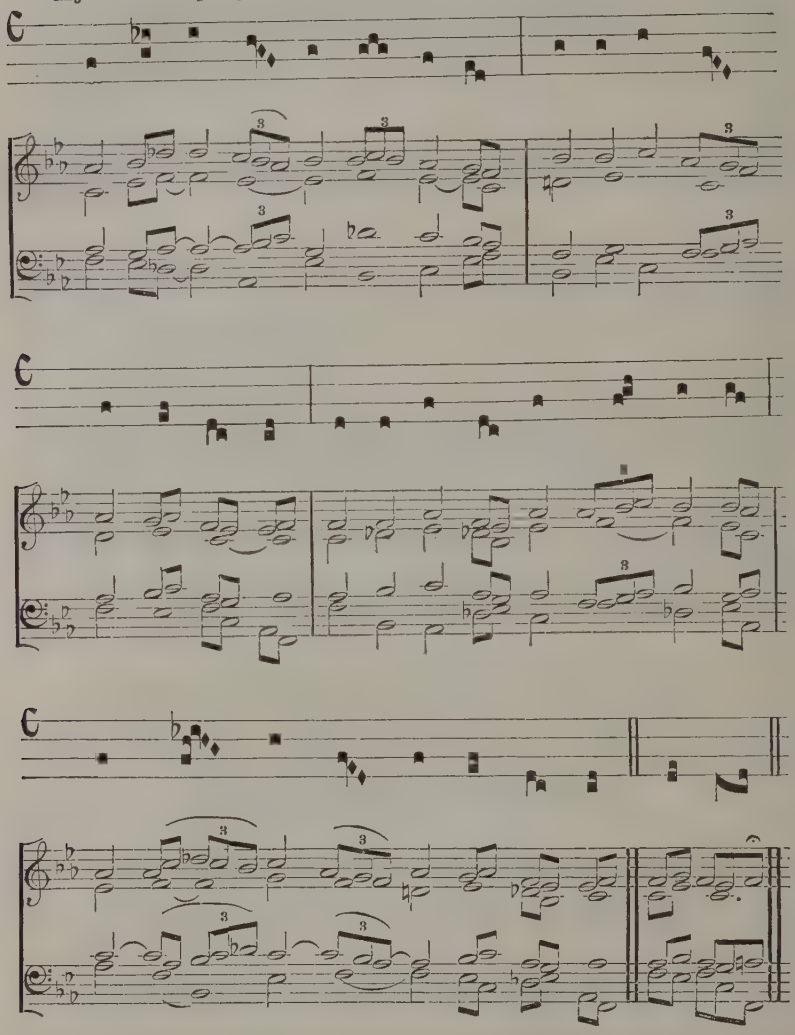


This is closely allied to the form taken by W. H. Monk for the Original Edition, but the loss that the tune suffered, by substituting D for the rise to F in the first and third lines, is repaired.

The following Hymns are suitable for this season :

435 Take up thy cross, the Saviour said.
455 Lord, when we bend before Thy throne.
461 Not for our sins alone.
462 Have mercy, Lord, on me.
463 Out of the deep I call.
464 Weary of earth and laden with my sin.
469 Saviour, when in dust to Thee.
477 O help us, Lord ; each hour of need.
486 We know Thee Who Thou art.
489 Jesus, Lord of life and glory.
500 Thy life was given for me.
596 O God, to know that Thou art just.
597 Approach, my soul, the mercy-seat.
600 Weary of wandering from my God.
602 When at Thy footstool, Lord, I bend.
606 Jesu ! Name all names above.
609 O Jesu, Thou art standing.
612 Oh for a closer walk with God.
613 God made me for Himself.
633 Litany for Lent.
634 Litany of Penitence.

Hymn 106. [Orig. Ed. 84 : Rev. Ed. 96.] (First Tune.) Mode i.



Tell it out among the heathen that the Lord is king.—Ps. xcvi. 10.

Vexilla regis prodeunt.

From the Fifth Sunday in Lent to the Wednesday before Easter.

THE Royal banners forward go,
The Cross shines forth in mystic glow;
Where He in flesh, our flesh Who made,
Our sentence bore, our ransom paid.

His feet and hands outstretching there,
He will'd the piercing nails to bear,
For us and our redemption's sake
A victim of Himself to make.

VEXILLA regis prodeunt :
fulget crucis mysterium,
quo carne carnis conditor
suspensus est patibulo.

confixa clavis viscera,
tendens manus, vestigia,
redemptionis gratia
hic inmolata est hostia.

PASSIONTIDE.

There whilst He hung, His sacred side
By soldier's spear was open'd wide,
To cleanse us in the precious flood
Of water mingled with His Blood.

quo vulneratus insuper
mucrone dirae lanceae,
ut nos lavaret crimine,
manavit unda, sanguine.

Fulfill'd is now what David told
In true prophetic song of old,
How God the heathen's King should be:
For God is reigning from the Tree.

inpleta sunt, quae concinit
David fideli carmine,
dicendo nationibus
'Regnavit a ligno Deus.'

O Tree of glory, Tree most fair,
Ordain'd those holy limbs to bear,
How bright in royal hue it stood,
The purple of a Saviour's Blood!

arbor decora et fulgida
ornata regis purpura,
electa digno stipite
tam sancta membra tangere!

Upon its arms, like balance true,
He weigh'd the price for sinners due,
The price which none but He could pay,
And spoil'd the spoiler of his prey.

beata cuius bracchiis
pretium pependit saeculi!
statera facta est corporis,
praedamque tulit tartari.

To Thee, Eternal Three in One,
Let homage meet by all be done:
As by the Cross Thou dost restore,
So rule and guide us evermore. Amen.

te, summa Deus Trinitas,
collaudet omnis spiritus:
quos per crucis mysterium
salvas, rege per saecula. Amen.

The Hymn was written by Venantius Fortunatus and first sung at the Procession on Nov. 19, 569, when the Relics of the Cross which Queen Rhadegund had procured from the East were brought from Tours to her new monastery at Poitiers.

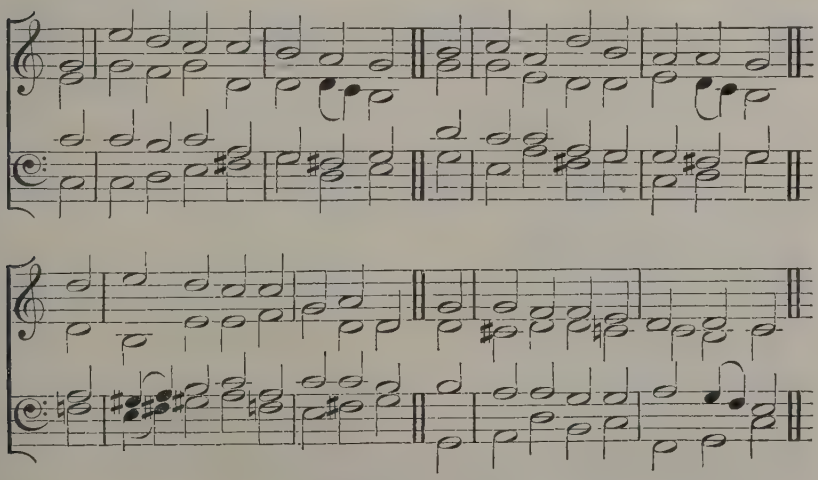
"Eufronius, Bishop of Tours, came with his clergy with much singing and gleaming of tapers and fragrance of incense, and in the absence of the bishop of the city brought the holy relics to the monastery" (Greg. of Tours, *Hist. Franc.* ix. 40, Migne, *P.L.* lxxi. 518).

The poem was originally of eight stanzas. The hymn as here printed has the first six of these and a Doxology, which, like the verse, "O crux, ave, spes unica," &c., was added for liturgical purposes. On Holy Cross Days the last four verses were used as a special cento. The quotation in the fourth verse is from Ps. xcvi. 10, following a reading which had considerable vogue in the first Christian centuries. The hymn has been in general use at Passiontide at least since the Xth century.

The Translation is based upon that of Neale, *Mediæval Hymns*, 1851; it has been revised in this edition, and the omitted stanza 2 has been replaced.

The First Tune (O 84 = R 96) is probably the original melody of the poem, for it is found in universal use with the hymn at Passiontide in the Latin cycle. Neither hymn nor tune was adopted by the Ambrosian or Mozarabic rite.

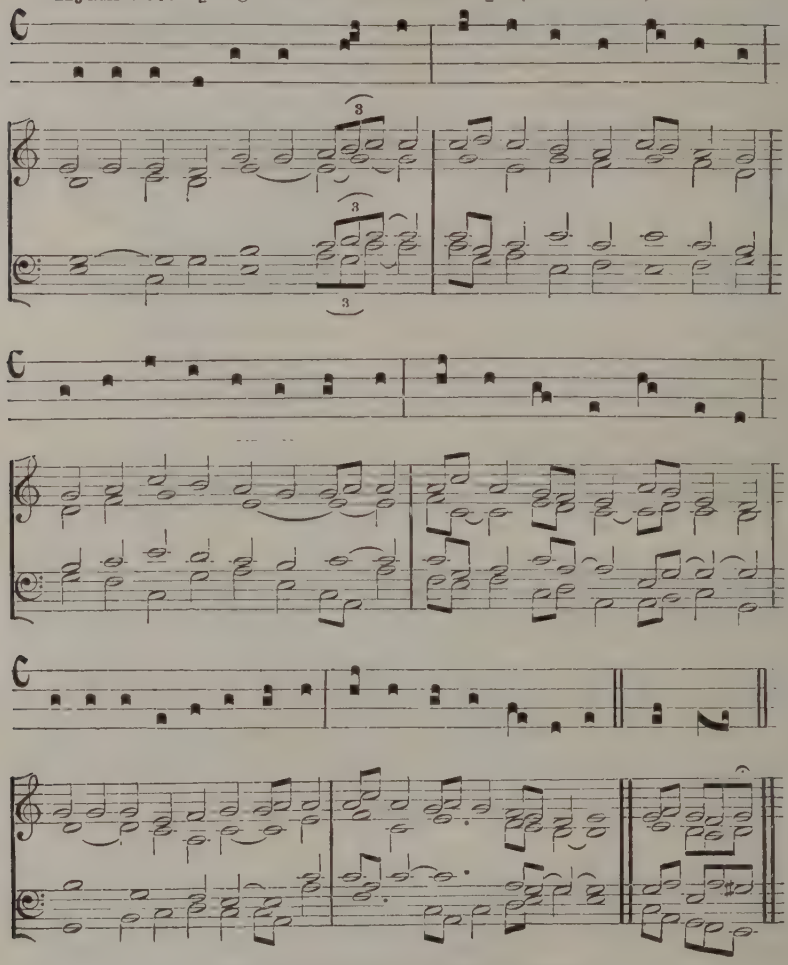
(Second Tune.)



[* *For copyright, see* p. vii.]

The Second Tune (St. Cecilia = R 96) was written by the Rev. J. Hampton for the Revised Edition.

Hymn 107. [Orig. Ed.* 289 : Rev. Ed. 97.] (First Tune.) Mode iii.



A better form of this melody is given at Hymn 260.

Blessed is the wood by which cometh righteousness.—Wisd. xiv. 7.

* **Pange, lingua, gloriosi praelium certaminis.**

Part 1.

SING, my tongue, the glorious battle,
Sing the last, the dread affray ;
O'er the Cross, the victor's trophy,
Sound the high triumphal lay,
How a victim's death enduring,
Earth's Redeemer won the day.

Outraged He, and deeply grieving
That the first man Adam fell,
When he took the fruit forbidden,
Which to taste was death and hell,
Mark'd e'en then a Tree the mischief
Of the first tree to dispel.

PANGE, lingua, gloriosi
praelium certaminis,
et super crucis tropaeum
dic triumphum nobilem,
qualiter redemptor orbis
inmolatus vicerit.

de parentis protoplasti
fraude facta condolens,
quando pomi noxialis
morte morsu conruit,
ipse lignum tunc notavit,
damna ligni ut solveret.

This alone was found befitting
Our salvation's well-laid plan,
By a better craft to baffle
Him whose craft had ruin'd man,
And to find the healing medicine
Where our foe the hurt began.

hoc opus nostrae salutis
ordo depoposcerat,
multiformis perditoris
arte ut artem falleret,
et medellam ferret inde,
hostis unde laeserat.

PART 2.

Therefore when at length the fulness
Of the sacred time was come,
He was sent, the world's Creator,
From His FATHER's heav'nly home,
And appear'd on earth incarnate,
Offspring of a Virgin's womb.

quando venit ergo sacri
plenitudo temporis,
missus est ab arce Patris
Natus, orbis conditor,
atque ventre virginali
carne factus prodiit.

Laid within a narrow manger,
Uttering but an infant sound,
While the Virgin Mother fastens
Swaddling clothes His limbs around,
In the tightly girded linen
GOD's own hands and feet are bound.

vagit infans inter arta
conditus praesepia,
membra pannis involuta
virgo mater adligat,
et pedes manusque, crura
stricta pingit fascia.

He, in Body now made perfect
By the thirty years and three,
Meets full willingly the Passion
Which He came on earth to see ;
On the Cross the LAMB is lifted,
To be slain upon the Tree.

lustra sex qui iam peracta,
tempus inplens corporis,
se volente, natus ad hoc,
passioni deditus,
Agnus in crucis levatur
inmolandus stipite.

There the nails and spear He suffers,
Vinegar, and gall, and reed ;
From His gentle Body pierced
Blood and water both proceed :
Things on earth and things in heaven
By that flood from sin are freed.

hic acetum, fel, harundo,
sputa, clavi, lancea ;
mite corpus perforatur ;
sanguis, unda profluit :
terra, pontus, astra, mundus
quo lavantur flumine.

PART 3.

Faithful Cross, in fame exalted
High o er every earthly tree ;
Leaf, bud, blossom—never forest
Bore another like to thee :
Sweet the wood, and sweet the iron,
And thy Load, most sweet is He.

crux fidelis, inter omnes
arbor una nobilis,
nulla talem silva profert
flore, fronde, germine,
dulce lignum dulce clavo
dulce pondus sustinens !

Lofty Tree, thy branches soften,
And thy stiff-set fibres bend ;
Suffer now the inborn hardness
Of thy wood to have an end ;
Let the King of heav'n His members
On thy yielding trunk extend.

flecte ramos, arbor alta ;
tensa laxa viscera,
et rigor lentescat ille,
quem dedit nativitas,
ut superni membra regis
mite tendas stipite.

Thou alone wast counted worthy
This world's ransom to sustain,
That by thee a wreck'd creation
Might its ark and haven gain,
With the sacred Blood anointed
Of the LAMB that hath been slain.

sola digna tu fuisti
ferre pretium saeculi,
atque portum praeparare
nauta mundo naufrago,
quem sacer cruor perunxit
fusus Agni corpore.

The following Doxology may be used at the end of any Part :

Praise and honour to the FATHER,
Praise and honour to the SON,
Praise and honour to the SPIRIT,
Ever THREE and ever ONE,
One in might, and One in glory,
While eternal ages run. Amen.

gloria et honor Deo
usquequo altissimo,
una Patri, Filioque,
inclito Paraclito,
cuius honor et potestas
in aeterna saecula. Amen.

ALTERNATIVE TUNE, HYMN 113.

PASSIONTIDE.

THIS HYMN, like the last, is by Venantius Fortunatus, and perhaps was originally connected with the same occasion. Its history, however, has been different: it was not in early days in such general use as its companion, but it succeeded in penetrating into some MSS. of Mozarabic use.

In the second verse there is an allusion to the strange medieval legends which traced the wood of the cross back through previous centuries of Jewish history to the Garden of Eden.

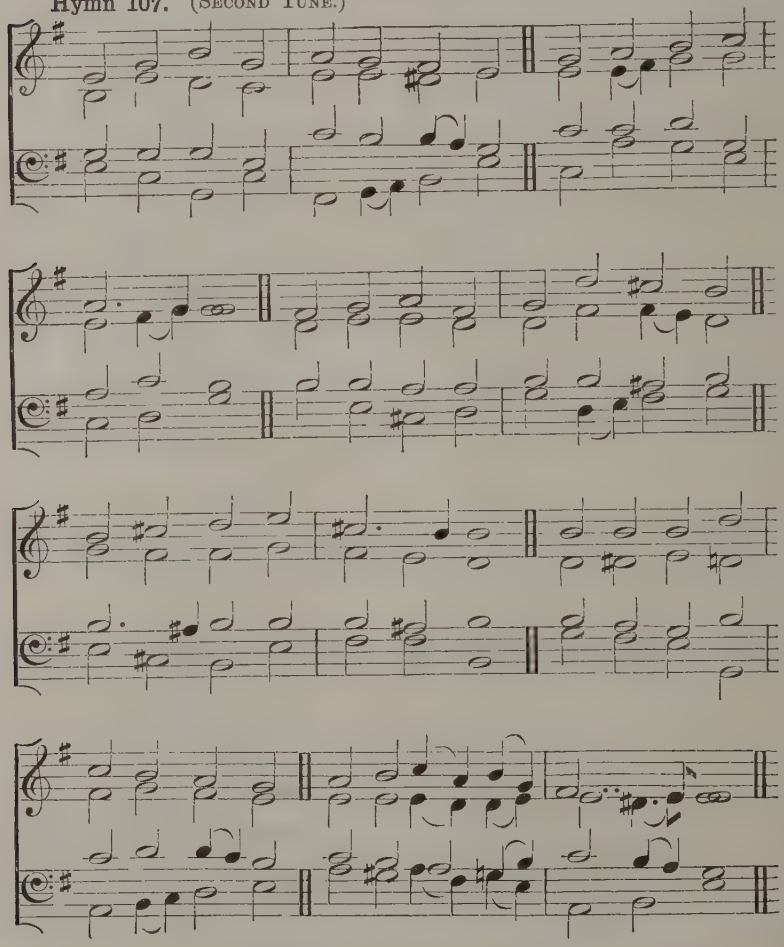
The hymn served as model for the later Eucharistic hymn of St. Thomas Aquinas, Hymn 260.

In liturgical use it was either divided between Mattins and Lauds into two groups of five verses with Doxology, or else the last three verses were sung (as in the case of the previous hymn) on Holy Cross Days.

THE TRANSLATION is based on Neale, *Mediæval Hymns*, 1851, and first included in *Hymns A. & M.* in the Appendix to the Original Edition. It has been considerably altered in this edition. In stanza 5 the reading "Et Dei manus pedesque" is followed, but this proves to have less claim to be the original than the Latin here printed.

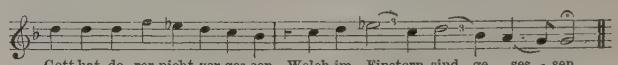
THE FIRST TUNE (= O* 289 = R 97) is a debased Mechlin form of the tune given at Hymn 260.

Hymn 107. (SECOND TUNE.)

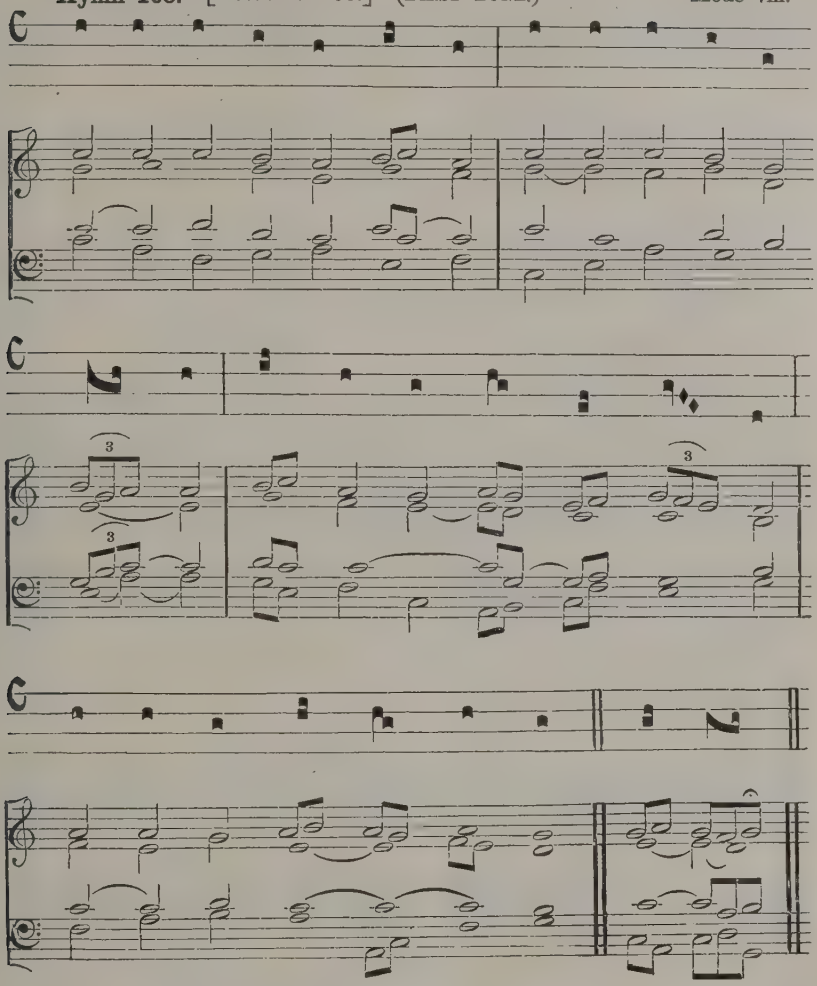


ALTERNATIVE TUNE, HYMN 113 OR 260.

THE SECOND TUNE (Werde licht) was written by T. Selle and appeared first in *Neue Musikalische Fest-Andachten*, Lüneberg, 1655. In the original the last line is in different rhythm, thus:—



Hymn 108. [Rev. Ed.* 493.] (First Tune.) Mode viii.



Come not near any man upon whom is the mark.—Ezek. ix. 6.

Cultor Dei, memento.

For a late Evening Service.

SERVANT of God, remember
The holy Font's bedewing,
And in thy Confirmation
The seal of thy renewing.

When on chaste bed thy body
To slumber thou dost fashion,
Bethink thee of the symbol
Of Christ's redeeming Passion.

The Cross dispels all evil;
Beneath its hallowing token
The soul, in spite of darkness,
Stands firm with hope unbroken.

CULTOR Dei, memento
te fontis et lavacri
rorem subisse sanctum,
te chrismate innovatum.

fac, cum vocante somno
castum petis cubile,
frontem locumque cordis
crucis figura signet.

crux pellit omne crimen,
fugiunt crucem tenebrae,
tali dicata signo
mens fluctuare nescit.

Begone, thou arch-deceiver,
And trouble not our slumber
With haunting dreams of evil,
And wiles that none can number.

procul, o procul, vagantum
portenta somniorum !
procul esto pervicaci
praestigiator astu !

CHRIST, CHRIST Himself is with us ;
Thou crookèd serpent, vanish !
His sign, full well ye know it,
Thy crew and thee shall banish.

o tortuose serpens,
discede ! Christus hic est ;
signum, quod ipse nosti,
damnat tuam catervam.

Awhile the tirèd body
With outstretch'd limbs reposes,
Yet e'en in sleep the spirit
Bright thoughts of CHRIST encloses.

corpus licet fatiscens
iaceat recline paulum,
Christum tamen sub ipso
meditabimur sopore.

Glory to GOD the FATHER,
To CHRIST the King of nations,
And to the HOLY SPIRIT,
Throughout all generations. Amen.

gloria aeterno Patri
et Christo vero regi
Paraclitoque sancto
et nunc et in perpetuum. Amen.

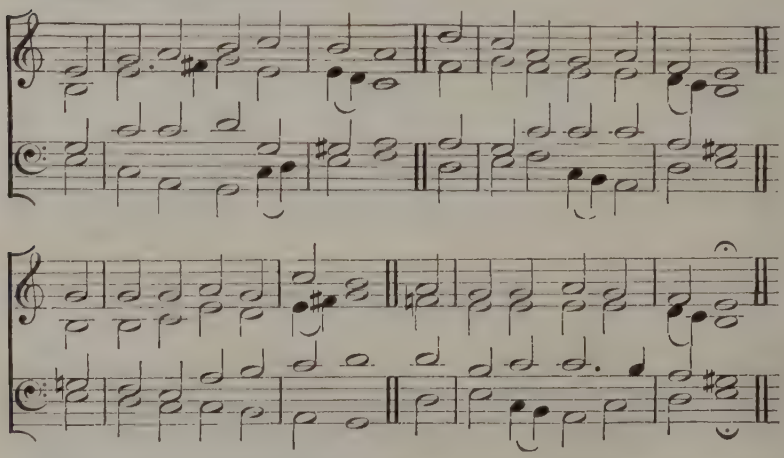
THE HYMN is a cento from the sixth poem of the *Cathemerinon* of Prudentius beginning "Ades, Pater supreme," and headed "Hymnus ante somnum." It is the last seven of the thirty-eight stanzas with the addition of a Doxology. This cento was not in general use : it was common to the rites of Sarum, York, and Hereford, but was not usual in Anglo-Saxon days, though found in the Canterbury hymnal of the Xth century. It possibly represents a borrowing from Mozarabic sources, for this same cento is among the thirty-seven hymns from Prudentius which found a place in Mozarabic books (*Anal. Hymn.* xxvii. 37).

A different cento, consisting of the first three stanzas of the poem, together with the first and the last four of this cento, found a place in the Supplement of the Revised Edition.

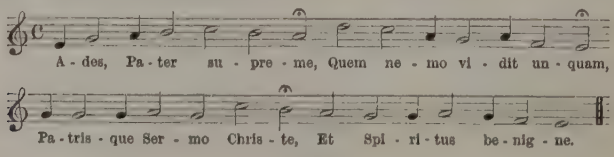
THE TRANSLATION is based upon two previous versions, that of Blew, in his *Church Hymn and Tune Book*, 1852, which follows this cento, and that of Neale in *The Hymnal Noted*, 1854, which follows the other cento ; but the present translation is largely independent, as was also the translation in the previous edition. These verses were chosen, no doubt, to remind the Christian of the power of the Cross. This was somewhat obscured in the former translation.

THE FIRST TUNE is closely allied to the words, and is found with them in the Leofric Collectar belonging to the XIth century

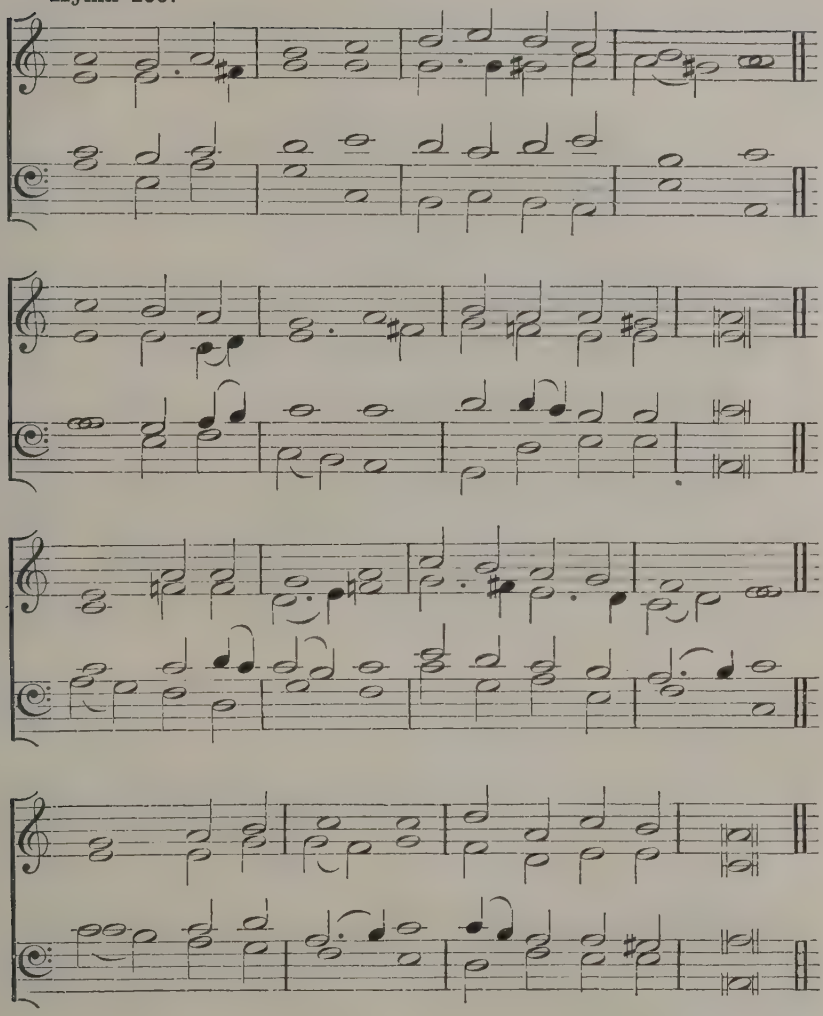
Hymn 108. (SECOND TUNE.)



THE SECOND TUNE (Ades, pater supreme) is associated with this poem in *Melodiæ Prudentianæ*, Leipsic, 1533, and in two later collections of Latin poems, sacred and profane, of 1534 and 1550. The tunes are set in four parts : the original rhythm is as follows (Zahn 155) :—



Hymn 109.



Let us also go, that we may die with him.—St. John xi. 16.

HOLY WEEK.

LORD, through this Holy Week of our salvation,
Which Thou hast won for us who went astray,
In all the conflict of Thy sore temptation
We would continue with Thee day by day.

We would not leave Thee, though our weak endurance
Make us unworthy here to take our part;
Yet give us strength to trust the sweet assurance
That Thou, O LORD, art greater than our heart.

Thou didst forgive Thine own who slept for sorrow,
Thou didst have pity, O have pity now,
And let us watch through each sad eve and morrow
With Thee, in holy prayer and solemn vow.

PASSIONTIDE.

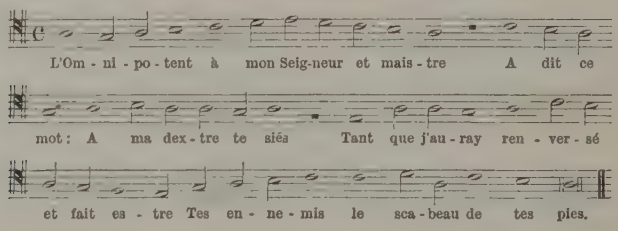
Along that Sacred Way where Thou art leading,
  Which Thou didst take to save our souls from loss,
Let us go also, till we see Thee pleading
  In all-prevailing prayer upon Thy Cross;

Until Thou see Thy bitter travail's ending,
  The world redeem'd, the will of God complete,
And, to Thy Father's hands Thy soul commending,
  Thou lay the work He gave Thee at His feet. Amen.

Alternative Tune, Hymn 129.

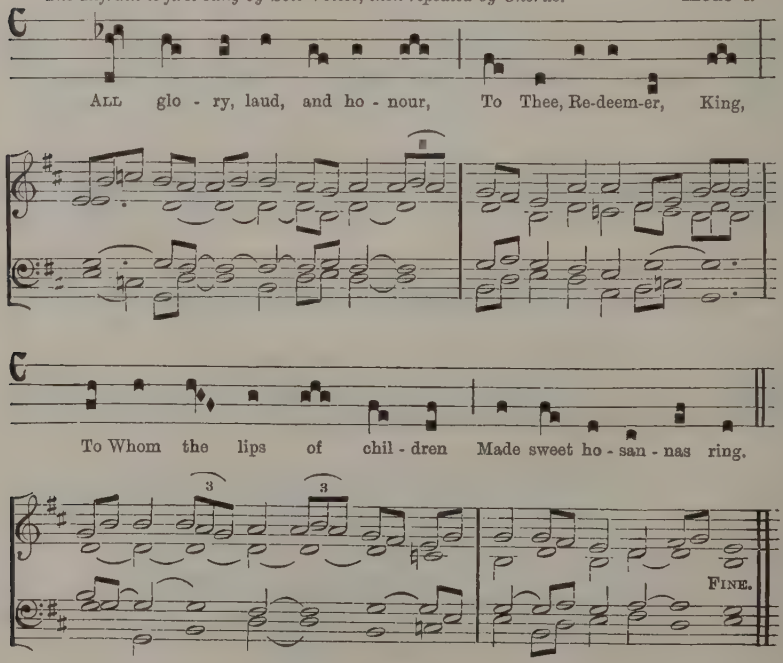
This Hymn, by William Henry Draper (b. 1855), first appeared in *Hymns for Holy Week*, published in 1898 by H. Frowde, edited by Rev. W. H. Draper and Dr. Varley Roberts, of Magdalen College, Oxford.

The Tune is one of those written by Bourgeois for the Genevan Psalter (Ps. cx.) in 1551 to replace the earlier tune (Douen i. 646). The G♯ in the second line is not original, and the variety of rhythm in the third and fourth lines has here been sacrificed to make it more easily singable by a modern congregation.



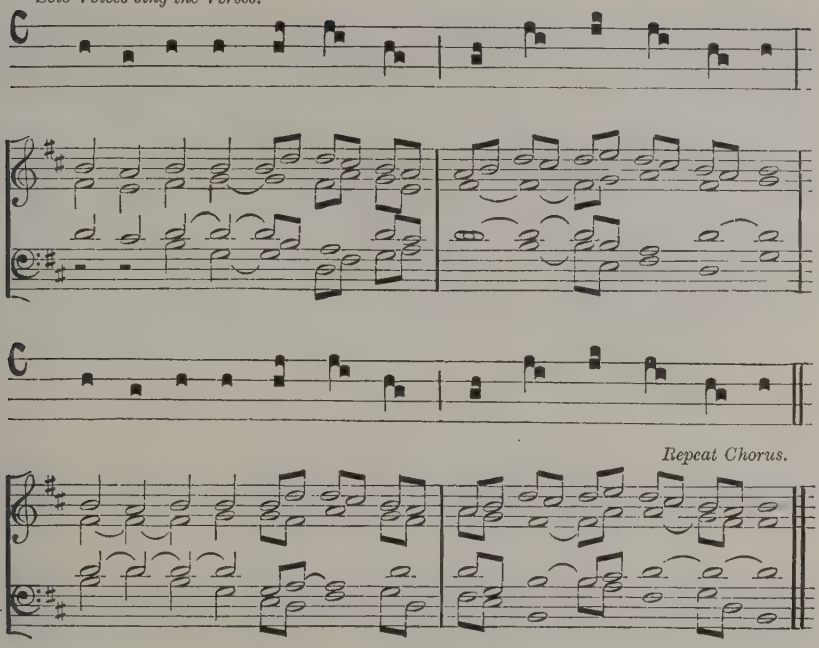
Hymn 110. (First Tune.)

The Refrain is first sung by Solo Voices, then repeated by Chorus. Mode i.



PASSIONTIDE.

Solo Voices sing the Verses.



Out of the mouths of babes and sucklings thou hast perfected praise.—St. Matt. xxi. 16.

Gloria, laus, et honor.

PALM SUNDAY.

ALL glory, laud, and honour,
To Thee, Redeemer, King,
To Whom the lips of children
Made sweet hosannas ring.
All glory, &c.

Thou art the King of Israel,
Thou David's royal Son,
Who in the LORD's Name comest,
The King and Blessèd One.
All glory, &c.

The company of Angels
Are praising Thee on high,
And mortal men and all things
Created make reply.
All glory, &c.

The people of the Hebrews
With palms to meet Thee went;
Our praise and prayer and anthems
Before Thee we present.
All glory, &c.

To Thee before Thy Passion
They sang their hymns of praise;
To Thee now high exalted
Our melody we raise.
All glory, &c.

Thou didst accept their praises,
Accept the praise we bring,
Who in all good delightest,
Thou good and gracious King.
All glory, &c. Amen.

GLORIA, laus, et honor tibi sit, rex
Christe redemptor,
cui puerile decus prompsit Hosanna
pium.

Israel tu rex, Davidis et inclyta proles,
nomine qui in Domini, rex benedicte,
venis.

coetus in excelsis te laudat caelicus omnis
et mortalis homo, cuncta creata simul.

plebs Hebraea tibi cum palmis obvia venit;
cum prece, voto, hymnis adsumus ecce
tibi.

hi tibi passuro solvebant munia laudis;
nos tibi regnanti pangimus ecce melos.

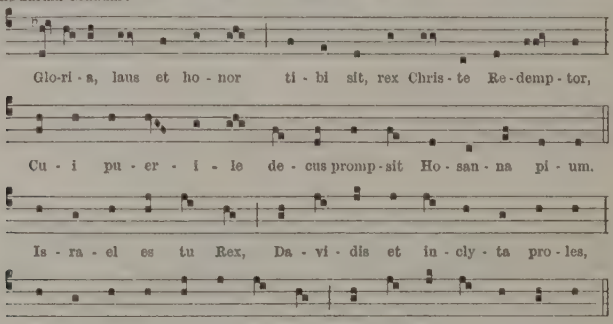
hi placuere tibi; placeat devotio nostra,
rex pie, rex clemens, cui bona cuncta
placent. Amen.

PASSIONTIDE.

THE HYMN was written by St. Theodulph of Orleans, and probably during his imprisonment at Angers, *c.* 820. In full, the poem comprises seventy-eight lines, but from this a cento was made for liturgical use, consisting, as a rule, only of twelve lines or even less. It was connected with the Palm Sunday procession, as legend avers, from the first. For St. Theodulph is said to have sung it out of the window as the King, Louis the Pious, went past in the procession on Palm Sunday, 821: and the legend adds very properly that the King was so well pleased that he ordered the author to be set at liberty. Historical evidence seems to prove the impossibility of the story; but certainly the hymn was very quickly incorporated into the Palm Sunday procession, and it has remained one of its most attractive features ever since. It was usually assigned to seven boys who were to be posted at some high spot on the route of the procession, perhaps to represent the imprisoned bishop.

THE TRANSLATION is based on those of Neale; the first in his *Mediæval Hymns* retained the elegiac metre: the second, in *Hymnal Noted*, is substantially the same as the present version, but Neale's opening line was "Glory and laud and honour," and his fifth stanza was hypermetric throughout: "Thou wast hastening to Thy Passion, When they raised their hymns of praise," &c. Consequently the stanza was retranslated when the first line was, with Neale's approval, amended to its present shape in the Original Edition. Neale printed also the Latin of five more couplets and a translation of the last of them, in addition to the foregoing.

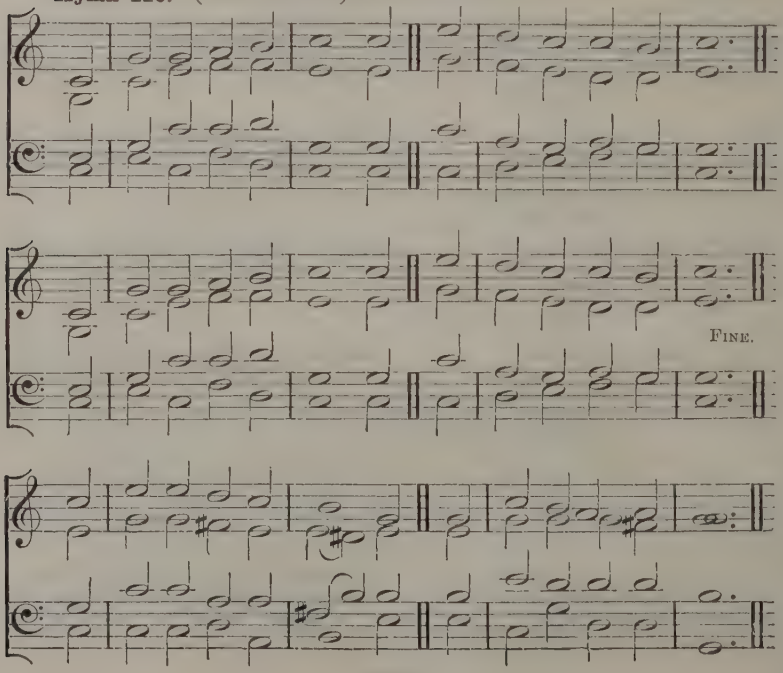
THE FIRST TUNE is the plainsong melody universally associated with the words. Its Latin form is as follows in the Sarum Gradual:—



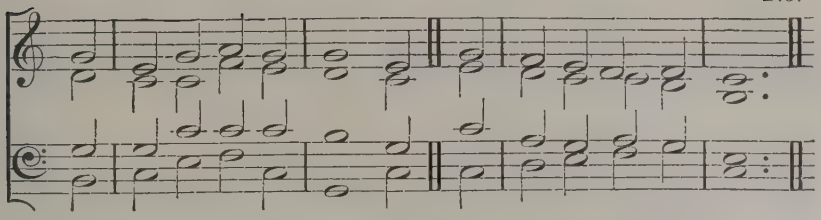
It will be observed that the melody is not really elegiac in rhythm—in the pentameters it is more nearly iambic; it has therefore been adapted to this version.

The insertion of a B♭ on the first syllable is not original, and the note is often not found in early copies of the music. It can, however, hardly be questioned that it is a great improvement; for, besides giving the more dignified start by a phrase in common use in classical plainsong openings, it affords a charming contrast with the B♮ throughout the second couplet.

Hymn 110. (SECOND TUNE.)

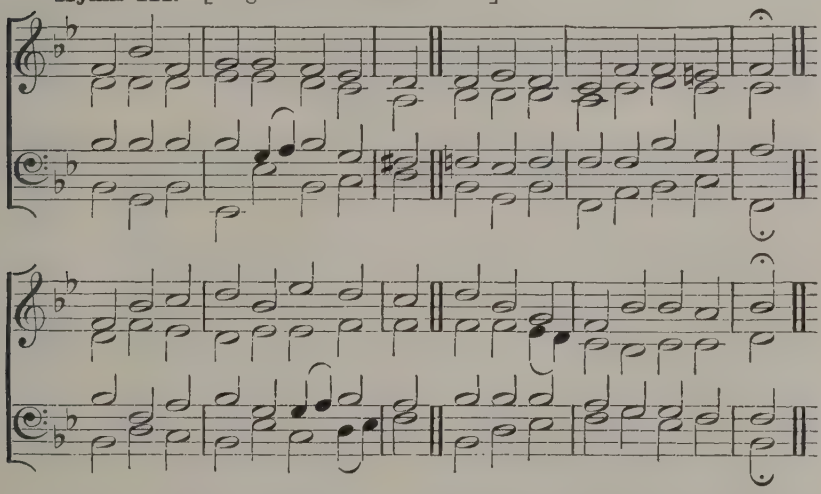


D.C.



THE SECOND TUNE (St. Theodulph, or Kronstadt, or Valet will ich dir geben = O 86 = R 98), by Melchior Teschner, was the second of two settings in five parts of the hymn "Valet will ich dir geben," under the title *Ein andächtiges Gebet*, &c., Leipzig, 1615. The tune became popular and went through various changes. The antepenultimate note of the second line was originally A, and the change to C was made in the Gotha *Cantional*, 1648; the first note of the last line was originally E, but changed to G in Sohren's edition of *Praxis Pietatis*, 1668. The form of the fifth line which was given in earlier editions of *Hymns A. & M.* was without any real authority, and is artistically inferior: so a return has been made to the original form except for the two points noted above. By this means the dulness of having no closes but tonic and dominant is avoided, and the composer's wise intentions are not ignored any longer. The form of the melody is the one adopted by Bach (with some little elaboration) in the St. John's Passion (see Zahn, 5404).

Hymn 111. [Orig. Ed. 87 : Rev. Ed. 99.]



And the multitudes that went before, and that followed, cried, saying, Hosanna to the Son of David.
St. Matt. xxi. 29.

PALM SUNDAY.

RIDE on! ride on in majesty!
Hark! all the tribes Hosanna cry:
O Saviour meek, pursue Thy road
With palms and scatter'd garments strow'd.

Ride on! ride on in majesty!
In lowly pomp ride on to die;
O CHRIST, Thy triumphs now begin
O'er captive death and conquer'd sin.

Ride on! ride on in majesty!
The wingèd squadrons of the sky
Look down with sad and wondering eyes
To see th' approaching sacrifice.

Ride on! ride on in majesty!
The last and fiercest strife is nigh;
The FATHER on His sapphire throne
Awaits His own anointed SON.

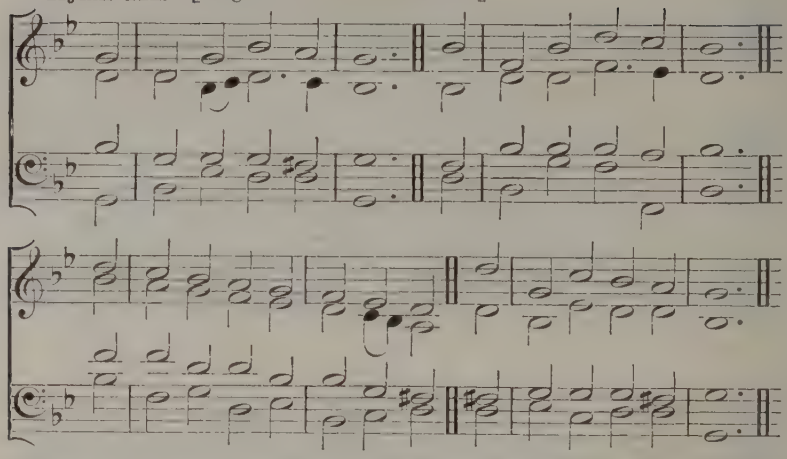
Ride on! ride on in majesty!
In lowly pomp ride on to die;
Bow Thy meek head to mortal pain,
Then take, O GOD, Thy power, and reign. Amen.

A higher setting of this Tune is given at Hymn 49.

THIS HYMN, by Dean Henry Hart Milman (1791–1868), was published in Bishop Heber's posthumous *Hymns*, &c., 1827, in five stanzas of four lines, as the first hymn for Palm Sunday.
In the original:—St. 1, l. 3. Thine humble beast pursues his . . .
St. 4, l. 2. Thy last.
l. 4. Expects His . .

THE TUNE (Winchester New = O 87 &c.) has been already noticed at Hymn 49.

Hymn 112. [Orig. Ed. 91 : Rev. Ed. 101.]



All the people that came together to that sight, beholding the things which were done, smote their breasts and returned.—St. Luke xxiii. 48.

THE PASSION.

Saevo dolorum turbine.

O'ERWHELM'D in depths of woe,
Upon the Tree of scorn
Hangs the Redeemer of mankind,
With racking anguish torn.

See how the nails those hands
And feet so tender rend ;
See down His face, and neck, and breast
His sacred Blood descend.

O hear that last loud cry
Which pierced His Mother's heart,
Ere into GOD the FATHER's hands
He bade His soul depart.

Earth hears, and trembling quakes
Around that tree of pain ;
The rocks are rent ; the graves are burst ;
The veil is rent in twain.

Shall man alone be mute ?
Have we no griefs, or fears ?
Come, old and young, come, all mankind,
And bathe those feet in tears.

Come, fall before His Cross
Who shed for us His Blood,
Who died, the victim of pure love,
To make us sons of GOD.

JESU, all praise to Thee,
Our joy and endless rest ;
Be Thou our guide while pilgrims here,
Our crown amid the blest. Amen.

SAEVO dolorum turbine
iactatur, atris obrutus
poenis, acerba sustinens,
redemptor affixus cruci.

pedes manusque horribili
clavi cruentant vulnere ;
cor, vultus, artus, pectora
sacro redundant sanguine.

flet, orat, et clamans obit ;
cor matris ictum concidit ;
heu mater ! heu Fili ! dolor
ingrata frangat pectora.

montes, sepulcra, saxaque
scinduntur ; arva, flumina,
rupes, et aequor, contremunt,
templique velum scinditur.

o vos, viri, vos, parvuli,
nuptae, puellae, plangite ;
adstate maerentes cruci ;
pedes beatos ungite.

tu caritatis victima,
ut nostra tollas crimina,
nobis salubri perficis
adoptionem sanguine.

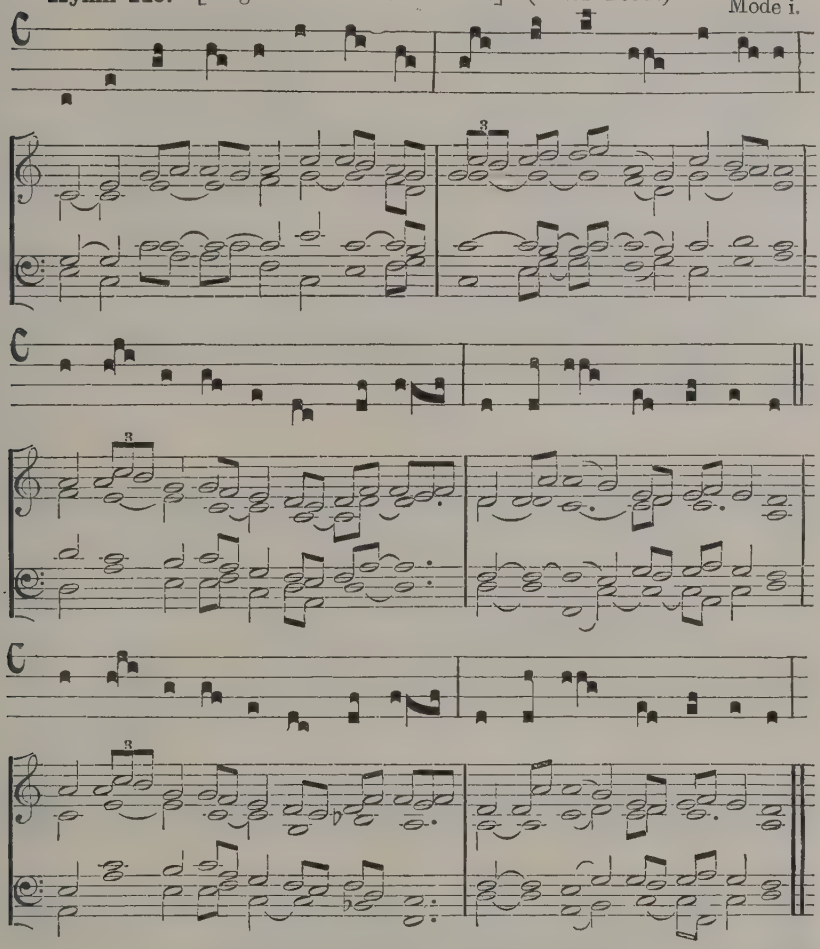
nostra ergo pax et gaudium,
sis vita, Iesu, et praemium ;
sis ductor et lux in via,
merces, corona in patria. Amen.

THE HYMN is an importation into the Roman Breviary for the Office of the Passion of our Lord Jesus Christ. The Office dates back to 1740, but this hymn has not been traced to any earlier edition than that of Bologna, 1827.

THE TRANSLATION is by E. Caswall and comes from his *Lyra Catholica*, 1849, as recast for the Original Edition, and again, with the omission of a stanza, for the Revised Edition.

THE TUNE (St. Bride, or Bridget, or All Saints, or Kersall = O 91 = R 101) is first found as St. Bridget's Tune, set to Ps. cxxx. in Riley, *Parochial Harmony*, 1762. It is there said to be by Mr. S. Howard, who was organist of St. Bride's, Fleet Street. It is found again set for Good Friday in Riley, *Psalms and Hymns* for the Orphan Asylum. There is no long note at the end of the first and third lines : all are minims, till a semibreve at the end of the second line, followed by a minim rest, and the remaining two lines follow the same plan. In *Parochial Harmony* the rhythm is different. See *Musical Times*, Oct. 1905.

Hymn 113. [Orig. Ed. 94 : Rev. Ed. 103.] (First Tune.) Mode i.



He was wounded for our transgressions.—Isai. liii. 5.

Prome vocem, mens, canoram.

NOW, my soul, thy voice upraising,
Tell in sweet and mournful strain
How the Crucified, enduring
Grief, and wounds, and dying pain,
Of His love was freely offer'd,
Sinless was for sinners slain.

Scourged with unrelenting fury,
Our iniquities He bore ;
By His livid stripes He heals us,
Raises us to stand once more,
All our bruises gently soothing,
Binding up the bleeding sore.

See ! His hands and feet are fasten'd ;
So He makes His people free ;
Not a wound whence Blood is flowing
But a fount of grace shall be ;
And the very nails which nail Him
Nail us also to the Tree.

PROME vocem, mens, canoram ;
plange tristi carmine ;
dic cruci fixi dolores,
mortui dic vulnera,
innocens quae sponte Christus
pro reis fert victima.

caesus immiti furore
nostra propter crimina
nos suo livore sanat,
nos iacentes erigit,
et fovet plagas tumentes
et cruentas alligat.

trans manus pedesque fixus
nostra rumpit vincula,
totque fontes sunt salutis,
quot fluit plagis cruor ;
et quibus clavis tenetur,
nos tenet fixos cruci.

Through His heart the spear is driven,
Though His foes have seen Him die;
Blood and water thence are streaming
In a tide of mystery,—
Water from our guilt to cleanse us,
Blood to win us crowns on high.

mortui pectus sacratum
vulneratur lancea;
inde sanguis mixtus unda
fervidus prolabitur:
ad lavacrum praebet undam,
ad coronas sanguinem.

JESU, may those precious fountains
Drink to thirsting souls afford;
Let them be our cup and healing,
And hereafter our reward:
So a ransom'd world shall ever
Praise Thee, its redeeming LORD. Amen.

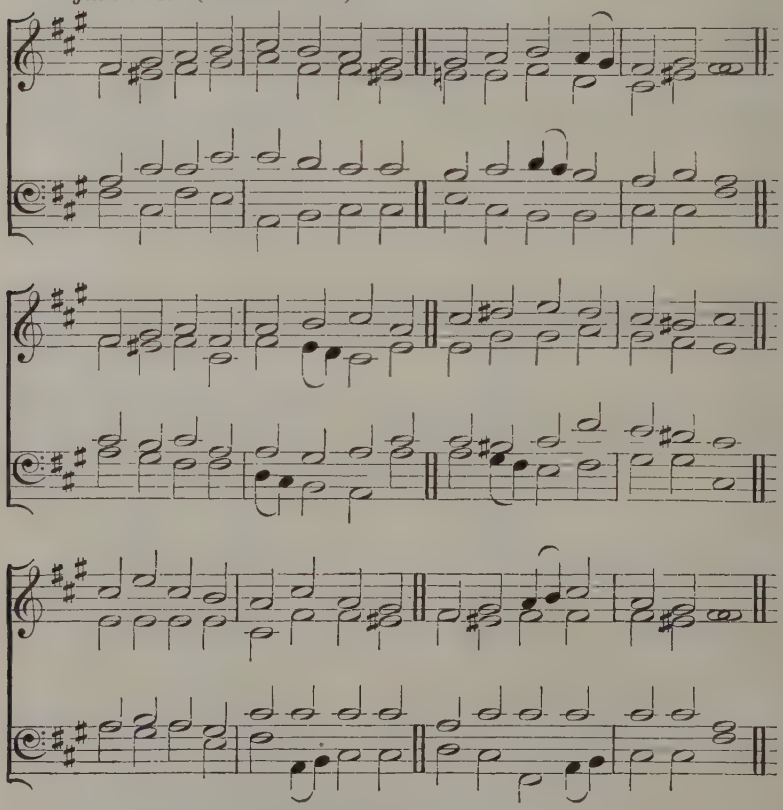
fac, redemptor, hauriamus
his aquas de fontibus;
poculum sint ac medella,
sint et olim praemium,
ut redemptus te per omne
laudet orbis saeculum. Amen.

THE HYMN is by C. de Santeuil, and appeared in the *Paris Breviary*, 1680.

THE TRANSLATION is based upon that of Chandler in his *Hymns of the Primitive Church*, 1837; this was recast by Sir H. Baker for the Original Edition of *Hymns A. & M.* It has been further revised in this edition.

THE FIRST TUNE is the melody to which the "Pange lingua" is sung at the Veneration of the Cross on Good Friday. It is unusual in structure, since the fifth and sixth lines are a repetition of the third and fourth; it is also unusually large in its compass.

Hymn 113. (SECOND TUNE.)



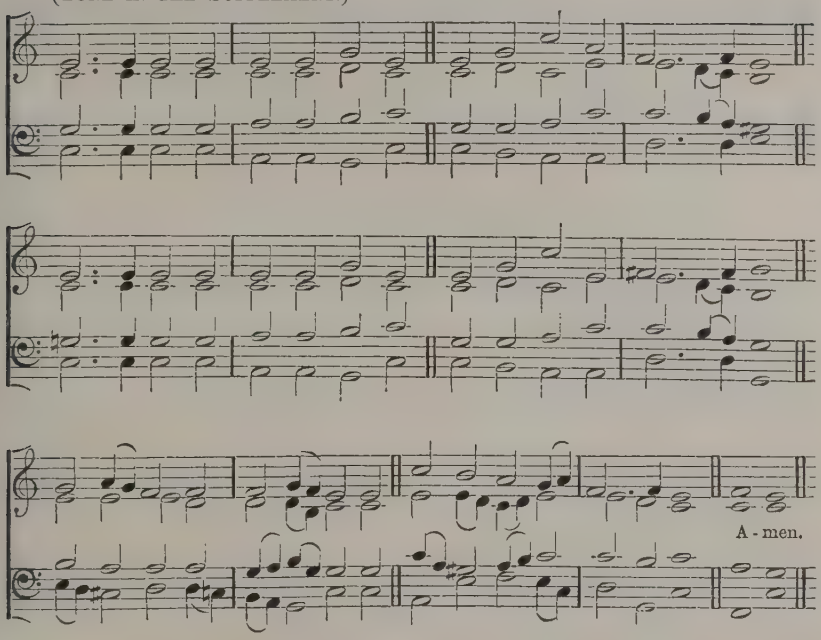
[† *For copyright, see* p. vii.]

ALTERNATIVE TUNE, HYMN 107.

THE SECOND TUNE (Prome vocem, or Harvington) was written by the Rev. W. G. Whinfield. It first appeared under the latter name in *Alternative Hymn Tunes*, 1902, and was rechristened by the composer in view of its association with this hymn here.

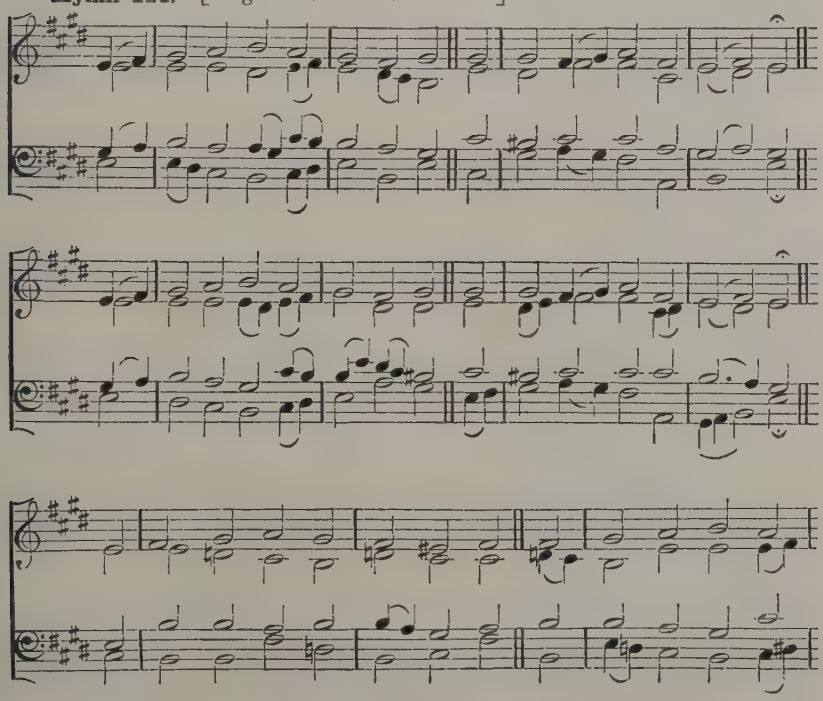
PASSIONTIDE.

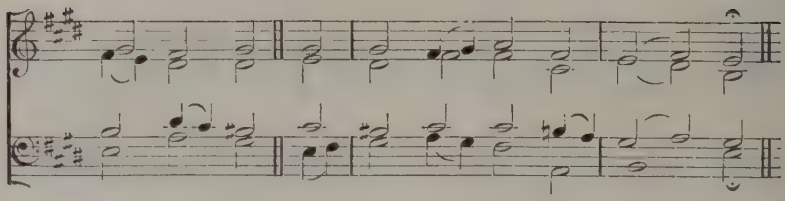
(Tune in the Supplement.)



This Tune (St. Denys = O 94 = R 103) was written by W. H. Monk for the Original Edition.

Hymn 114. [Orig. Ed. 93 : Rev. Ed. 104.]





Jesus Christ openly set forth crucified.—Gal. iii. 1.

Attolle paulum lumina.

O SINNER, for a little space
Lift up thine eyes, discerning
How terrible a thing is sin,
And so to wisdom turning.
Upon the Crucified One look,
And thou shalt read, as in a book,
What well is worth thy learning.

Look on His head, that bleeding head,
With crown of thorns surrounded ;
Look on His sacred hands and feet
Which piercing nails have wounded ;
See every limb with scourges rent ;
On Him, the just, the innocent,
What malice hath abounded !

'Tis not alone those tender limbs
With so much pain are aching ;
For the ingratitude of man
His heart within is breaking.
Oh, fearful was the chastisement
The Son of Mary underwent,
The place of sinners taking.

No man has any sorrow borne
Like unto that affliction,
When JESUS for our sake endured
His people's contradiction ;
Beyond imagination were
The sufferings He will'd to bear
In that dread crucifixion.

Now mark, O man, and ponder well
Sin's awful condemnation.
For whom were all those wounds endured ?
To purchase thy salvation.
Had JESUS never bled and died,
Then what could thee and all betide
But fiery reprobation ?

Flee therefore, sinner, flee from sin
And Satan's wiles ensnaring ;
Flee from those everlasting flames
For evil ones preparing.
O thank thy SAVIOUR, and entreat
To rest hereafter at His feet,
The life eternal sharing. Amen.

ATTOLLE paulum lumina,
peccator, atque disce
quantum malum sint crimina,
et tandem resipisce.
crucifixum aspice ;
leges in hoc codice
quod proderit scivisse.

caput tristes aculei
spinarum pupugerunt ;
manus pedesque ferrei
clavi perforaverunt ;
et in membra cetera
foede nimis barbara
flagella saevierunt.

cum tantus dolor atterat
haec membra delicata,
magis cor eius vulnerat
mens hominum ingrata.
o dirum supplicium,
quo Mariae filium
excruciant peccata !

nemo dolorem pertulit
isti parem dolori,
quem crucifixo intulit
Iudaeus salvatori.
per incredibilia
voluit supplicia
pro nobis Christus mori.

o homo, nunc considera
quae damna sint peccati,
pro quo curando vulnera
tot Christus debet pati.
absque hoc auxilio
igne nos perpetuo
essemus condemnati.

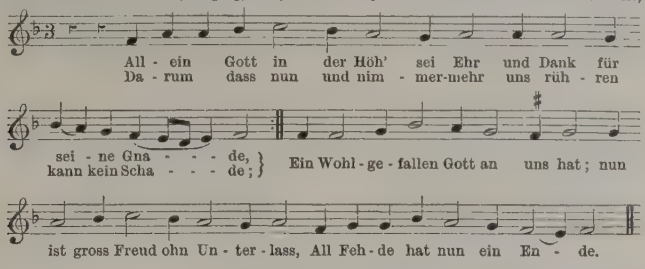
o fuge ergo crimina,
peccator, fuge mortem,
inferni fuge limina
et damnatorum sortem.
age Christo gratias,
ut aeternae facias
te vitae sic consortem. Amen.

THE HYMN is of uncertain origin. It is found in *Sirenes Symphonicæ*, 1678, set to the tune belonging to a similar German hymn, "Jesus rufft dir, O Sünder mein" ; and Bäumker, who notes the fact (i. 495), conjectures that the Latin is a translation of the German ; the metre is certainly one of German, not Latin hymnography. It was printed by Neale, *Hymni Ecclesiæ*, 1851. The penultimate stanza is omitted.

PASSIONTIDE.

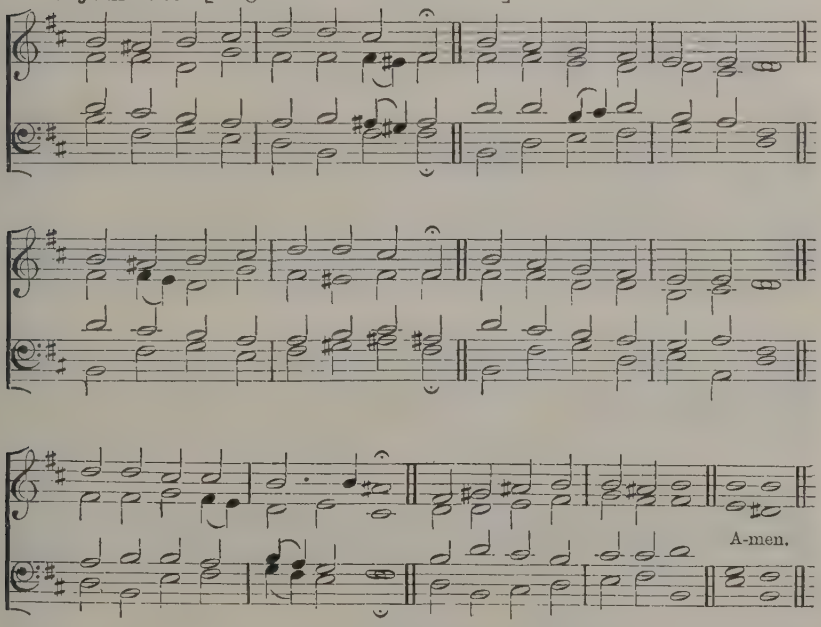
THE TRANSLATION is based on that of Neale in his *Mediæval Hymns*, 1851; it has been so much altered in this edition, as compared with the earlier ones, that it is practically a new version.

THE TUNE (Allein Gott in der Höh' sei Ehr; Attolle paulum; Halle; Stettin, &c. = O 93 = R 104) appeared for the first time in *Geistliche Lieder*, Leipzig, 1539, set to the hymn "Allein Gott in der Höh' sei Ehr," thus:—



The melody is an adaptation from a "Gloria in excelsis" which was given in the *Deutsch Evangelisch Messze* of 1524 (see Introd. p. lxxi). The present setting is that of Mendelssohn in his *St. Paul.* A setting by Bach is in *Choralgesänge*, 156 = 249.

Hymn 115. [Orig. Ed. 90 : Rev. Ed. 102.]



Thou wast slain, and hast redeemed us to God by thy blood.—Rev. v. 9.

Ira iusta conditoris.

HE Who once in righteous vengeance
Whelm'd the world beneath the [flood,
Once again in mercy cleansed it
With His own most precious Blood,
Coming from His throne on high
On the painful Cross to die.

Oh the wisdom of th' Eternal!
Oh the depth of love divine!
Oh the sweetness of that mercy
Which in JESUS CHRIST did shine!
We were sinners doom'd to die;
JESUS paid the penalty.

IRA iusta conditoris
imbre aquarum vindice
criminosum mersit orbem,
Noe in arca sospite;
mira tandem vis amoris
lavit orbem sanguine.

o scientiae supernae
altitudo impervia!
o suävitas benigni
praedicanda pectoris!
servus erat morte dignus,
rex luit poenam optimus.

When before the Judge we tremble,
  Conscious of His broken laws,
May the Blood of His atonement
  Cry aloud, and plead our cause,
Bid our guilty terrors cease,
Be our pardon and our peace.

quando culpis provocamus
  ultionem iudicis,
tunc loquentis protegamur
  sanguinis praesentia ;
ingruentium malorum
  tunc recedant agmina.

Prince and Author of salvation,
  LORD of majesty supreme,
JESU, praise to Thee be given
  By the world Thou didst redeem ;
Glory to the FATHER be
And the SPIRIT One with Thee. Amen.

te redemptus laudet orbis,
  grata servans munera,
o salutis sempiternae
  dux et auctor inclyte,
qui tenes beata regna
  cum Parente et Spiritu. Amen.

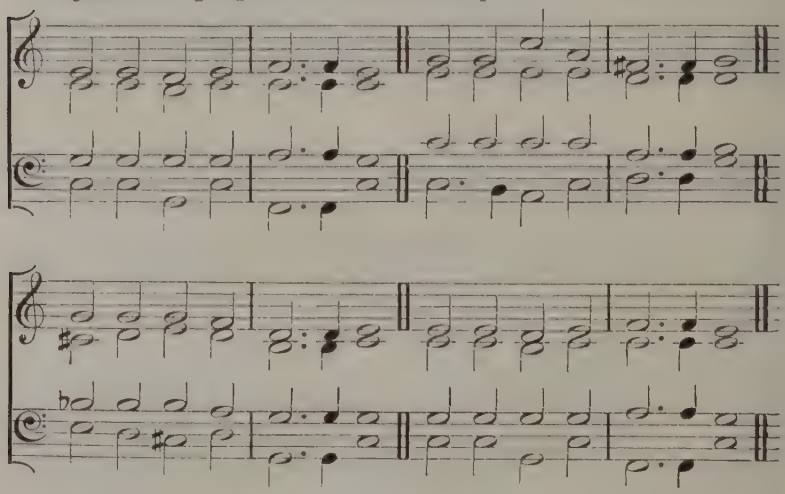
ALTERNATIVE TUNE, HYMN 551.

THE HYMN belongs to the office of The Most Precious Blood in the Roman Breviary, which did not come into general use till 1849. It is traceable, however, as far back as an edition of 1798.

THE TRANSLATION is by E. Caswall from his *Lyra Catholica*, 1849.

THE TUNE (Coblenz, or Meine Hoffnung stehet feste = O 90)) is found in Joachim Neander, A & Ω (Bremen, 1680), marked as a familiar tune ; but Zahn did not succeed in tracing it to any earlier source.

Hymn 116. [Orig. Ed. 96 : Rev. Ed. 105.]



Peace through the blood of his cross.—Col. i. 20.

In passione Domini.

IN the LORD's atoning grief
  Be our rest and sweet relief ;
Store we deep in heart's recess
All the shame and bitterness,—

Thorns, and cross, and nails, and lance,
Wounds, our rich inheritance,
Vinegar, and gall, and reed,
And the cry His soul that freed.

IN passione Domini,
  qua datur salus homini,
sit nostrum refrigerium
et cordis desiderium.

portemus in memoria
et poenas et opprobria
Christi, coronam spineam,
crucem, clavos, et lanceam,

et plagas sacratissimas,
omni laude dignissimas,
acetum, fel, harundinem,
mortis amaritudinem.

May these all our spirits fill,
And with love's devotion thrill ;
In our souls plant virtue's root,
And mature its glorious fruit.

haec omnia nos satient,
et dulciter inebrient ;
nos repleant virtutibus
et gloriosis fructibus.

Crucified ! we Thee adore ;
Thee with all our hearts implore,
Us with all Thy Saints unite
In the realms of heav'nly light.

te crucifixum colimus,
et toto corde poscimus
ut nos sanctorum coetibus
coniungas in caelestibus.

CHRIST, by coward hands betray'd,
CHRIST, for us a captive made,
CHRIST, upon the bitter Tree
Slain for man, be praise to Thee. Amen.

laus, honor, Christo vendito
et sine causa prodito,
passo mortem pro populo
in aspero patibulo. Amen.

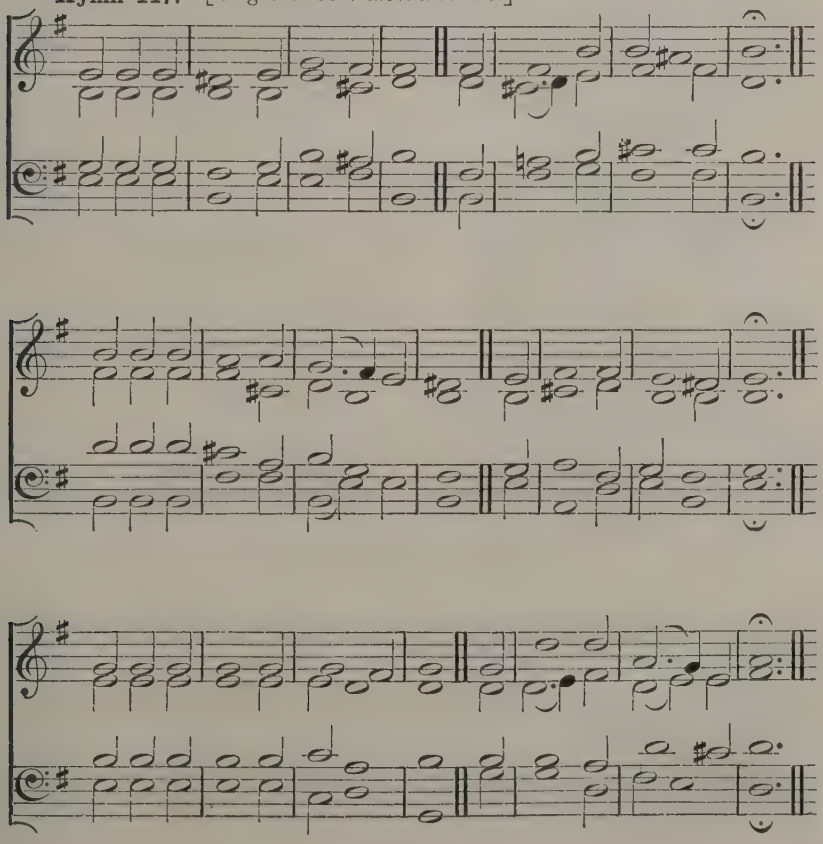
ALTERNATIVE TUNE, HYMN 127.

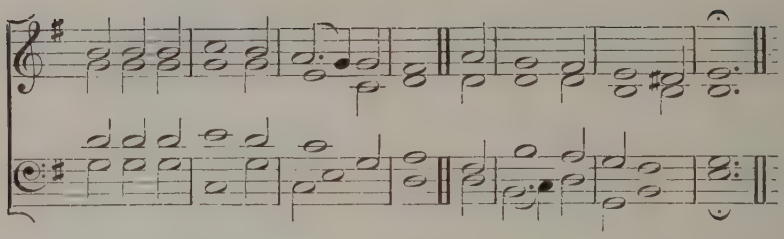
THIS HYMN was written by St. Bonaventura (1221–1274) as the Mattins hymn for an Office of the Holy Cross, not so much for general liturgical use as for private devotion, and it is said at the request of King Louis of France.

THE TRANSLATION was taken, with some alterations, from Oakeley, *Devotions Commemorative of the Passion*, 1842, into the Original Edition of *Hymns A. & M.* ; it has been further altered in this edition.

THE TUNE (Redhead No. 47, or St. Prisca, or Lustra sex = O 96 = R 105) was written by R. Redhead and first published in his *Church Hymn Tunes*, 1853.

Hymn 117. [Orig. Ed. 88 : Rev. Ed. 106.]





We love him, because he first loved us.—1 St. John iv. 19.

O Deus ego amo te.

MY GOD, I love Thee ; not because
I hope for heav'n thereby,
Nor yet because who love Thee not
Are lost eternally.

Thou, O my JESUS, Thou didst me
Upon the Cross embrace ;
For me didst bear the nails and spear,
And manifold disgrace,

And griefs and torments numberless,
And sweat of agony ;
Yea, death itself ; and all for one
Who was Thine enemy.

Then why, most loving JESU CHRIST,
Should I not love Thee well,
Not for the sake of winning heav'n,
Or of escaping hell ;

Not from the hope of gaining aught,
Not seeking a reward ;
But as Thyself hast lovèd me,
O ever-loving LORD ?

So do I love Thee, and will love,
Who such a love hast show'd,
Only because Thou art my King,
Because Thou art my GOD. Amen.

O DEUS ego amo te,
nec amo te ut salves me,
aut quia non amantes te
aeterno punis igne.

tu, tu, mi Iesu, totum me
amplexus es in cruce ;
tulisti clavos, lanceam,
multamque ignominiam,
innumeros dolores,
sudores, et angores,
et mortem, et haec propter me,
ac pro me peccatore.

cur igitur non amem te,
o Iesu amantissime,
non ut in caelo salves me
aut ne aeternum damnes me,
nec praemii ullius spe,
sed sicut tu amasti me ?

sic amo et amabo te,
solum quia rex meus es
et solum quia Deus es. Amen.

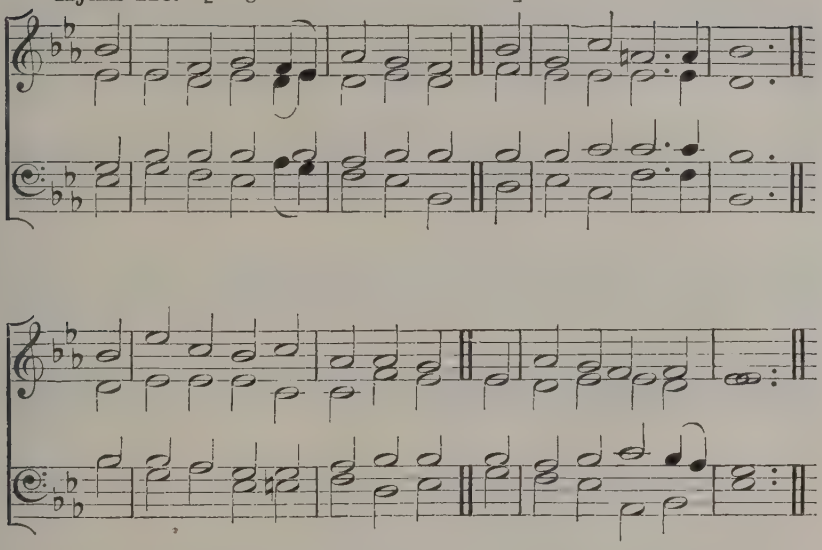
ALTERNATIVE TUNE, HYMN 596.

THE HYMN is attributed to St. Francis Xavier (1506–1552). It is probably a Latin translation from a Spanish or Portuguese sonnet, the original being the work of St. Francis, and the Latin translation of a Jesuit in the second half of the XVIIth century (see *Dict. Hymn.*, 1679).

THE TRANSLATION is due to Caswall, *Lyra Catholica*, 1849 ; but it has undergone some alteration, and in this edition the last verse has been recast in order to keep the climax of the Latin, and avoid the anticlimax which previously disfigured the translation.

THE TUNE (First Mode Melody) is the first of the nine tunes contributed by Tallis to *The Whole Psalter* of Archbishop Parker, *c.* 1567. Some alteration has been made in chords where Tallis had open fifths, by adding the thirds, as a concession to modern ears, but at the cost of sacrificing something of its solemnity. The tune was first allied with these words in the *Yattendon Hymnal*, 1899 ; and there the original harmonies are preserved ; compare *Engl. Hymnal*, 78.

Hymn 118. [Orig. Ed. 158 : Rev. Ed. 112.]



Come unto me, all ye that labour and are heavy laden, and I will give you rest.—St. Matt. xi. 28.

Quicumque certum quaeritis.

ALL ye who seek for sure relief
In trouble and distress,
Whatever sorrow vex the mind,
Or guilt the soul oppress,

JESUS, Who gave Himself for you
Upon the Cross to die,
Opens to you His sacred heart ;
O to that heart draw nigh.

Ye hear how kindly He invites ;
Ye hear His words so blest ;
"All ye that labour come to Me,
And I will give you rest."

O JESUS, joy of Saints on high,
Thou hope of sinners here,
Attracted by those loving words
To Thee we lift our prayer.

Wash Thou our wounds in that dear Blood
Which from Thy heart doth flow ;
A new and contrite heart on all
Who cry to Thee bestow. Amen.

QUICUMQUE certum quaeritis
rebus levamen asperis,
seu culpa mordet anxia,
seu poena vos premit comes,

Iesu, qui ut agnus innocens
sese immolandum tradidit,
ad cor reclusum vulnere,
ad mite cor, accedite.

auditis ut suavissimis
invitet omnes vocibus,
'Venite quos gravat labor
premitque pondus criminum.'

o cor, voluptas caelitum,
cor, fida spes mortalium,
en hisce tracti vocibus
ad te venimus supplices.

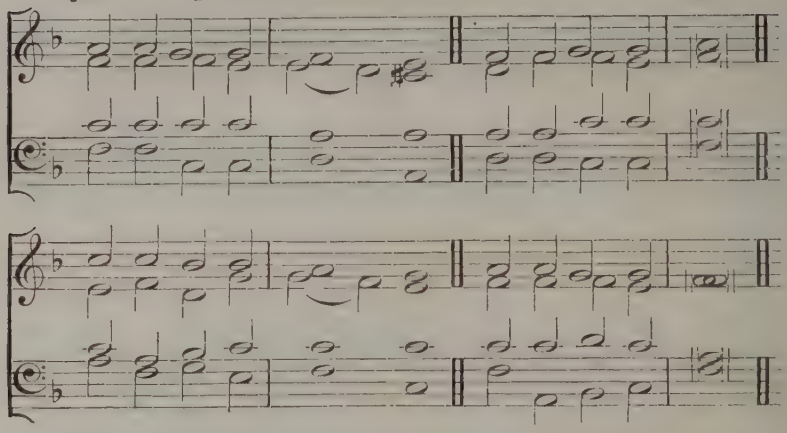
tu nostra terge vulnera
ex te fluente sanguine ;
tu da novum cor omnibus
qui te gementes invocant. Amen.

THE HYMN is taken from the Office of the Sacred Heart, found in some Breviaries of the XVIIIth century.

THE TRANSLATION is from Caswall, *Lyra Catholica*, 1849, but the last couplet was altered in the Revised Edition, and so stands here.

THE TUNE (St. Bernard = O 327* = R 112) was adapted (perhaps by J. Richardson) from a melody in *Tochter Sion*, Köln, 1741 (see Introd. p. xxviii), through the medium of *Cantica Spiritualia*, ii. 292 (Munich, 1847), and *Easy Hymn Tunes . . . for Catholic Schools*, c. 1851 (see Cowan and Love). In the Original Edition this hymn was set to Old Martyrs (see Hymn 125). But this tune is found in the Appendix, being taken from the *Merton Hymn Book*, 1863.

Hymn 119. [Orig. Ed. 92 : Rev. Ed. 107.]



The precious blood of Christ.—1 St. Peter i. 19.

Viva! Viva! Gesù!

GLORY be to JESUS,
Who, in bitter pains,
Pour'd for me the life-blood
From His sacred veins.

Grace and life eternal
In that Blood I find ;
Blest be His compassion
Infinitely kind.

Blest through endless ages
Be the precious stream
Which from death eternal
Did the world redeem.

Abel's blood for vengeance
Pleaded to the skies ;
But the Blood of JESUS
For our pardon cries.

Oft as it is sprinkled
On our guilty hearts,
Satan in confusion
Terror-struck departs.

Oft as earth exulting
Wafts its praise on high,
Angel-hosts rejoicing
Make their glad reply.

Lift ye then your voices ;
Swell the mighty flood ;
Louder still and louder
Praise the precious Blood. Amen.

VIVA! Viva! Gesù! che per mio bene
Tutto il sangue versò dalle sue vene.

Il sangue di Gesù fu la mia vita ;
Benedetta la Sua bontà infinita.

Questo sangue in eterno sia lodato,
Che dall' inferno il mondo ha riscattato.

D' Abele il sangue gridava venedetta,
Quel di Gesù per noi perdono aspetta.

Se di tal sangue asperso è il nostro cuore,
Fugge il ministro del divin furore.

Se di Gesù si esalta il divin sangue,
Tripudia il ciel, trema l' abisso e langue.

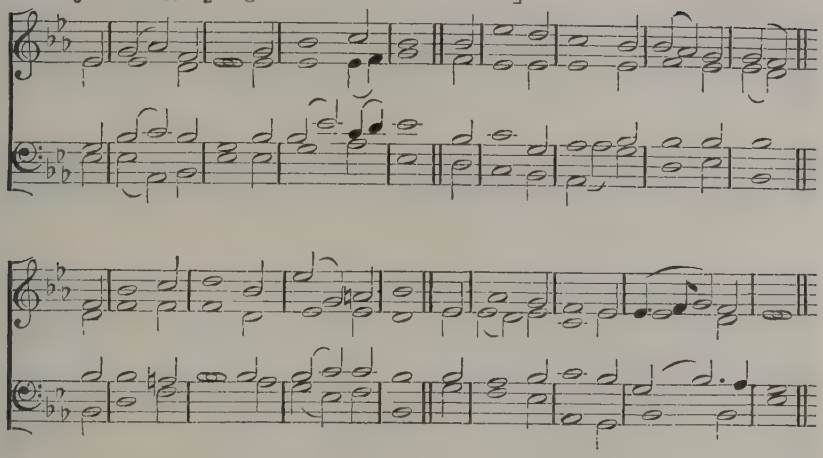
Diciamo dunque insiem con energia
Al sangue di Gesù gloria si dia. Amen.

THE HYMN is anonymous. It has been attributed to St. Alfonso Liguori ; but evidence is lacking for this ascription, and the earliest source cited in *Dict. Hymnol.* (p. 1548) is a *Raccolta di Orazione e pie Opere colle Indulgenze*, a collection attributed to an Italian priest called Galli, who died in 1845. But an indulgence was granted in connexion with the hymn by Pius VII. (1800–1823).

THE TRANSLATION is by Caswall, and was published in his *Hymns for the Use of the Birmingham Oratory*, 1857 ; it consisted of nine stanzas, two of which (Nos. 4 and 5) are here omitted.

THE TUNE (Wem in Leidenstagen, or Caswall, or Filitz = O 92 = R 107) is by F. Filitz, and is found in his *Vierstimmiges Choralbuch* (Berlin, 1847), set to the hymn, "Wem in Leidenstagen" (Zahn, 1127).

Hymn 120. [Orig. Ed. 101 : Rev. Ed. 108.]



What things were gain to me, those I counted loss for Christ.—Phil. iii. 7.

WHEN I survey the wondrous Cross
On which the Prince of glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

Forbid it, LORD, that I should boast
Save in the Cross of CHRIST my GOD;
All the vain things that charm me most,
I sacrifice them to His Blood.

See from His head, His hands, His feet,
Sorrow and love flow mingled down;
Did e'er such love and sorrow meet,
Or thorns compose so rich a crown?

Were the whole realm of nature mine,
That were an offering far too small;
Love so amazing, so divine,
Demands my soul, my life, my all.

To CHRIST, Who won for sinners grace
By bitter grief and anguish sore,
Be praise from all the ransom'd race
For ever and for evermore. Amen.

A lower setting of this Tune is given at Hymn 280.

THIS HYMN, by Isaac Watts (1674–1748), appeared in his *Hymns and Spiritual Songs*, 1707, written primarily to be sung at the Holy Sacrament.

In the original :—St. 1, l. 2. *Where the young* Prince.
St. 2, l. 2. the *death* of Christ.
St. 4, l. 2. *a present* far . . .

Watts wrote a fourth stanza, not given above, which runs thus :—

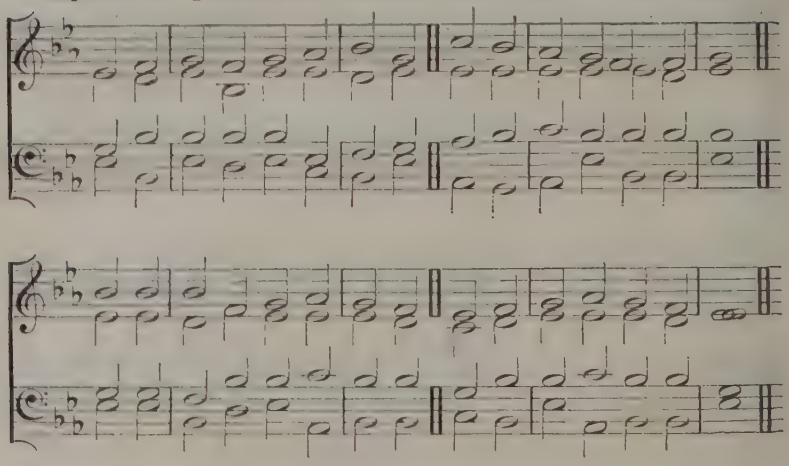
His dying crimson, like a robe,
Spreads o'er His Body on the Tree;
Then am I dead to all the globe,
And all the globe is dead to me.

The Doxology is added by the Compilers.

THE TUNE (Rockingham, or Caton, or Communion = O 101 = R 108, &c.) is first found in Miller, *Psalms of David*, 1790, where it is headed "Rockingham, L.M. Part of the Melody taken from a Hymn Tune." The tune thus reconstructed was that called Tunbridge (10.11.10.11.), which is found in a tiny volume called *Psalmody in Miniature*, 1778. Dr. Miller, in his copy of the book, wrote at the foot of this tune, "Would make a good long metre"; and Rockingham is the result of his reflection (see Lightwood, 271).

The association of this tune with these words only dates back to Mercer, *Church Psalter*, 1854. The hymn originally sung to the debased form of Tallis' Canon (see Hymn 20) known as Suffolk.

Hymn 121. [Orig. Ed. 95 : Rev. Ed. 109.]



Unto you therefore which believe he is precious.—1 St. Peter ii. 7.

SWEET the moments, rich in blessing,
Which before the Cross I spend,
Life, and health, and peace possessing
From the sinner's dying Friend.

Here I rest, for ever viewing
Mercy pour'd in streams of Blood;
Precious drops, my soul bedewing,
Plead and claim my peace with GOD.

Truly blessèd is the station,
Low before His Cross to lie,
Whilst I see divine compassion
Beaming from His dying eye.

LORD, in ceaseless contemplation
Fix my thankful heart on Thee,
Till I taste Thy full salvation,
And Thine unveil'd glory see. Amen.

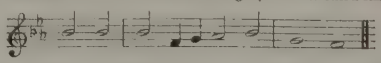
THIS HYMN is a recast of a hymn by James Allen (1734–1804), "While my Jesus I'm possessing," in the *Kendal Hymn Book*, 1757, No. 54, in six stanzas of eight lines. From this hymn twenty-four lines were re-written by the Hon. W. Shirley (1725–1780). For the original lines, see *Dict. Hymnol.*, 1274, ii. In Cooke and Denton, *Church Hymnal*, 1853, No. 78, part of Shirley's hymn was given and twelve lines were added.

In the Original Edition of *Hymns A. & M.* this arrangement was given, reduced to four stanzas of four lines, stanzas 1–3 being from Shirley, and stanza 4 part of the additions by Canon Cooke.

Original :—Shirley : St. 2, l. 1. Here I'll *sit*.
St. 3, l. 4. Floating in His languid eye.
Cooke : St. 4, l. 2. Fix our hearts and eyes . . .
l. 3. Thy whole salvation.
l. 4. And unveil'd Thy glories see.

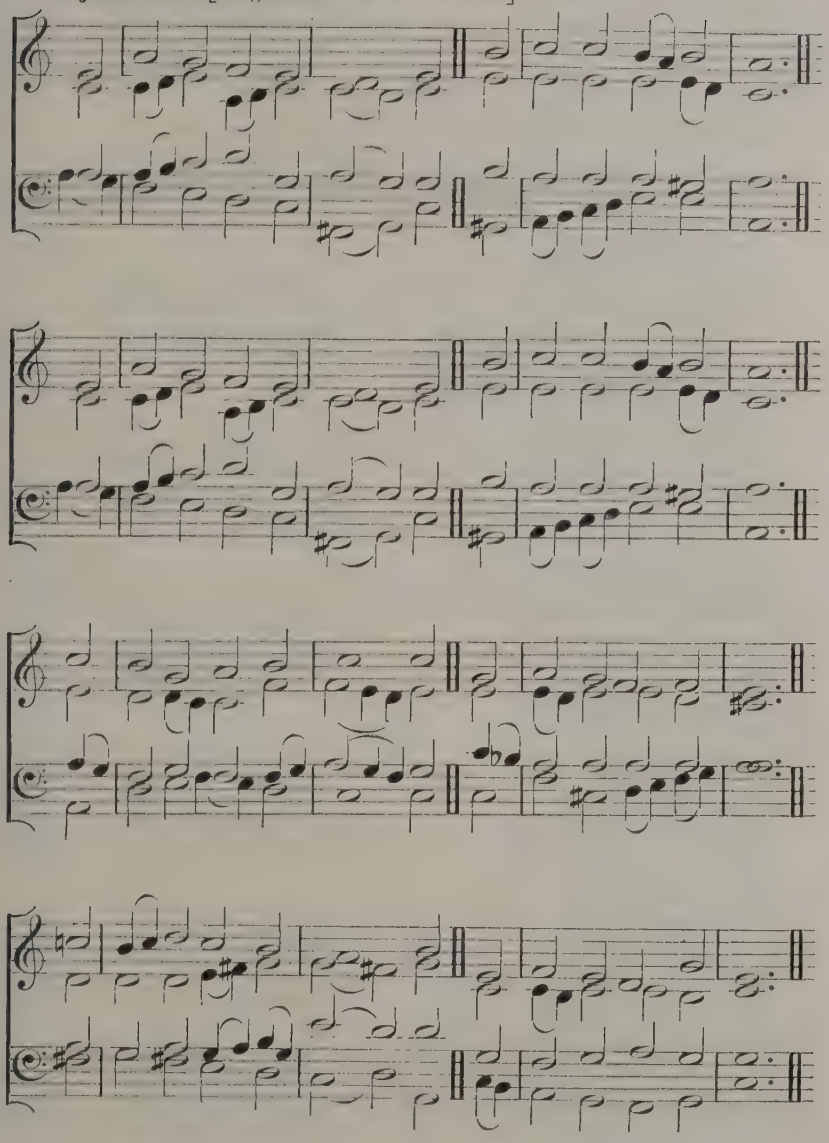
THE TUNE (Ringe recht, or Batty = O 95 = R 109) is a Moravian melody of the XVIIIth century. It appears in a somewhat florid form in Thommen, *Erbaulicher Musicalischer Christen-schatz* (Basel, 1745), borrowed from a Moravian source. This was probably a MS. collection of Melodies in use among the Brothers (*c.* 1735), which formed the basis of their own later publication, *Choralbuch*, Leipzig, 1784 (Zahn vi. 333, 358).

The melody appeared in a simpler form in 1786 (Zahn 1304 and 1304a), corresponding to the form here given, except that in the first line the two last notes are of double length, and the third line ran thus :—



This is Zahn's account of the melody. It is further to be noted that in 1735 there appeared *Das Gesang-Buch der Gemeine in Herrnhut*, the first of a series of books issued from the centre of the Unitas Fratrum. But these have words only, and no tunes.

Hymn 122. [Orig. Ed. 97 : Rev. Ed. 111.]



Who loved me, and gave himself for me.—Gal. ii. 20.

O Haupt voll Blut und Wunden.

O SACRED head, surrounded
By crown of piercing thorn!
O bleeding head, so wounded,
So shamed, and put to scorn!
Death's pallid hue comes o'er Thee,
The glow of life decays,
Yet Angel-hosts adore Thee,
And tremble as they gaze.

SALVE caput cruentatum,
totum spinis coronatum,
conquassatum, vulneratum,
harundine verberatum,
facie sputis illita.

Thy comeliness and vigour
  Is wither'd up and gone,
And in Thy wasted figure
  I see death drawing on.
O agony and dying !
  O love to sinners free !
JESU, all grace supplying,
  Turn Thou Thy face on me.

In this Thy bitter Passion,
  Good Shepherd, think of me
With Thy most sweet compassion,
  Unworthy though I be :
Beneath Thy Cross abiding
  For ever would I rest,
In Thy dear love confiding,
  And with Thy presence blest. Amen.

O HAUPT voll Blut und Wunden,
  Voll Schmerz, bedeckt mit Hohn,
O göttlich Haupt umwunden
  Mit einer Dornenkron' !
O Haupt, das andrer Ehren
  Und Kronen würdig ist,
Sei mir mit frommen Zähren,
  Sei tausenmal gegrüsst !

Der Purpur deiner Wangen,
  Der Lippen frisches Rot,
All' Schönheit ist vergangen
  In bittrer Todesnot.
Doch strömt aus deinen Blicken
  Noch himmlische Geduld,
Selbst Sünder zu beglücken
  Mit unverdienter Huld.

Ach, Herr, was du erduldet,
  Ist alles meine Last,
Ich habe das verschuldet,
  Was du getragen hast.
Ich, Jesu, bin 's, ich Armer,
  Der dies verdienet hat :
O tilge, mein Erbarmer,
  Doch meine Missethat !

Ich danke dir von Herzen,
  O Jesu, bester Freund,
Für deine Todes-schmerzen ;
  Wie gut hast du 's gemeint !
Ach, gib, dass ich mich halte
  Zu dir und deiner Treu',
Dass nimmermehr erkalte
  Im Herzen Lieb' und Reu' !

Wann einst ich werde scheiden,
  O dann verlass mich nicht ;
Sei auch in Todesleiden
  Mein Trost, mein Heil und Licht !
O stärke mein Vertrauen
  Mit froher Zuversicht,
Dereinst verklärt zu schauen
  Dein göttlich Angesicht ! Amen.

salve, cuius dulcis vultus
immutatus et incultus
immutavit suum florem
totus versus in pallorem,
quem caeli tremit curia.

omnis vigor atque viror
hinc recessit, non admiror,
mors apparet in aspectu,
totus pendens in defectu
attritus aegra macie.

sic affectus, sic despectus,
propter me sic interfectus,
peccatori tam indigno
cum amoris in Te signo
oppare clara facie.

in hac Tua passione
me agnosce, Pastor bone !
cuius sumpsi mel ex ore,
haustum lactis ex dulcore
prae omnibus deliciis,

non me reum asperneris,
nec indignum dedigneris,
morte Tibi iam vicina
Tuum caput hic inclina,
in meis pausa bracchiis.

Tuae sanctae Passioni
me gauderem interponi,
in hac cruce Tecum mori
praesta crucis amatori,
sub cruce Tua moriar :

morti Tuae iam amarae
grates ago, Iesu care ;
qui es clemens, pie Deus
fac quod petit Tuus reus,
ut absque Te non finiar.

dum me mori est necesse,
noli mihi tunc deesse ;
in tremenda mortis hora
veni Iesu ! absque mora
tuere me et libera.

cum me iubes emigrare
Iesu ! care ! tunc appare,
o amator amplectende
Temet ipsum tunc ostende
in cruce salutifera. Amen.

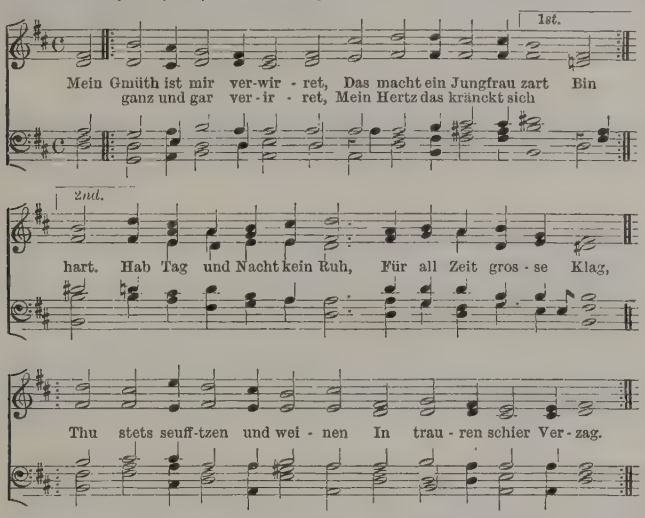
THIS HYMN comes from the Latin through the medium of the German. The Latin poem is the last of a series of seven poems addressed to the several members of Christ hanging on the cross. They are found in various forms in MSS. of the XIVth and XVth centuries, and are commonly attributed to St. Bernard of Clairvaux. There is nothing improbable in such an ascription, but the variations of text and the comparative lateness of the testimony raise doubt as to its authenticity.

THE GERMAN TRANSLATION is ascribed to P. Gerhardt (1607–1676), and was printed in the edition of *Praxis Pietatis*, published at Frankfurt in 1656.

PASSIONTIDE.

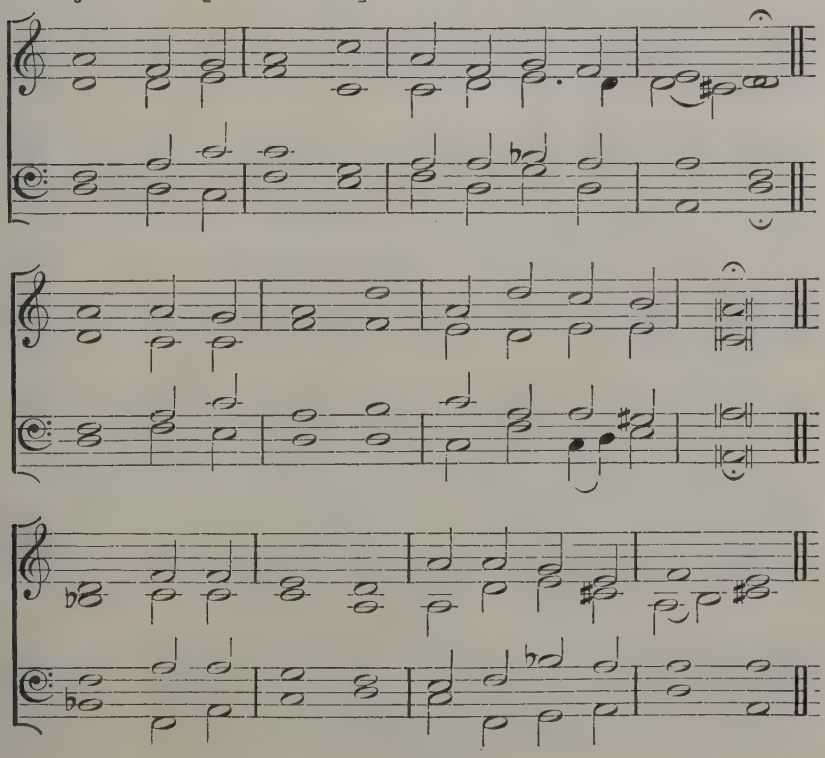
THE ENGLISH TRANSLATION was made from the German by Sir Henry Baker for the Original Edition. It has been revised in this edition.

THE TUNE (Passion Chorale, or Herzlich thut = O 97 = R 111) was written for secular words and first published by H. L. Hassler in his *Lustgarten*, 1601, in the following form :—

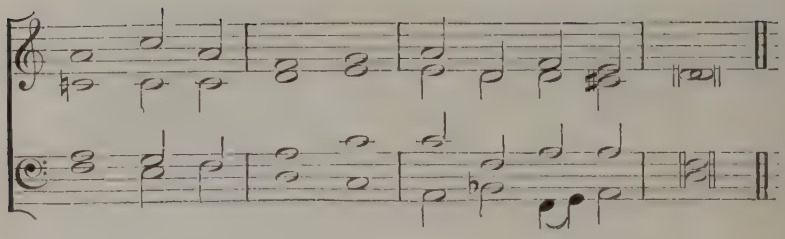


In 1613 it was set to the hymn, "Herzlich thut mir Verlangen," in the *Harmoniæ Sacræ* (3rd Edition), published at Görlitz. Its association with the hymn of Gerhardt dates back to the first appearance of the words in 1656. It was a favourite of J. S. Bach, and was constantly treated by him, appearing five times over in the *St. Matthew Passion.*

Hymn 123. [Rev. Ed.* 494.]



PASSIONTIDE.



Forasmuch then as Christ hath suffered in the flesh, arm yourselves likewise with the same mind.
1 St. Peter iv. 1.

MY LORD, my Master, at Thy feet adoring,
I see Thee bow'd beneath Thy load of woe;
For me, a sinner, is Thy life-blood pouring:
For Thee, my SAVIOUR, scarce my tears will flow.

Thine own disciple to the Jews has sold Thee,
With friendship's kiss and loyal word he came;
How oft of faithful love my lips have told Thee,
While Thou hast seen my falsehood and my shame!

With taunts and scoffs they mock what seems Thy weakness,
With blows and outrage adding pain to pain;
Thou art unmoved and steadfast in Thy meekness;
When I am wrong'd, how quickly I complain!

My LORD, my SAVIOUR, when I see Thee wearing
Upon Thy bleeding brow the crown of thorn,
Shall I for pleasure live, or shrink from bearing
Whate'er may be my lot of pain or scorn?

O victim of Thy love! O pangs most healing!
O saving death! O fruitful agonies!
I pray Thee, CHRIST, before Thee humbly kneeling,
For ever keep Thy Cross before mine eyes. Amen.

EST-ce vous que je vois, ô mon Maître adorable!
Pâle, abattu, sanglant, victime de douleurs?
Fallait-il à ce prix racheter un coupable
Qui même à votre sang ne mêla pas ses pleurs?

Judas vous livre aux Juifs dans sa fureur extrême;
Peut-il à cet excès, le traître, vous haïr?
Comme lui, mille fois je dis que je vous aime,
Et je ne rougis point, ingrat, de vous trahir!

On vous couvre d'affronts, on vous raille, on vous frappe;
Mépris, soufflets, crachats, tombent sur vous, Seigneur;
Et pas un mot de plainte à votre cœur n'échappe:
Patience divine, adorable douceur!

Quand je vois mon Sauveur, mon chef et mon modèle,
Ceint d'un bandeau sanglant d'épines, de douleurs,
Combien dois-je rougir, lâche, ingrat, infidèle,
D'aimer à me plonger dans le sein des douceurs!

O victime d'amour! ô noble sacrifice!
O sanglante agonie! ô cruelles rigueurs!
O trépas bienheureux! salutaire supplice!
Vous serez à jamais l'entretien de nos cœurs. Amen.

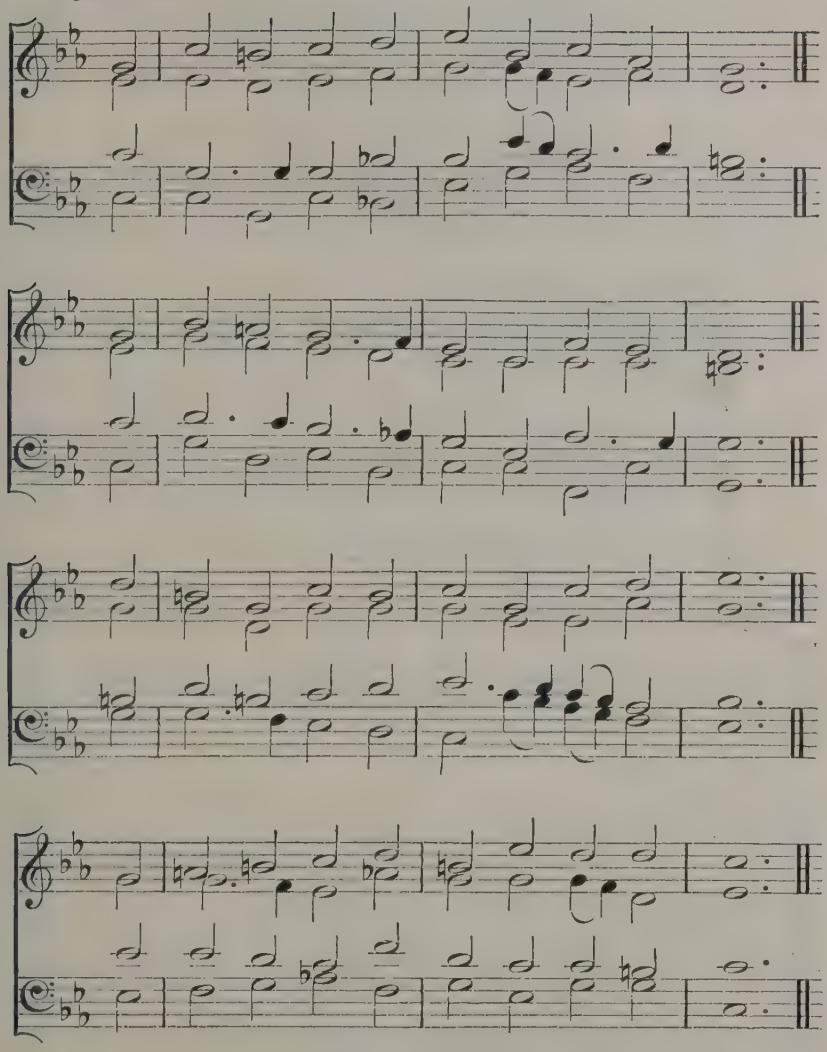
ALTERNATIVE TUNE, HYMN 233.

THE HYMN was written by Jacques Bridaine, a French priest, 1701–1767; it is taken from *Les Cantiques de Saint Sulpice*, 1765, p. 126.

THE TRANSLATION, by Rev. T. B. Pollock, was made in 1887, and printed in the Supplement of the Revised Edition, but the last stanza is here recast.

THE TUNE belongs to Psalm xii. of the Genevan Psalter. It was written by Louis Bourgeois, and in 1551 supplanted the tune which had been set to this psalm in previous editions.

Hymn 124.



Ye shall leave me alone; and yet I am not alone, because the Father is with me.—St. John xvi. 31.

ALONE Thou trodd'st the winepress, and alone
Through the dark valley went Thy toil-worn feet,
Betray'd, denied, deserted by Thine own,
The agony, the shame, the death to meet.

Alone, yet not alone; ev'n on the Tree,
Whence, 'mid the darkness, rang the awful cry,
"Why, O My God, hast Thou forsaken Me?"
Thy God was there, Thy Father very nigh.

O Lord of Life, when heavily doth press
The load which each of us, alone, must bear;
When 'midst the crowd our utter loneliness
Drifts on the soul the shadow of despair;

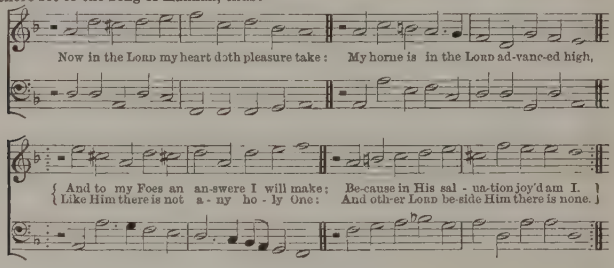
When friendship fails,—the nearest earthly love
  Knows little of our heart's deep bitterness ;
When all seems dark, within, around, above,
  And Satan whispers "Ye are comfortless ;"

And in the last, the loneliest, hour of life,
  When past and future whelm the soul in fear ;
Grant us in Thee, amid, above, the strife,
  Our FATHER's arms to feel, His voice to hear. Amen.

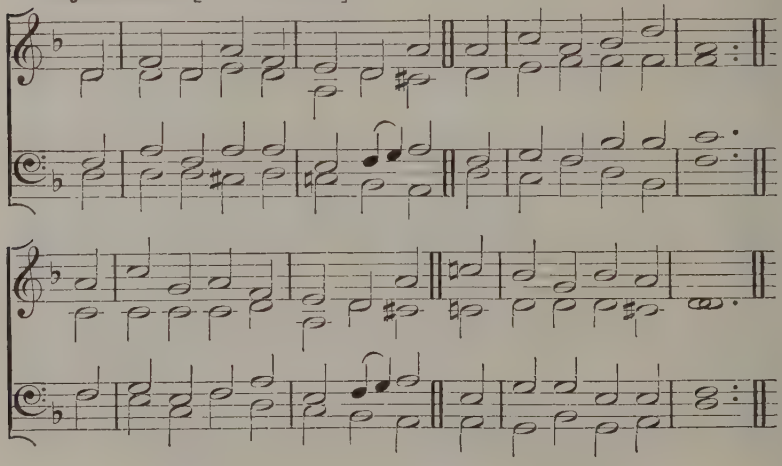
ALTERNATIVE TUNE, HYMN 454.

THIS HYMN, by Henry Arthur Martin (b. July 30, 1831), is published for the first time in this edition. It was written in Holy Week, 1878, for one in sorrow, and was afterwards printed as No. 14 in the *Laxton Supplement* of twenty-four hymns, which Mr. Martin compiled and privately printed for use in Laxton Church, of which he was Vicar.

THE TUNE (Song 4) is one of those written by Orlando Gibbons for Wither, *Hymnes and Songs of the Church*, 1623 ; it is there set to the Song of Hannah, thus:—



Hymn 125. [Rev. Ed.* 495.]



Weep not for me, but weep for yourselves.—St. Luke xxiii. 28.

WEEP not for Him Who onward bears
  His Cross to Calvary ;
He does not ask man's pitying tears,
  Who wills for man to die.

The awful sorrow of His face,
  The bowing of His frame,
Come not from torture or disgrace ;
  He fears not cross or shame.

There is a deeper pang of grief,
  An agony unknown,
In which His love finds no relief ;
  He bears it all alone.

He sees the souls for whom He dies
  Yet clinging to their sin,
And heirs of mansions in the skies
  Who will not enter in.

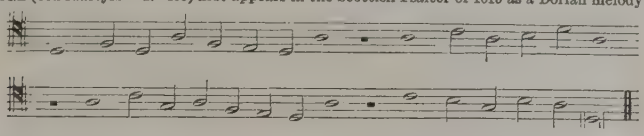
O may I in Thy sorrow share,
  And mourn that sins of mine
Should ever wound with grief or care
  That loving heart of Thine. Amen.

ALTERNATIVE TUNE, HYMN 456.

PASSIONTIDE.

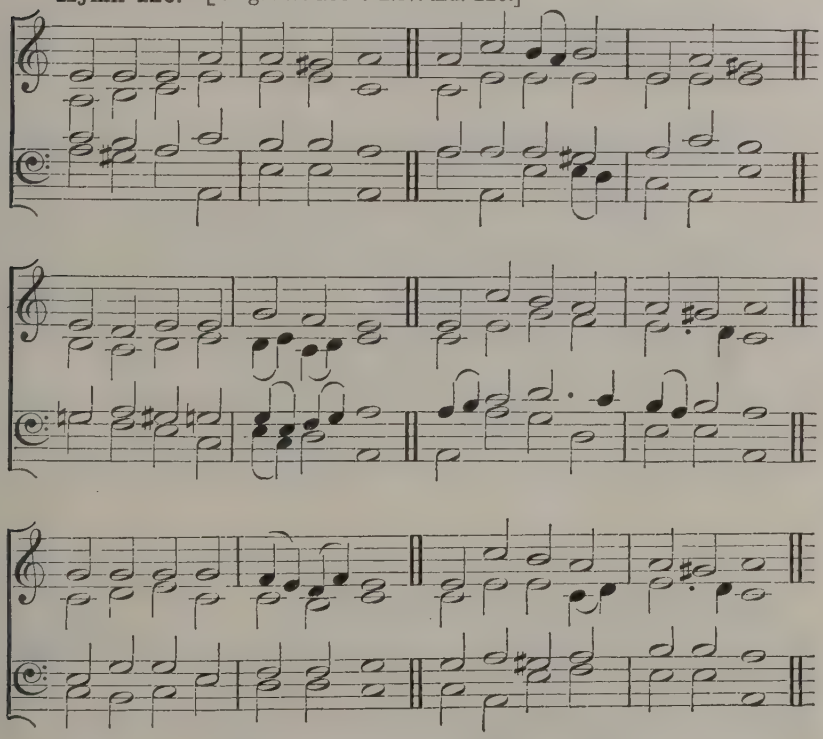
THIS HYMN, by Thomas Benson Pollock (1836–1896), is part of a longer hymn published in the *Gospeller*, 1870, a paper which for many years was edited by the brothers Pollock. Stanzas 4 and 6 are omitted here.

THE TUNE (Old Martyrs = R* 495) first appears in the Scottish Psalter of 1615 as a Dorian melody thus :—



It has the title "Martyrs Tune," which is repeated when it appears in Ravenscroft, *Psalmes*, 1621, where it is set by Simon Stubbs in triple time to the 39th Psalm, but no longer treated in the Dorian mode.

Hymn 126. [Orig. Ed. 103 : Rev. Ed. 110.]



Remembering mine affliction and my misery, the wormwood and the gall.—Lam. iii. 19.

GO to dark Gethsemane,
Ye that feel the Tempter's power,
Your Redeemer's conflict see,
Watch with Him one bitter hour ;
Turn not from His griefs away,
Learn of JESUS CHRIST to pray.

Follow to the judgment-hall,
View the LORD of life arraign'd ;
Oh the wormwood and the gall !
Oh the pangs His soul sustain'd !
Shun not suffering, shame, or loss ;
Learn of Him to bear the cross.

Calvary's mournful mountain climb ;
There, adoring at His feet,
Mark that miracle of time,—
GOD's own sacrifice complete ;
"It is finish'd," hear Him cry ;
Learn of JESUS CHRIST to die. Amen.

ALTERNATIVE TUNE, HYMN 133 OR 467.

THIS HYMN is by James Montgomery (1771–1854). There are two forms of it differing widely from one another, but each by Montgomery. Both are given in the *Dict. Hymnol.* 430. ii. The first form appeared in Cotterill's *Selection*, 1820 ; the second in Montgomery's *Christian Psalmist*, 1825. The form adopted here is the later form unaltered, except that stanza 4 is omitted.

PASSIONTIDE.

THE TUNE (Gethsemane = O 103 = R 110) was adapted by W. H. Monk for this hymn in the Original Edition from the tune set by Chr. Tye to the 12th Chapter in his *Actes of the Apostles*, 1553. The notes 11–9 before the end in the alto are in the original wrongly printed F instead of A.

MEANE.

COUNTER TENOR.
And in that tyme He - rode the Kynge He did his hands let slyp To

TENOR.

BASS.

trou - ble men of good lyv - ing And god - lye fe - low - ship. He

did slee James, John's bro-ther deare, Euen wyth the swerde in - dede Be-cause the

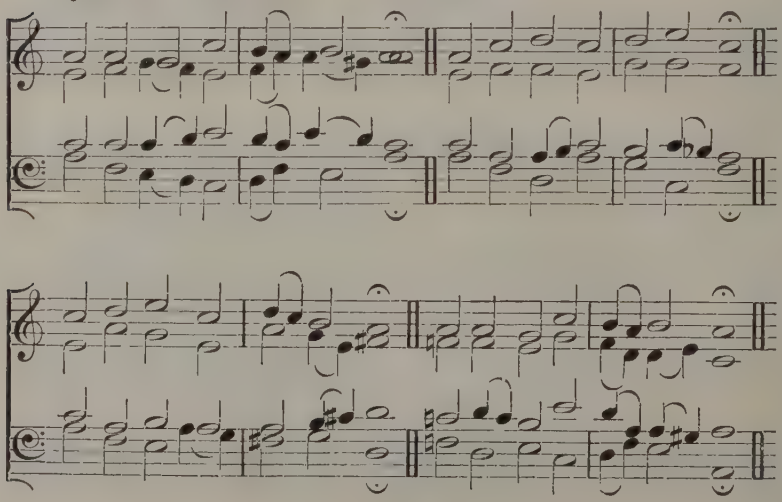
Be -

Be - cause the Jues well pleased were He fur - ther dyd pro - - - cede.

Jues well pleased were, be - cause the Jues well pleased were He further dyd pro-cede.
be - cause the Jues well pleased were He fur-ther dyd pro-cede.

- cause the Jues well pleas - ed were He fur - ther dyd pro-cede.

Hymn 127. [Orig. Ed. 99 : Rev. Ed. 113.]



PASSIONTIDE.

Is it nothing to you, all ye that pass by? Behold, and see if there be any sorrow like unto my sorrow.—Lam. i. 12.

SEE the destined day arise!
See, a willing sacrifice,
JESUS, to redeem our loss,
Hangs upon the shameful Cross!

JESU, who but Thou had borne,
Lifted on that Tree of scorn,
Every pang and bitter throe,
Finishing Thy life of woe?

Who but Thou had dared to drain,
Steep'd in gall, that cup of pain,
And with tender Body bear
Thorns, and nails, and piercing spear?

Thence the cleansing water flow'd,
Mingled from Thy side with Blood,—
Sign to all attesting eyes
Of the finish'd sacrifice.

Holy JESU, grant us grace
In that sacrifice to place
All our trust for life renew'd,
Pardon'd sin, and promised good. Amen.

ALTERNATIVE TUNE, HYMN 116 OR 484.

THIS HYMN, by Bishop Richard Mant (1776–1848), appeared in his *Ancient Hymns*, 1837, p. 52, in seven stanzas of four lines; it is a free translation of parts of "Pange, lingua, gloriosi" of Venantius Fortunatus (see Hymn 107).

In the original:—St. 1, l. 3. To redeem our fatal loss
Jesus hangs upon the Cross.
St. 4, l. 1. Thence poured forth. . . .

Two stanzas are omitted.

THE TUNE (Nun komm, der Heiden Heiland) is an adaptation of the German medieval tune in long metre for "Veni Redemptor gentium" (see above Hymn 54). Various forms of this are given by Bäumker, i., p. 243.

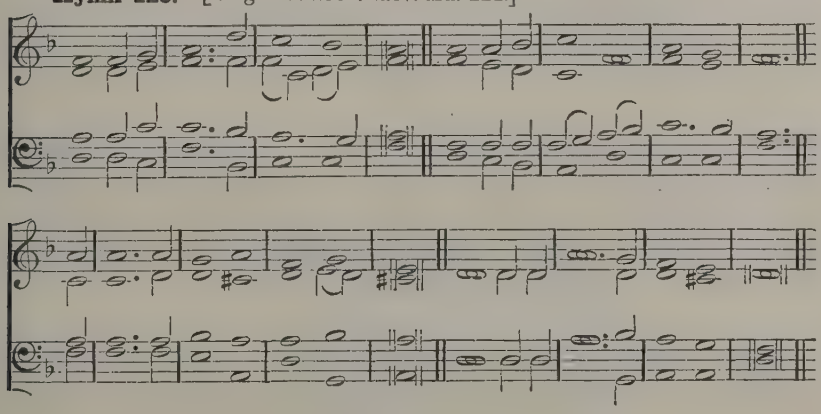
The present form is due to the early Lutheran books: the translation of the Latin hymn "Nun komm, der Heiden Heiland," appeared with this melody in 1524, both in the Wittenberg *Geystliche gesangk Buchleyn*, a set of five part-books containing thirty-two hymns, and the Erfurt *Encheiridion*, which was a smaller collection containing the melodies only.

The adaptation was probably made either by Luther or by Johann Walther, the editor of the former book (Zahn 1174). There are two settings by Bach, *Choralgesänge* 96, 97 = 28, 170; the second is taken from a cantata set to this German hymn.

The following Hymns are also suitable:

342 To CHRIST, the Prince of peace.
448 LORD, as to Thy dear Cross we flee.
452 O Saviour, may we never rest.
604 My GOD! my GOD! and can it be.
610 O my Saviour, lifted.

Hymn 128. [Orig. Ed. 100 : Rev. Ed. 114.]



They crucified him.—St. Mark xv. 25.

GOOD FRIDAY.

O COME and mourn with me awhile;
O come ye to the Saviour's side;
O come, together let us mourn;
JESUS, our LORD, is crucified.

Have we no tears to shed for Him,
While soldiers scoff and Jews deride?
Ah! look how patiently He hangs;
JESUS, our LORD, is crucified.

How fast His hands and feet are nail'd ;
His throat with parching thirst is dried ;
His failing eyes are dimm'd with Blood ;
JESUS, our LORD, is crucified.

Seven times He spake, seven words of love ;
And all three hours His silence cried
For mercy on the souls of men ;
JESUS, our LORD, is crucified.

O love of GOD, O sin of man,
In this dread act your strength is tried ;
And victory remains with love,
For LOVE Himself is crucified.

O break, O break, hard heart of mine
Thy weak self-love and guilty pride
Betray'd and slew thy GOD and King :
And LOVE Himself is crucified.

A broken heart, a fount of tears,
Ask, and they will not be denied ;
LORD JESUS, may we love and weep
Since Thou for us art crucified. Amen.

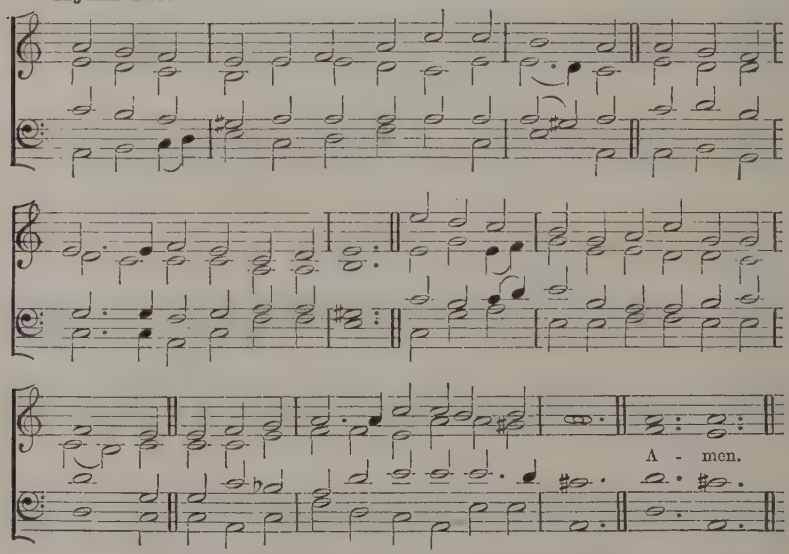
ALTERNATIVE TUNE, HYMN 92.

THIS HYMN, by Frederick William Faber (1814-1863), was published in his *Jesus and Mary*, 1849, in twelve stanzas of four lines. Stanzas 1, 2, 3, 5, 7, 9, 11 are given here.

In the original :—St. 1, l. 2. See, Mary calls us to her side,
O come, and let us with her mourn.
l. 4, our *Love*, is (and other st.).
St. 3, l. 2. His blessed tongue with thirst is tied.
l. 3. eyes are *blind*.
St. 5, l. 4. For He, our Love.
St. 6, l. 3. His Pilate and His Judas were ;
Jesus, our Love.
St. 7, l. 3. A broken heart Love's cradle is.
Jesus, our Love, is . . .

THE TUNE (St. Cross = O 100 = R 114) was written by Rev. J. B. Dykes for this hymn in the Original Edition.

Hymn 129.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

Father, forgive them, for they know not what they do.—St. Luke xxiii. 34.

O WORD of pity, for our pardon pleading,
Breathed in the hour of loneliness and pain ;
O voice, which through the ages interceding
Calls us to fellowship with GOD again.

O word of comfort, through the silence stealing,
As the dread act of sacrifice began ;
O infinite compassion, still revealing
The infinite forgiveness won for man.

PASSIONTIDE.

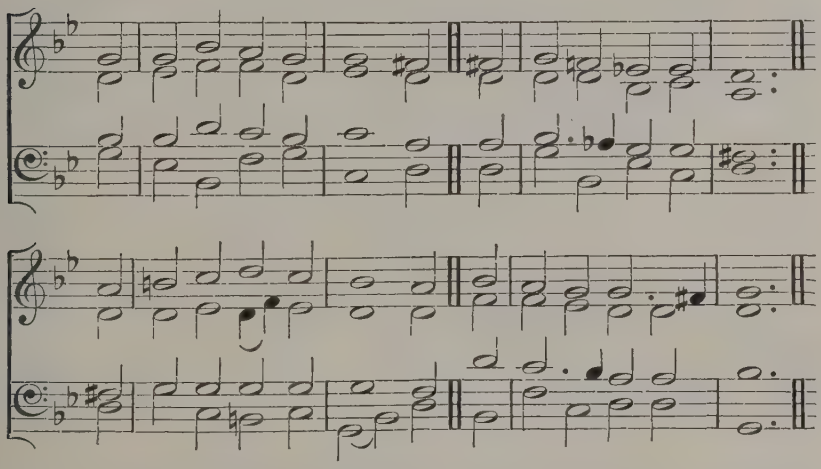
O word of hope to raise us nearer heaven,
When courage fails us and when faith is dim ;
The souls for whom CHRIST prays to CHRIST are given,
To find their pardon and their joy in Him.

O Intercessor, Who art ever living
To plead for dying souls that they may live,
Teach us to know our sin which needs forgiving,
Teach us to know the love which can forgive. Amen.

ALTERNATIVE TUNE, HYMN 109.

THIS HYMN, by Ada Rundall Greenaway (b. 1861), is here published for the first time.
THE TUNE (Intercessor) was written by Sir Hubert Parry for this hymn in this edition.

Hymn 130. [Rev. Ed. 115.]



Father, forgive them, for they know not what they do.—St. Luke xxiii. 34.

"FORGIVE them, O My FATHER,
They know not what they do :"
The Saviour spake in anguish,
As the sharp nails went through.

For me was that compassion,
For me that tender care ;
I need His wide forgiveness
As much as any there.

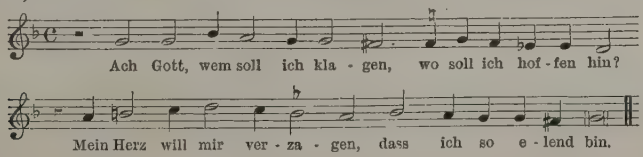
It was my pride and hardness
That hung Him on the Tree ;
Those cruel nails, O Saviour,
Were driven in by me.

And often I have slighted
Thy gentle voice that chid ;
Forgive me too, LORD JESUS ;
I knew not what I did.

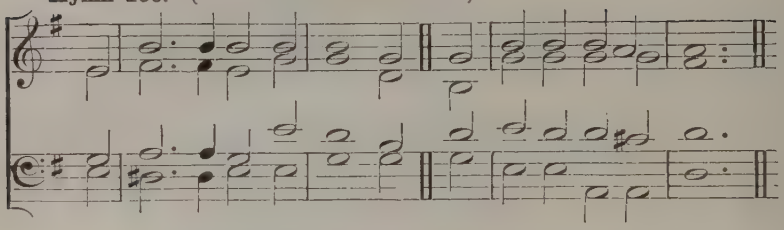
O depth of sweet compassion !
O love divine and true !
Save Thou the souls that slight Thee,
And know not what they do. Amen.

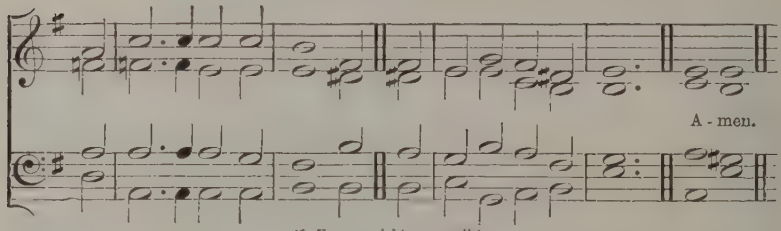
THIS HYMN, by Mrs. Alexander (1823–1895), was first published in the Revised Edition of *Hymns A. & M.*, No. 115, in 1875, in six stanzas of four lines. Stanza 2 is omitted here.

THE TUNE (Ach Gott, wem soll ich klagen) is found first in *Ein ander new Opus Geistlicher Deutscher Lieder* . . . , published by Barth. Gesius at Frankfurt on the Oder, 1605. The original rhythm is peculiar, thus (Zahn 130) :—



Hymn 130. (Tune in the Supplement.)

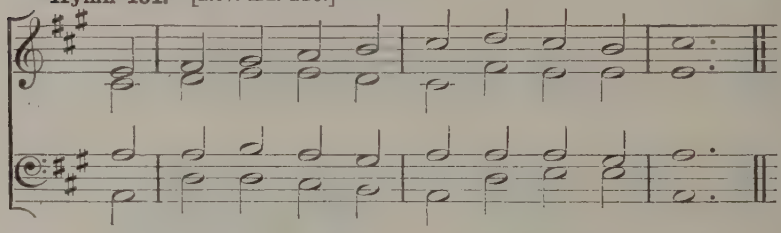


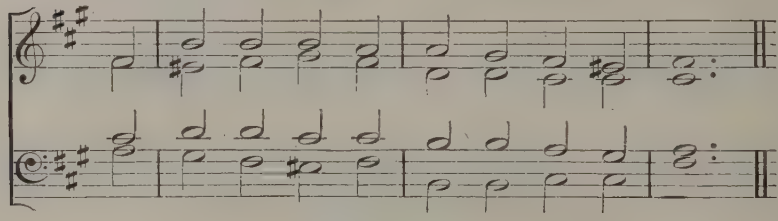


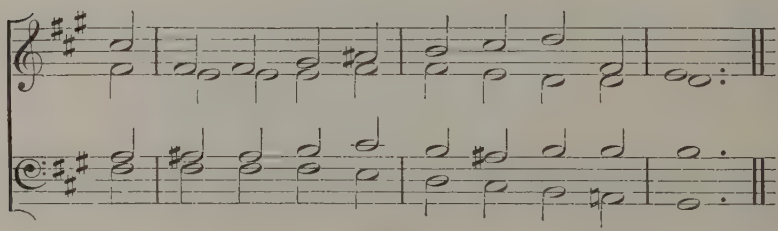
[* *For copyright, see* p. vii.]

The Tune in the Supplement (St. Margaret = R 115) was written by the Rev. W. Statham for this hymn in the Revised Edition.

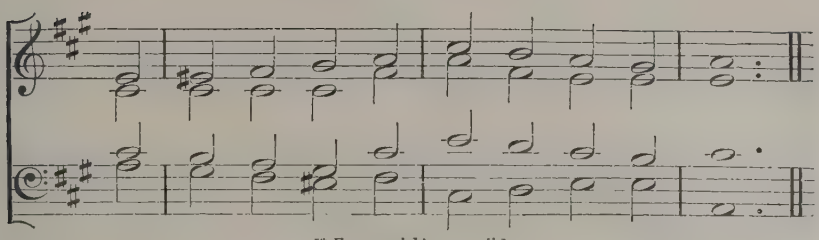
Hymn 131. [Rev. Ed. 116.]







PASSIONTIDE.



[* *For copyright, see* p. vii.]

Verily I say unto thee, To-day shalt thou be with me in Paradise.—St. Luke xxiii. 43.

"LORD, when Thy Kingdom comes, remember me;"
Thus spake the dying lips to dying ears;
O faith, which in that darkest hour could see
The promised glory of the far-off years!

No kingly sign declares that glory now,
No ray of hope lights up that awful hour;
A thorny crown surrounds the bleeding brow,
The hands are stretch'd in weakness, not in power.

Hark! through the gloom the dying Saviour saith,
"Thou too shalt rest in Paradise to-day;"
O words of love to answer words of faith!
O words of hope for those who live to pray!

LORD, when with dying lips my prayer is said,
Grant that in faith Thy kingdom I may see;
And, thinking on Thy Cross and bleeding head,
May breathe my parting words, "Remember me."

Remember me, but not my shame or sin;
Thy cleansing Blood hath wash'd them all away;
Thy precious Death for me did pardon win;
Thy Blood redeem'd me in that awful day.

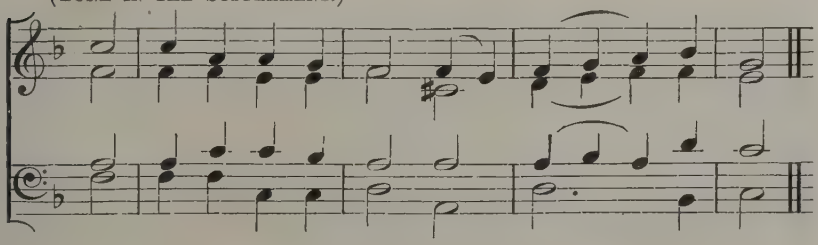
Remember me; and, ere I pass away,
Speak Thou th' assuring word that sets us free,
And make Thy promise to my heart, "To-day
Thou too shalt rest in Paradise with Me." Amen.

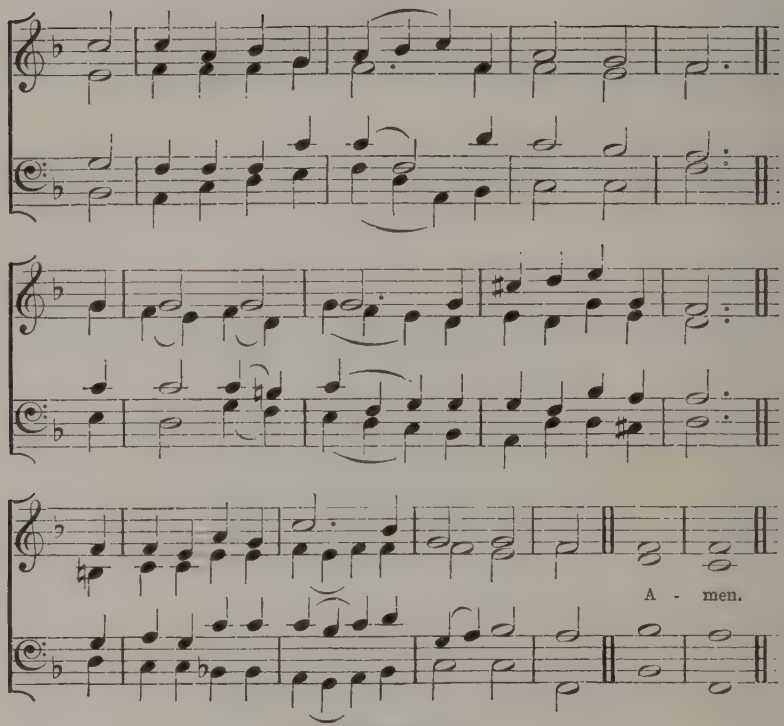
ALTERNATIVE TUNE, HYMN 464.

THIS HYMN, by Archbishop William Dalrymple Maclagan (b. 1826), was written for, and first published in the Revised Edition, in seven stanzas of four lines. In this edition the Archbishop has altered stanza 3, line 1 (May 22, 1902), and approved of the omission of stanza 6.

THE TUNE (Amesbury) was written for this hymn by J. Sewell, and published in a Collection of *Twenty-One Hymns* in commemoration of his jubilee as Organist of St. Leonard's, Bridgnorth, Sept. 25, 1898. It has been revised in view of its insertion in this edition, with the assent of the Composer.

(TUNE IN THE SUPPLEMENT.)

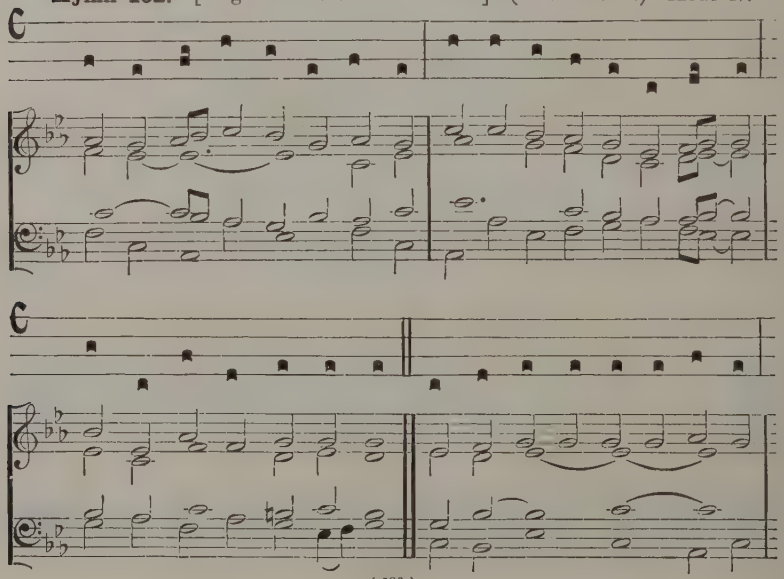


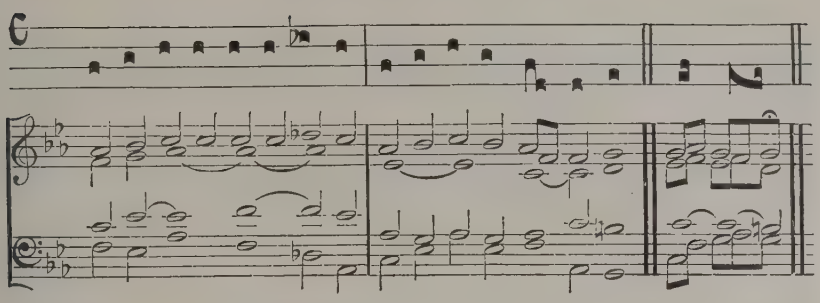


[* *For copyright, see* p. vii.]

THE TUNE IN THE SUPPLEMENT (Cry of Faith = R 116) was written by H. J. Gauntlett for this hymn in the Revised Edition.

Hymn 132. [Orig. Ed.* 98 : Rev. Ed. 117.] (FIRST TUNE.) Mode iv.





Woman, behold thy son . . . Behold thy mother.—St. John xix. 26, 27.

Stabat mater dolorosa.

AT the Cross her station keeping,
Stood the mournful Mother weeping,
Where He hung, the dying LORD ;
For her soul of joy bereavèd,
Bow'd with anguish, deeply grievèd,
Felt the sharp and piercing sword.

Oh, how sad and sore distressèd
In that hour the Mother blessèd
Of the sole-begotten One ;
With a mother's keen affliction
Looking on the crucifixion
Of her ever-glorious Son !

Who upon that Mother gazing,
In her anguish so amazing,
Born of woman, would not weep ?
Who, of CHRIST's dear Mother thinking,
While her Son that cup is drinking,
Would not share her sorrows deep ?

She beheld His tribulation
For the sins of every nation,
Saw Him scourged and led to death,
All His comfort from Him taken,
And His soul by GOD forsaken,
Till He yielded up His breath.

O good JESU, let me borrow
Something of Thy Mother's sorrow,
JESU, LORD, Redeemer kind ;
That my heart fresh ardour gaining,
And a purer love attaining,
May with Thee acceptance find. Amen.

STABAT mater dolorosa
iuxta crucem lacrimosa,
dum pendebat filius ;
cuius animam gementem,
contristatam et dolentem,
pertransivit gladius.

o quam tristis et afflicta
fuit illa benedicta
mater unigeniti,
quae maerebat et dolebat
et tremebat, cum videbat
nati poenas inclyti !

quis est homo qui non fleret,
Christi matrem si videret
in tanto supplicio ?
quis non posset contristari,
piam matrem contemplari
dolentem cum filio ?

pro peccatis suae gentis
vidit Iesum in tormentis
et flagellis subditum ;
vidit suum dulcem natum
morientem desolatum,
dum emisit spiritum.

⌈eia mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam ;
fac ut ardeat cor meum,
in amando Christum Deum
ut sibi complaceam.⌋ Amen.

THE AUTHORSHIP of this sequence, or hymn, is an undecided question. The two most likely theories are those which ascribe it to Innocent III. (1161–1216) and Jacobus de Benedictis, called Jacopone (†1306). It probably belongs to the XIIIth century.

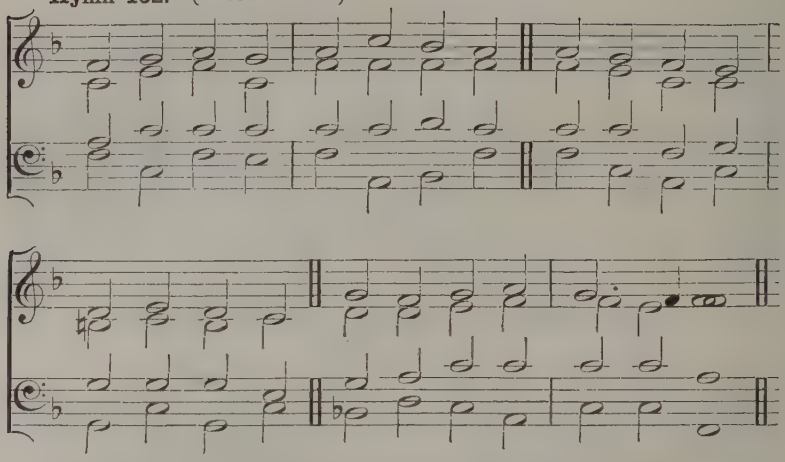
It was not written for liturgical use, and became popular apart from worship, especially when the revival of the Flagellant movement in the middle of the XIVth century sent men in long queues from town to town, beating one another in token of penance, and singing this poem.

In the XVth century it was adopted as a sequence into some Missals, and even before then a sequence had been written on the lines of the poem for liturgical use. It was not till 1727 that it found a place in the Roman Missal. In its normal form it consists of ten stanzas, of which those here utilised are the first five. But fuller forms are also found with a still larger number of stanzas.

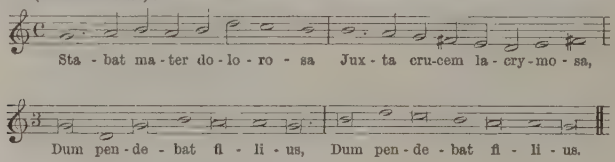
THE TRANSLATION is based on that of Caswall in his *Lyra Catholica*, 1849 : it has been revised in this and in the preceding editions.

THE FIRST TUNE (= O 98[1] = R 117[1]) is the Plainsong Melody of the *Mechlin Gradual*. It is not in sequence form, but in the form of a popular tune ; though in the ancient tonality, its character and structure are comparatively modern, and unlike the classical style of plainsong. It is quite possible, however, that its date may not be much subsequent to that of the words.

Hymn 132. (Second Tune.)

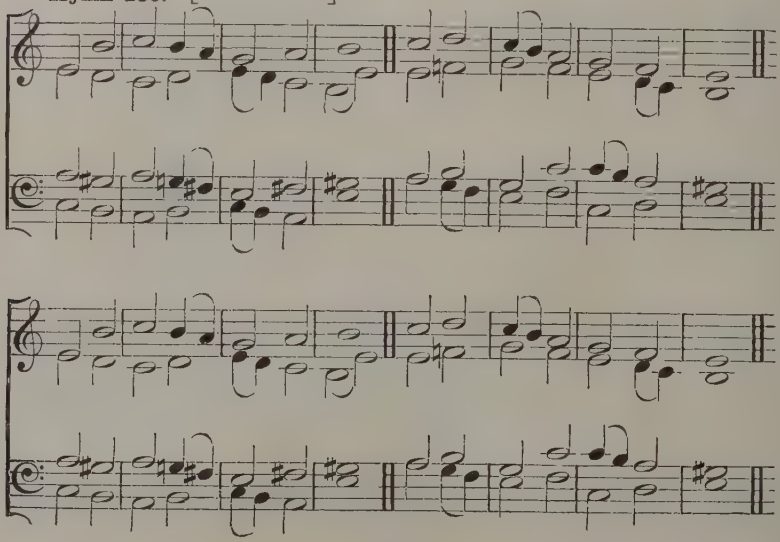


The Second Tune (Stabat mater = O 98[2] = R 117[3]) is a later tune for these words which is set to them in two MSS. at Stonyhurst and Manchester (above, p. 79), in the manual of piety and plainsong called *A Pious Association*, London, 1748, and in later books of the kind. The form here adopted differs from the one given there in the last half of the melody, and there are several variants, *e.g.* that in Smith, *Sacred Harmony*, Edinburgh, 1820. But behind all lies a previous form of the melody thus given in the *Maintzisch Gesangbuch*, Mainz and Frankfurt, 1661 (Bäumker ii. 476) :—

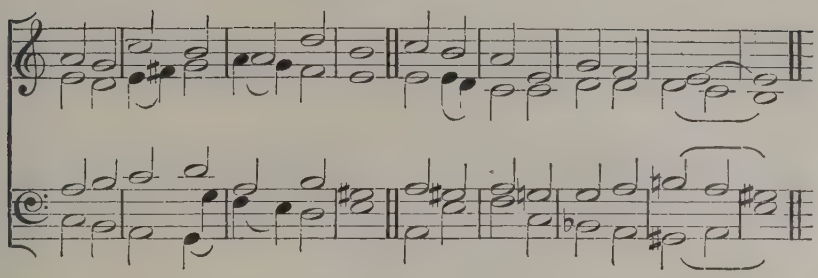


The settings of this poem by the great musicians from Palestrina's time onward are countless.

Hymn 133. [Rev. Ed. 118.]



PASSIONTIDE.



My God, my God, why hast thou forsaken me?—St. Mark xv. 34.

THRONED upon the awful Tree,
King of grief, I watch with Thee;
Darkness veils Thine anguish'd face,
None its lines of woe can trace,
None can tell what pangs unknown
Hold Thee silent and alone;

Silent through those three dread hours
Wrestling with the evil powers,
Left alone with human sin,
Gloom around Thee and within,
Till th' appointed time is nigh,
Till the LAMB of GOD may die.

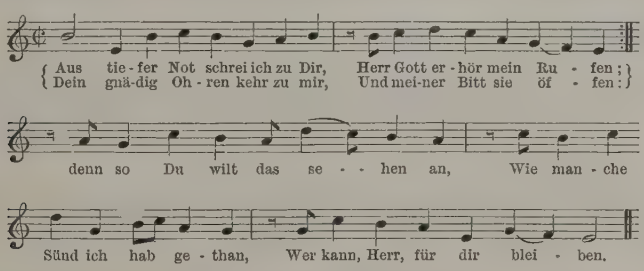
Hark that cry that peals aloud
Upward through the whelming cloud!
He, the FATHER'S only SON,
He, the CHRIST, th' anointed One,
He doth ask Him—even He—
"Why hast Thou forsaken Me?"

LORD, should fear and anguish roll
Darkly o'er my sinful soul,
Thou, Who once wast thus bereft
That Thine own might ne'er be left,
Teach me by that bitter cry
In the gloom to know Thee nigh Amen.

ALTERNATIVE TUNE, HYMN 126 OR 467.

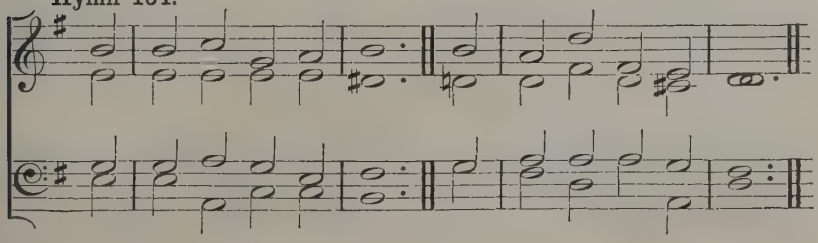
THIS HYMN, by John Ellerton (1826–1893), was written in 1875, and first published in the Revised Edition.

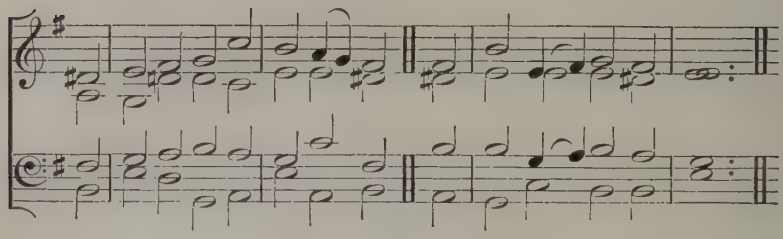
THE TUNE is an adaptation of the German melody set in the Lutheran books of 1524 (see No. 127) to a translation of the 30th Psalm, "Aus tiefer Not schrei ich zu dir" (Erfurt), or to "Was Sünd und Unrecht ist gethan" (Wittenberg). The adaptation was made by Steggall for his *Church Psalmody*, 1849:—



The tune has suffered much in the process of adaptation: but the harmonies of Bach have been retained substantially as they stand in the Cantata "Aus tiefer Not." See *Choralgesänge* 166 = 10, and cp. 150. It probably owes its origin either to Luther or to Walther (Zahn 4437).

Hymn 134.





I thirst.—St. John xix. 28.

O PERFECT God, Thy love
As perfect Man did share
Here upon earth each form of ill
Thy fellow-men must bear.

Now from the Tree of scorn
We hear Thy voice again ;
Thou Who didst take our mortal flesh,
Hast felt our mortal pain.

Thy Body suffers thirst,
Parch'd are Thy lips and dry :
How poor the offering man can bring
Thy thirst to satisfy !

O Saviour, by Thy thirst
Borne on the Cross of shame,
Grant us in all our sufferings here
To glorify Thy Name ;

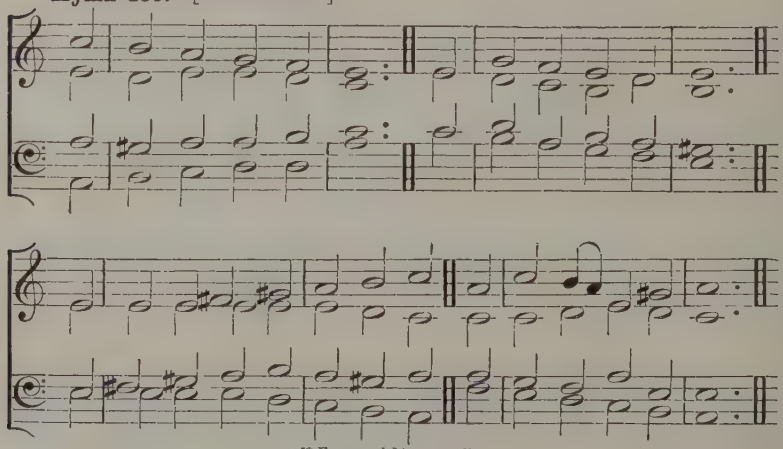
That through each pain and grief
Our souls may onward move
To gain more likeness to Thy life,
More knowledge of Thy love. Amen.

Alternative Tune, Hymn 354.

This Hymn, by Ada Rundall Greenaway (b. 1861), was written in Lent 1902. It is here published for the first time.

The Tune (Coventry) is by William Dorrell, and was written in 1853 for Maurice, *Choral Harmony.*

Hymn 135. [Rev. Ed. 120.]



[* *For copyright, see* p. vii.]

It is finished.—St. John xix. 30.

O PERFECT life of love !
All, all is finish'd now ;
All that He left His throne above
To do for us below.

No work is left undone
Of all the Father will'd ;
His toils and sorrows, one by one,
The Scriptures have fulfill'd.

PASSIONTIDE.

No pain that we can share
But He has felt its smart;
All forms of human grief and care
Have pierced that tender heart.

And on His thorn-crown'd head,
And on His sinless soul,
Our sins in all their guilt were laid,
That He might make us whole.

In perfect love He dies:
For me He dies, for me:
O all-atoning Sacrifice,
I cling by faith to Thee.

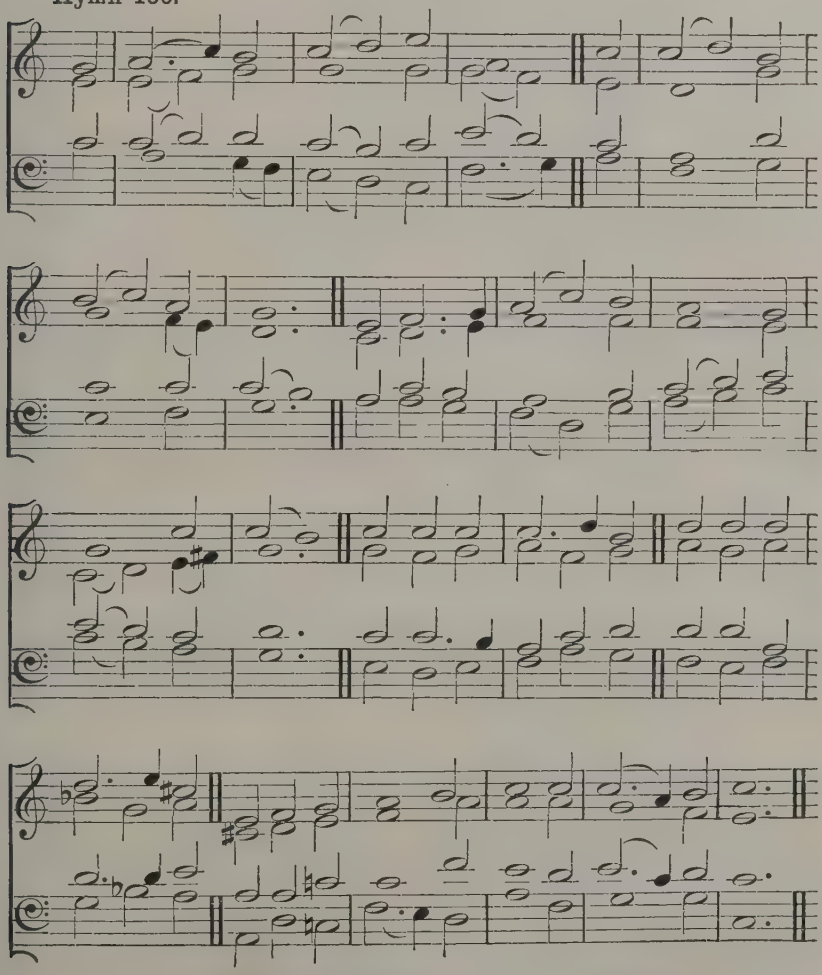
In every time of need,
Before the judgment-throne,
Thy work, O LAMB of GOD, I plead,
Thy merits, not my own. Amen.

ALTERNATIVE TUNE, HYMN 463.

THIS HYMN, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was written for, and first published in the Revised Edition, in seven stanzas of four lines. Stanza 7 is omitted in this edition.

THE TUNE (Aber = R 120) was written by W. H. Monk for this hymn in the Revised Edition. The author wrote the hymn at Monk's house, where it was the subject of much discussion in the evening: the tune was conceived by the composer in his sleep the same night; he awoke and wrote it down at once, and sang it to the author next morning at breakfast.

Hymn 136.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

PASSIONTIDE.

Father, into thy hands I commend my spirit.—St. Luke xxiii. 46.

THE lifelong task was done,
The world's redemption won ;
The mighty Labourer turn'd Him to His rest.
Not forced by mightier foes,
By His own act He goes,—
Lays down His own life when it seems Him best.

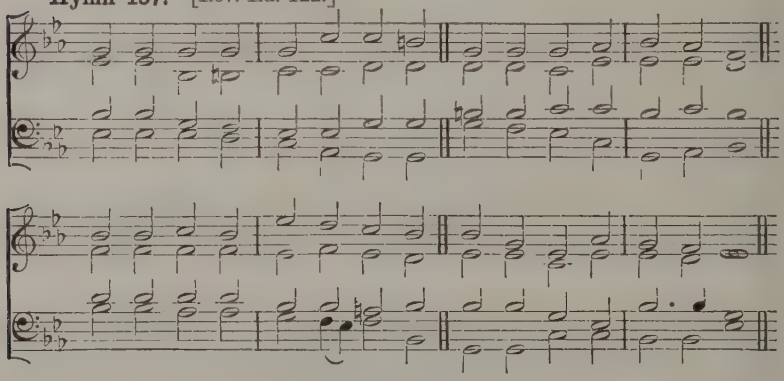
With hands extended wide
He bow'd Himself and died,
Like that strong man who smote the Philistines.
He cried aloud with might,
And leapt into the light,
Which for the godly in the darkness shines.

Death still was unexplored ;
But for the dying LORD
In one glad thought its terrors found an end ;
The FATHER's love was there ;
And, "FATHER," was His prayer,
"Into Thy hands My spirit I commend."

E'en unto death our Guide,
Thou, LORD, for all hast tried,
And proved, the greatness of the FATHER's power.
When Thou hast publishèd
Thy Gospel to the dead,
The third day ushers in Thy glorious hour. Amen.

THIS HYMN, by Arthur James Mason (b. 1851), was written in 1903, and is here published for the first time.
THE TUNE (Luxor), by C. Lee Williams, was written for this hymn in this edition.

Hymn 137. [Rev. Ed. 122.]



[* *For copyright, see* p. vii.]

In Paradise.—St. Luke xxiii. 43.

FROM THE EVENING OF GOOD FRIDAY TO EASTER DAY.

IT is finish'd ! Blessèd JESUS,
Thou hast breathed Thy latest sigh,
Teaching us the sons of Adam
How the SON of GOD can die.

Lifeless lies the piercèd Body,
Resting in its rocky bed ;
Thou hast left the Cross of anguish
For the mansions of the dead.

In the hidden realms of darkness
Shines a light unseen before,
When the LORD of dead and living
Enters at the lowly door.

Lo ! in spirit, rich in mercy
Comes He from the world above,
Preaching to the souls in prison
Tidings of His dying love.

Lo ! the heav'nly light around Him,
As He draws His people near ;
All amazed they come rejoicing
At the gracious words they hear.

Patriarch and Priest and Prophet
Gather round Him as He stands,
In adoring faith and gladness
Hearing of the piercèd hands.

There in lowliest joy and wonder
Stands the robber by His side,
Reaping now the blessèd promise
Spoken by the Crucified.

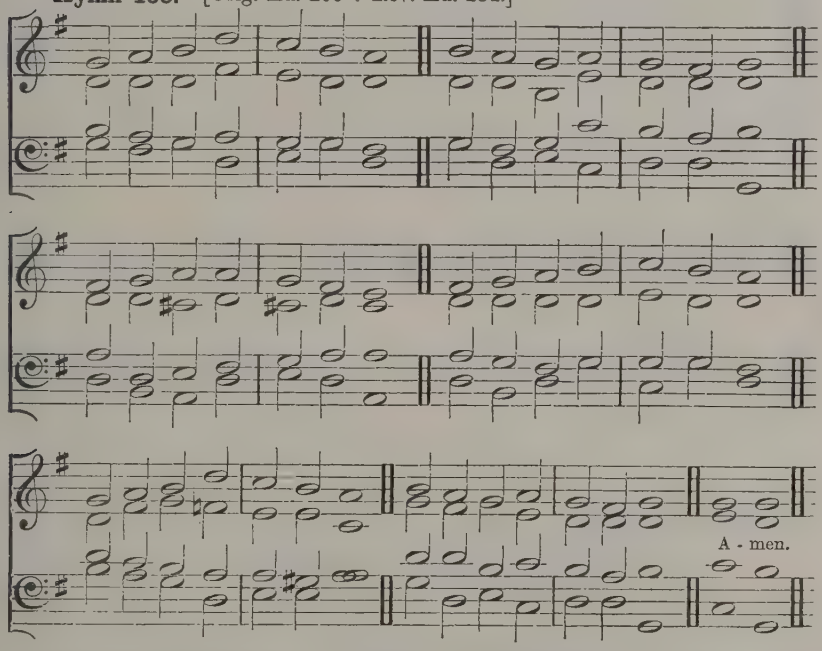
JESUS, LORD of our salvation,
Let Thy mercy rest on me ;
Grant me too, when life is finish'd,
Rest in Paradise with Thee. Amen.

THIS HYMN, by Archbishop William Dalrymple Maclagan (b. 1826), was written for, and first published in, the Revised Edition of *Hymns A. & M.*, 1875, No. 122, in ten stanzas of four lines.

The Hymn in its present form, and with stanzas 6 and 8 omitted, was sent to the Committee by the Archbishop in 1902.

THE TUNE (Ad inferos = R 122) was written by W. H. Sangster for this hymn in the Revised Edition.

Hymn 138. [Orig. Ed. 105 : Rev. Ed. 134.]



And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock. . . . And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre.—St. Matt. xxvii. 59-62.

RESTING from His work to-day
In the tomb the Saviour lay ;
Still He slept, from head to feet
Shrouded in the winding-sheet,
Lying in the rock alone,
Hidden by the sealèd stone.

Late at even there was seen
Watching long the Magdalene ;
Early, ere the break of day,
Sorrowful she took her way
To the holy garden glade,
Where her buried LORD was laid.

So with Thee, till life shall end,
I would solemn vigil spend ;
Let me hew Thee, LORD, a shrine
In this rocky heart of mine,
Where in pure embalmèd cell
None but Thou may ever dwell.

Myrrh and spices will I bring,
True affection's offering ;
Close the door from sight and sound
Of the busy world around ;
And in patient watch remain
Till my LORD appear again. Amen.

ALTERNATIVE TUNE, HYMN 467.

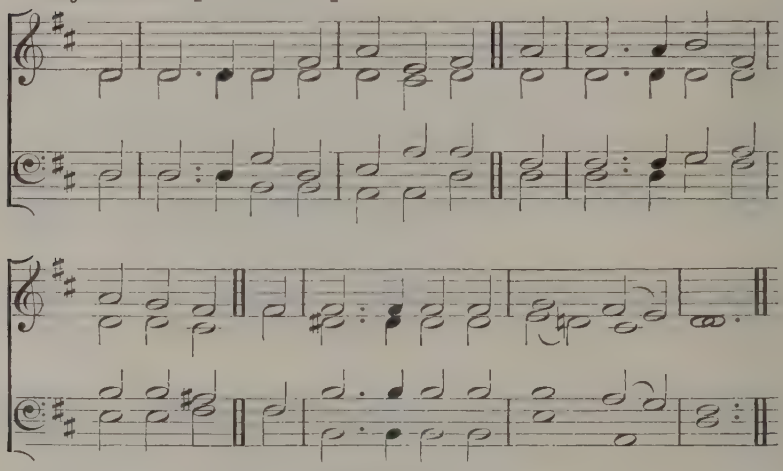
PASSIONTIDE.

THIS HYMN, by Thomas Whytehead (1815–1843), was given in his *Poems*, 1842, as one of his "Hymns towards a Holy Week," in nine stanzas of six lines; for the "Seventh Day," beginning thus, "Sabbath of the Saints of old." This cento consists of stanzas 3, 4, 6, 7.

In the original :—St. 1, l. 3. His sacred form from . . .
l. 4. Swathèd . . .
l. 6. Hid behind the . . .
St. 2, l. 1. All that seventh day long, I ween,
Mournful watched the . . .
Rising early, resting late
By the sepulchre to wait,
In the . . .

THE TUNE (Cassel = O 89, 227 = R 100, 389) is set to the hymn "O du Liebe meiner Liebe" in *Erbaulicher Musicalischer Christen-schatz*, published by J. Thommen (Basle, 1745). It is there an eight-line tune, the first two lines being repeated. Zahn (v. 334) supposes this melody to have been taken from a secular source. In the original form the notes at the end of the odd lines are double, not single as here; and crotchets break the monotonous movement at the third and fifth bars. This form is taken from Parr, *Church of England Psalmody*, No. 291.

Hymn 139. [Rev. Ed. 123.]



[† *For copyright, see* p. vii.]

Mary Magdalene and Mary the mother of Joses beheld where he was laid.—St. Mark xv. 47.

BY JESUS' grave on either hand,
While night is brooding o'er the land,
The sad and silent mourners stand.

At last the weary life is o'er,
The agony and conflict sore
Of Him Who all our sufferings bore.

Deep in the rock's sepulchral shade
The LORD, by Whom the worlds were made,
The Saviour of mankind, is laid.

O hearts bereaved and sore distress'd,
Here is for you a place of rest,
Here leave your griefs on JESUS' breast. Amen.

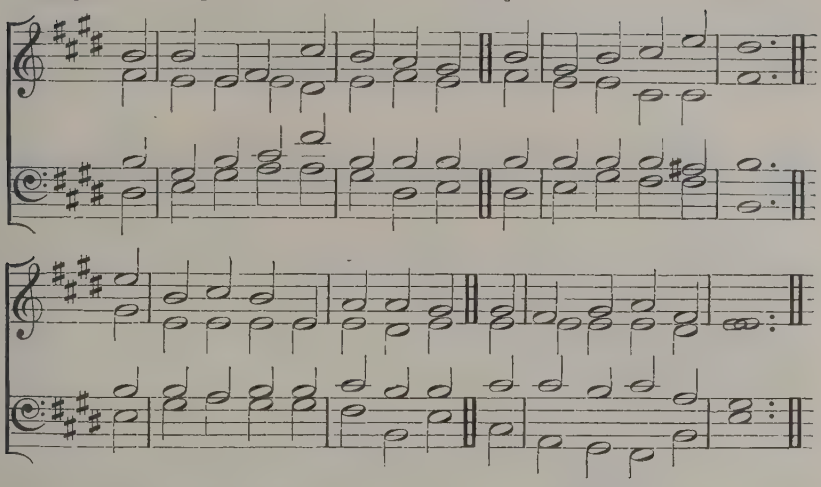
THIS HYMN, by Isaac Gregory Smith (b. 1826), was published in his *Hymn Book for the Services of the Church, and for private reading*, 1855, p. 34, for Easter Even, in five stanzas of three lines. Stanza 5 is omitted here.

THE TUNE (Holy Sepulchre = R 123) was written by E. H. Thorne for this hymn in 1862, and printed in Morrell and How, *Psalms and Hymns*, 1863, of which he was musical editor, and his *Selection* (enlarged ed.).

The following Hymns are also suitable :

291 With CHRIST we share a mystic grave. **386** They whose course on earth is o'er.
387 Let saints on earth in concert sing.

Hymn 140. [Orig. Ed. 106 : Rev. Ed. 125.]



O death, where is thy sting? O grave, where is thy victory?—1 Cor. xv. 55.

Chorus novae Ierusalem.

YE choirs of new Jerusalem,
Your sweetest notes employ,
The Paschal victory to hymn
In strains of holy joy.

For Judah's Lion bursts His chains,
Crushing the serpent's head,
And cries aloud through death's domains
To wake th' imprison'd dead.

Devouring depths of hell their prey
At His command restore;
His ransom'd hosts pursue their way
Where JESUS goes before.

Triumphant in His glory now,
To Him all power is given;
To Him in one communion bow
All saints in earth and heaven.

While we, His soldiers, praise our King,
His mercy we implore,
Within His palace bright to bring
And keep us evermore.

All glory to the FATHER be,
All glory to the SON,
All glory, HOLY GHOST, to Thee,
While endless ages run.
Alleluia! Amen.

CHORUS novae Ierusalem
novam meli dulcedinem
promat colens cum sobriis
paschale festum gaudiis,

quo Christus, invictus leo,
dracone surgens obruto,
dum voce viva personat,
a morte functos excitat.

quam devorarat improbus,
praedam refudit tartarus;
captivitate libera
Iesum sequuntur agmina.

triumphat ille splendide,
et dignus amplitudine
soli polique patriam
unam facit rempublicam.

ipsum canendo supplices
regem precemur milites
ut in suo clarissimo
nos ordinet palatio.

per saecla metae nescia
Patri supremo gloria
honorque sit cum Filio
et Spiritu Paraclito. Amen.

THIS HYMN was written by St. Fulbert of Chartres, who died 1028. It is therefore a comparatively late addition to the Latin cycle: but it was speedily adopted by all the chief English Uses. No hymns were adopted for use in the Easter week, so this had a place found for it at the first evensong of the subsequent Sundays after Easter.

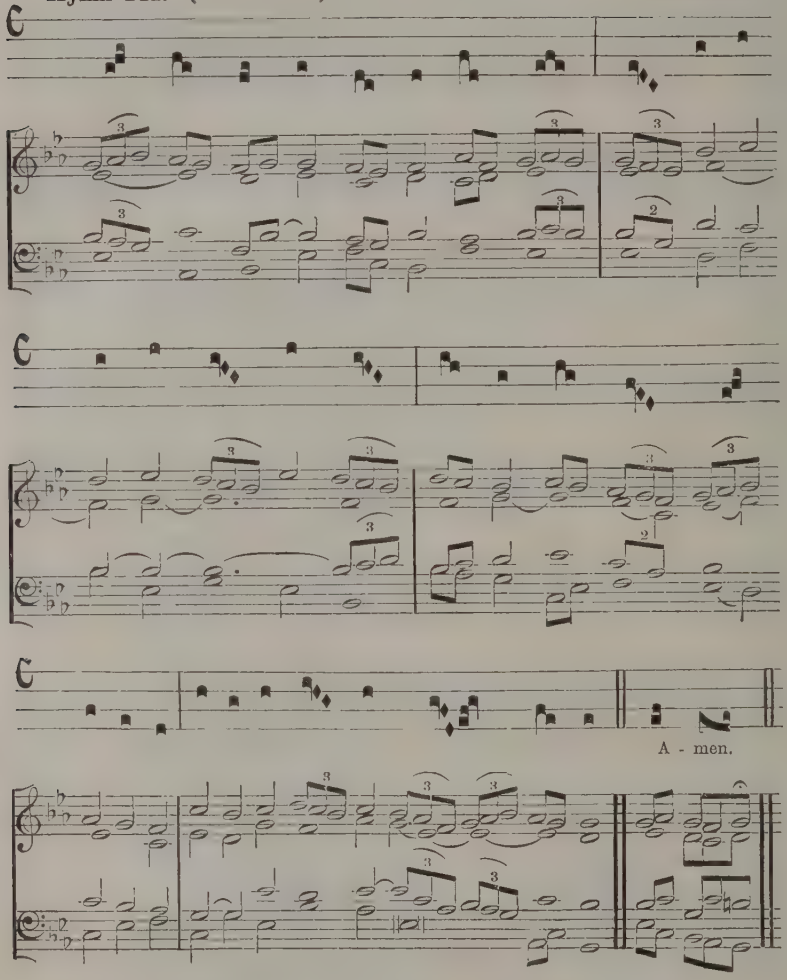
THE TRANSLATION, Hymn 140, is based on that of R. Campbell, which was first published in his *Hymns and Anthems*, 1850. Another translation is given at Hymn 141.

THE TUNE (St. Fulbert = O 106 = R 125), by H. J. Gauntlett, was written for the hymn "Now Christ our Passover is slain" in *The Church Hymn and Tune Book*, 1852, where it bears the name St. Leofred.

THE TRANSLATION, given as Hymn 141, was made by the Compilers for this edition in order to provide a version in the metre of the original.

THE FIRST TUNE is that universally associated with the hymn, and is probably contemporary with the words.

Hymn 141. (First Tune.) Mode iii.



O death, where is thy sting? O grave, where is thy victory?—1 Cor. xv. 55.

Chorus novae Ierusalem.

UP, new Jerusalem, and sing
The sweet new song of Christ thy [King;
In sober joy thy children call
To keep the Paschal festival.

To-day th' unconquer'd Lion's tread
Hath crush'd the ancient serpent's head;
With living voice the Victor cries,
And makes the waiting dead to rise.

The jaws of hell must now restore
The prey it had devour'd before;
And following Him Who set them free
The captives leave captivity.

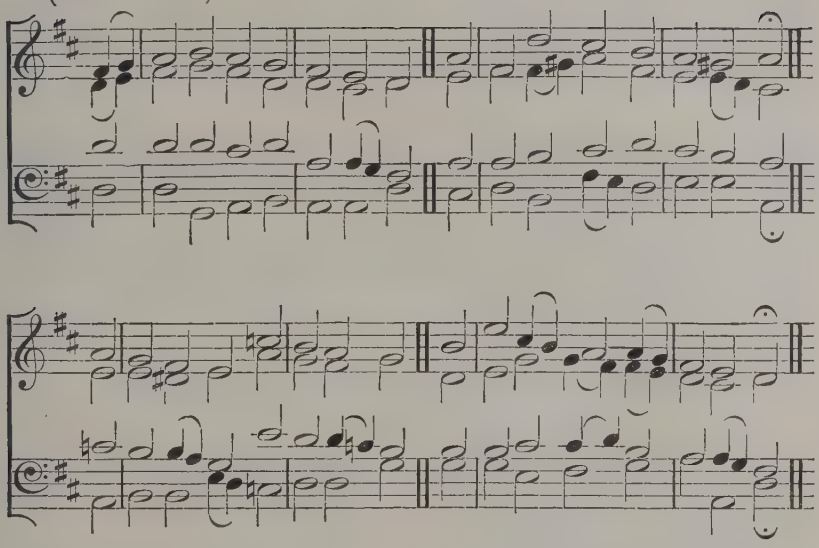
He triumphs glorious with His train,
And worthy of His wide domain
Joins in one commonwealth of love
Our earthly home and heav'n above.

Let us, His soldiers, while we sing,
In lowliness beseech our King
To grant us in His palace bright
A station 'midst the ranks of light.

Through ages that no limit see
To God on high all glory be;
All honour to the Father, Son,
And Holy Ghost be ever done. Amen.

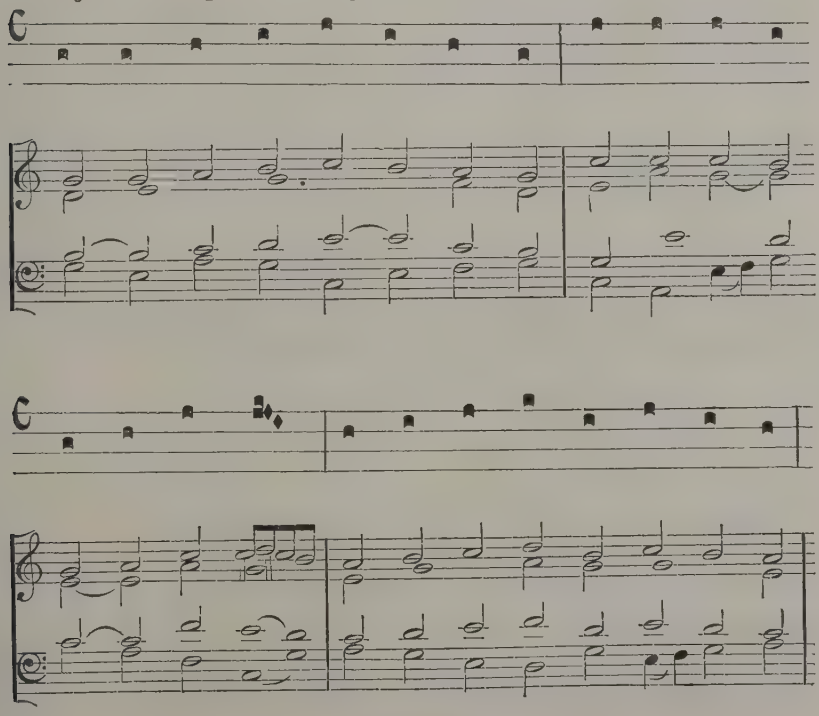
EASTER.

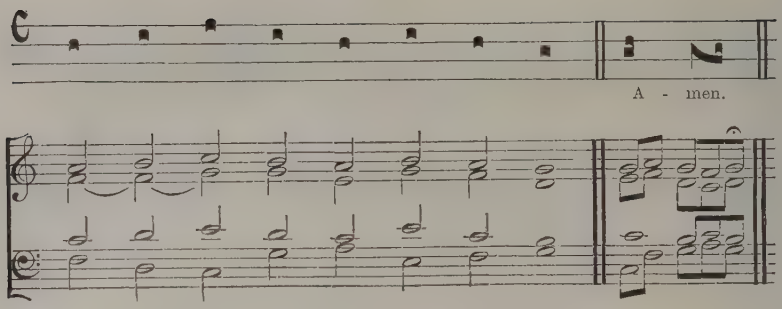
(Second Tune.)



The Second Tune (Hampton) was written by S. S. Wesley, and first appeared in Hackett, *National Psalmist*, 1839.

Hymn 142. [Rev. Ed. 146.] (First Tune.) Mode viii.





The Lord is King, and hath put on glorious apparel.—Ps. xciii. 1.

Aurora lucis rutilat.

LIGHT'S glittering morn bedecks the sky;
Heav'n thunders forth its victor-cry;
The glad earth shouts her triumph high,
And groaning hell makes wild reply;

While He, the King, the mighty King,
Despoiling death of all its sting,
And trampling down the powers of night,
Brings forth His ransom'd Saints to light.

His tomb of late the threefold guard
Of watch and stone and seal had barr'd;
But now, in pomp of triumph high,
He comes from death to victory.

The days of mourning now are past;
The pains of hell are loosed at last;
An Angel robed in light hath said,
"The LORD is risen from the dead."

AURORA lucis rutilat,
caelum laudibus intonat,
mundus exultans iubilat,
gemens infernus ululat:

cum rex ille fortissimus,
mortis confractis viribus,
pede conculcans tartara,
solvit catena miseros.

ille, qui clausus lapide
custoditur sub milite,
triumphans pompa nobili
victor surgit de funere,

solutis iam gemitibus
et inferni doloribus,
quia 'Surrexit Dominus'
[re]splendens clamat angelus.

PART 2.

Th' Apostles' hearts were full of pain
For their dear LORD so lately slain,
By rebel servants doom'd to die
A death of cruel agony.

With gentle voice the Angel gave
The women tidings at the grave;
"Fear not, the LORD ye soon shall see;
He goes before to Galilee."

Then, hastening on their eager way
The joyful tidings to convey,
Their LORD they met, their living LORD,
And falling at His feet adored.

Th' Eleven, when they hear, with speed
To Galilee forthwith proceed,
That there once more they may behold
The LORD's dear face, as He foretold.

PARS ALTERA.

Tristes erant apostoli
de nece sui Domini,
quem poena mortis crudeli
saevi damnarunt impii.

sermone blando angelus
praedixit mulieribus:
'In Galilaea Dominus
videndus est quantocius.'

illae dum pergunt concite
apostolis hoc dicere,
videntes eum vivere,
osculantur pedes Dei.

quo agnito, discipuli
in Galilaeam propere
pergunt, videre faciem
desideratam Domini.

EASTER.

PART 3.

That Easter-tide with joy was bright,
The sun shone out with fairer light,
When, to their longing eyes restored,
Th' Apostles saw their risen LORD.

He bade them see His hands, His side,
Where yet the glorious wounds abide,
The tokens true which made it plain
Their LORD indeed was risen again.

JESU, the King of gentleness,
Do Thou our hearts and souls possess,
That we may give Thee all our days
The loving tribute of our praise.

PARS TERTIA.

Claro paschali gaudio
sol mundo nitet radio,
cum Christum iam apostoli
visu cernunt corporeo.

ostensa sibi vulnera,
in Christi carne fulgida,
resurrexisse Dominum
voce fatentur publica.

rex Christe clementissime,
tu corda nostra posside,
ut tibi laudes debitas
reddamus omni tempore.

The following may be sung at the end of any Part:

O LORD of all, with us abide
In this our joyful Easter-tide;
From every weapon death can wield
Thine own redeem'd for ever shield.

All praise be Thine, O risen LORD,
From death to endless life restored;
All praise to GOD the FATHER be
And HOLY GHOST eternally. Amen.

quaesumus, auctor omnium,
in hoc paschali gaudio
ab omni mortis impetu
tuum defendas populum.

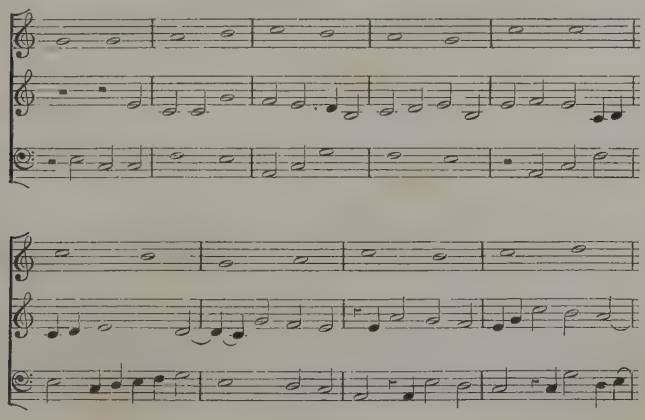
gloria tibi, Domine,
qui surrexisti a mortuis,
cum Patre et sancto Spiritu
in sempiterna saecula. Amen.

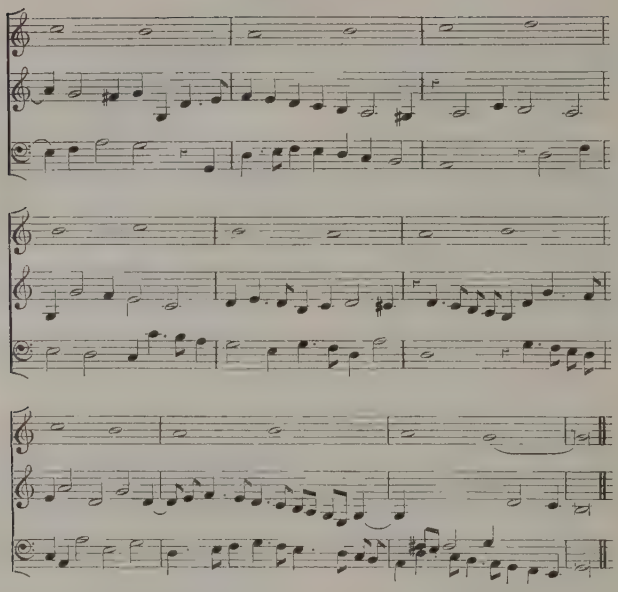
Note that when the Second Tune is used, Alleluia *is sung after each verse.*

THE HYMN is anonymous. It was in general use outside the Mozarabic and Ambrosian spheres in the services of Mattins and Lauds after the Easter week was over; in fact, this and the companion Easter hymn, *Ad cenam Agni* (No. 143), are the earliest hymns adopted for any special season, and thus are the germ out of which the *Temporale* of the Hymnal has grown (see Introd. pp. xiv & ff.). Its versification is accentual, and this points to a medieval origin. In the Sarum rite it was ordinarily sung in two parts, the closing verses, from "Sermone blando" onwards, being assigned to Lauds; but for apostles and evangelists in Eastertide the division was triple, as here given; the second part was sung at First Evensong and Mattins, and the third at Lauds and Second Evensong.

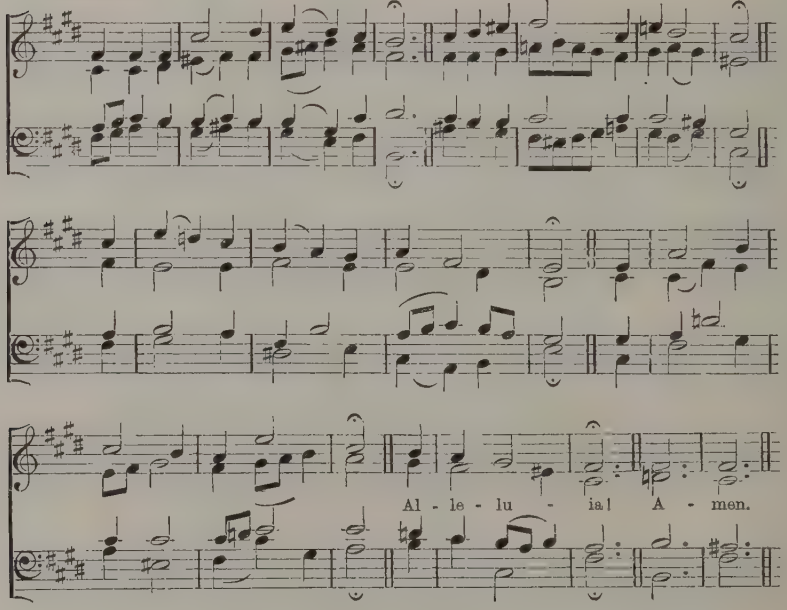
THE TRANSLATION is based upon that of Neale in *The Hymnal Noted*, 1852. Here, as in other cases, another version of the double Eastertide Doxology is affixed. Also the plan of making all four lines in the stanza to rhyme, which was adopted by Neale in his version of Part 1, is here for the most part given up.

THE FIRST TUNE is that which specially belongs to the hymn; it has been used with it in England since Saxon times. It was given in the Original Edition, but omitted in the Revised Edition. A debased form of it was associated in both previous editions with the hymn, "The Lamb's high banquet" (see Hymn 143). In it the group of notes which figures as a *jubilus* on the last syllable of the second line was transferred to the antepenultimate where it interrupts the rhythm and the sense. This melody, because of its popularity and simplicity, was often used as canto fermo for figured music. The following is a setting by Byrd, taken from Brit. Mus. Add. MSS., 18936–9. It there bears the title, "Salvator Mundi" (see Hymn 67).





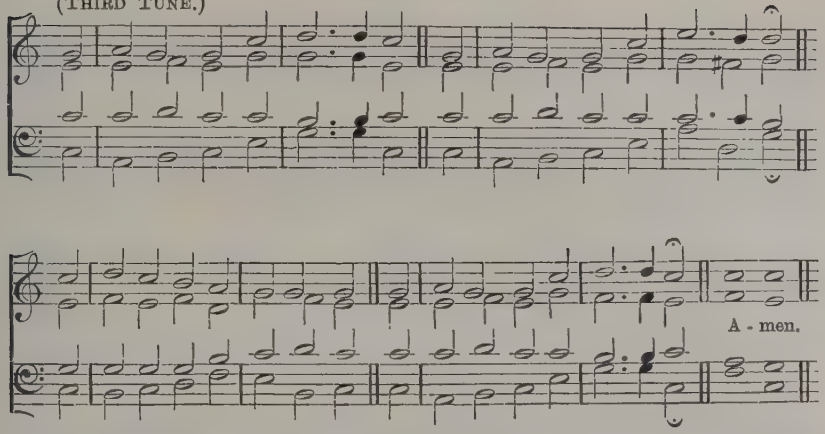
Hymn 142. (SECOND TUNE.)



THE SECOND TUNE appeared first in *Die Sontags Euangelia uber das gantze Jar in Gesenge verfasset . . . durch Nicolaum Herman in Jochimsthal* (Witteberg, 1560). It is there set to three hymns, and it was perpetuated in connexion with the third of these, viz., "Erschienen ist der herrlich Tag." The form adopted is that used by J. S. Bach in the Cantata, "So du mit deinem Munde" (see *Choralgesänge*, 30 = 17), and the setting is his, except that on the fourth syllable he inverts the tenor and bass. The melody seems to be based, consciously or unconsciously, on the French folk song, "Quand Jean Renaud de guerre vint" (see *Tribune de Saint-Gervais*, xiii. (1907) 10, 50 & ff).

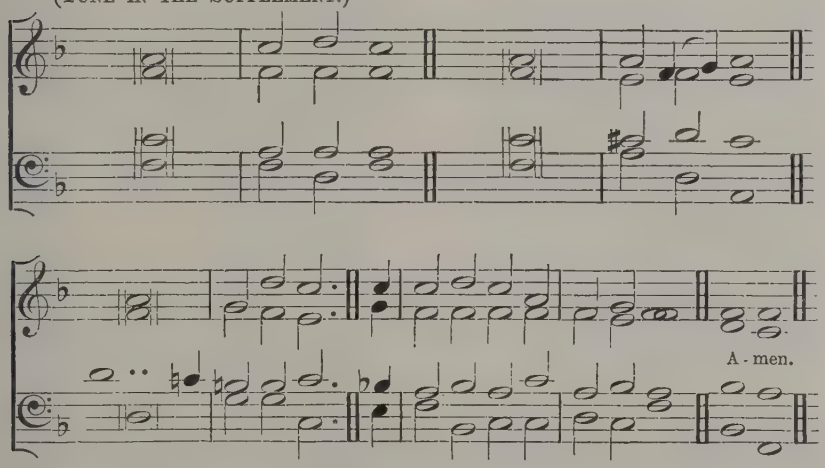
EASTER.

(Third Tune.)



The Third Tune (Redhead No. 4 = O 1, &c.) appeared in the Original Edition in three places, was omitted altogether in the Revised Edition, and is now restored to this position. It was taken from Redhead, *Church Hymn Tunes*, 1853, where it is marked as an "Ancient Melody." It is probably an adaptation of the tune given at Nos. 180, 181.

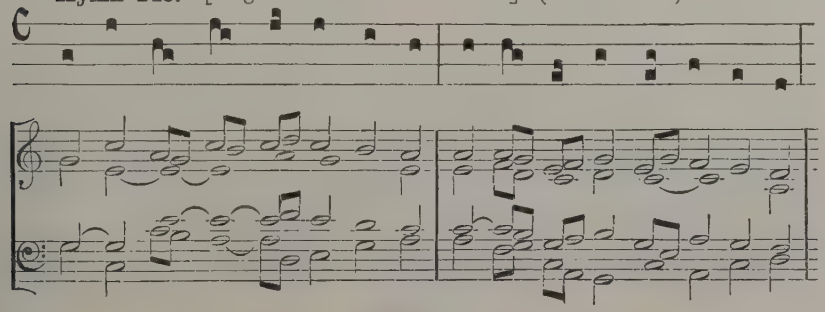
(Tune in the Supplement.)



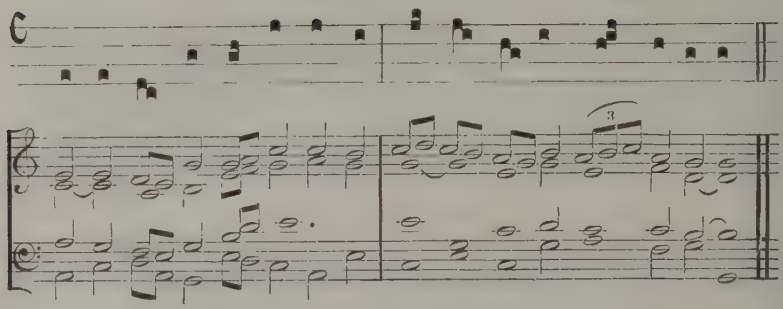
[* *For copyright, see* p. vii.]

[1] The Tune in the Supplement (Easter Chant = R 126), by Rev. J. B. Dykes, was written for the Revised Edition.

Hymn 143. [Orig. Ed. 111 : Rev. Ed. 128.] (First Tune.) Mode viii.



EASTER.



Christ our passover is sacrificed for us; therefore let us keep the feast.—1 Cor. v. 7, 8.

Ad cenam Agni providi.

THE LAMB's high banquet call'd to share,
Array'd in garments white and fair,
The Red Sea past, we fain would sing
To JESUS our triumphant King.

Upon the altar of the Cross
His Body hath redeem'd our loss:
And tasting of His precious Blood
In Him we live anew to GOD.

Protected in the Paschal night
From the destroying Angel's might,
By strength of hand our hosts go free
From Pharaoh's ruthless tyranny.

Now CHRIST our Passover is slain,
The LAMB of GOD without a stain;
His flesh, the true unleaven'd Bread,
For us is freely offerèd.

O all-sufficient Sacrifice,
Beneath Thee Satan vanquish'd lies;
Thy captive people are set free,
And crowns of life restored by Thee.

CHRIST rises conqueror from the grave,
From death returning, strong to save;
His own right hand the tyrant chains,
And Paradise for man regains.

O LORD of all, with us abide
In this our joyful Easter-tide;
From every weapon death can wield
Thine own redeem'd for ever shield.

All praise be Thine, O risen LORD,
From death to endless life restored;
All praise to GOD the FATHER be,
And HOLY GHOST eternally. Amen.

AD cenam Agni providi,
[et] stolis albis candidi,
post transitum maris rubri
Christo canamus principi.

cuius corpus sanctissimum
in ara crucis torridum,
cruore eius roseo
gustando vivimus Deo;

protecti paschae vespere
a devastante angelo,
erepti de durissimo
Pharaonis imperio.

iam pascha nostrum Christus est,
qui immolatus agnus est;
sinceritatis azyma
caro eius oblata est.

o vera et digna hostia,
per quam fracta sunt tartara,
redempta plebs captivata,
reddita vitae praemia!

cum surgit Christus tumulo,
victor redit de barathro,
tyrannum trudens vinculo,
et reserans paradisum.

quaesumus, auctor omnium,
in hoc paschali gaudio
ab omni mortis impetu
tuum defendas populum.

gloria tibi, Domine,
qui surrexisti a mortuis,
cum Patre et sancto Spiritu
in sempiterna saecula. Amen.

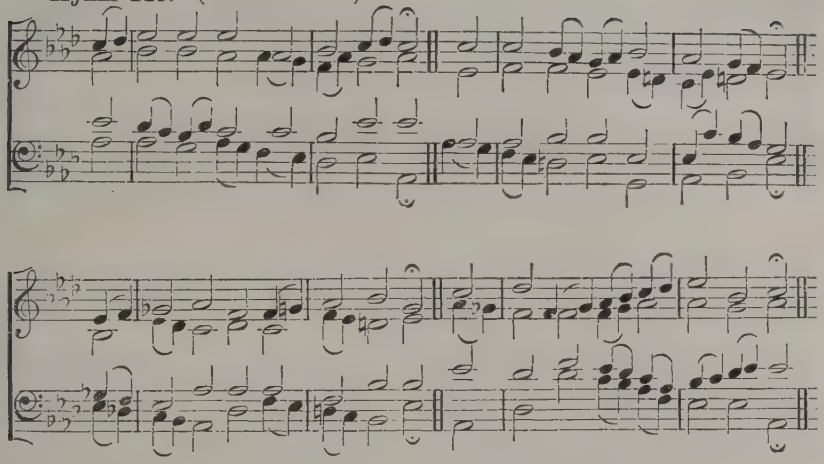
ALTERNATIVE PLAINSONG TUNE, HYMN 145.

THIS HYMN is of unknown authorship, but it has had a wide currency (see above, p. 199). It was not only included in the ordinary Latin cycle of hymns, but it was adopted to some extent into the Mozarabic rite; and in a less degree it is found even in Ambrosian use. The versification is very rough, and reveals the methods of the Middle Ages. The hymn abounds in references to the Paschal services, especially those of Easter Even, when the catechumens, clothed in white, were first baptized and then confirmed, and so went on to their first communion on Easter morning. Another marked feature of these services is the commemoration of the deliverance from Egypt and the passage of the Red Sea on the way to the promised land. Compare Hymn 149.

THE TRANSLATION is based on that of Neale in *The Hymnal Noted*, 1851, but the full double Doxology is given as above, p. 199.

THE FIRST TUNE is the usual one connected with the hymn: but others also were in use, and the melody here given to Hymn 145 was also commonly associated with it. This tune is ancient, and is found frequently in neumatic notation.

Hymn 143. (Second Tune.)

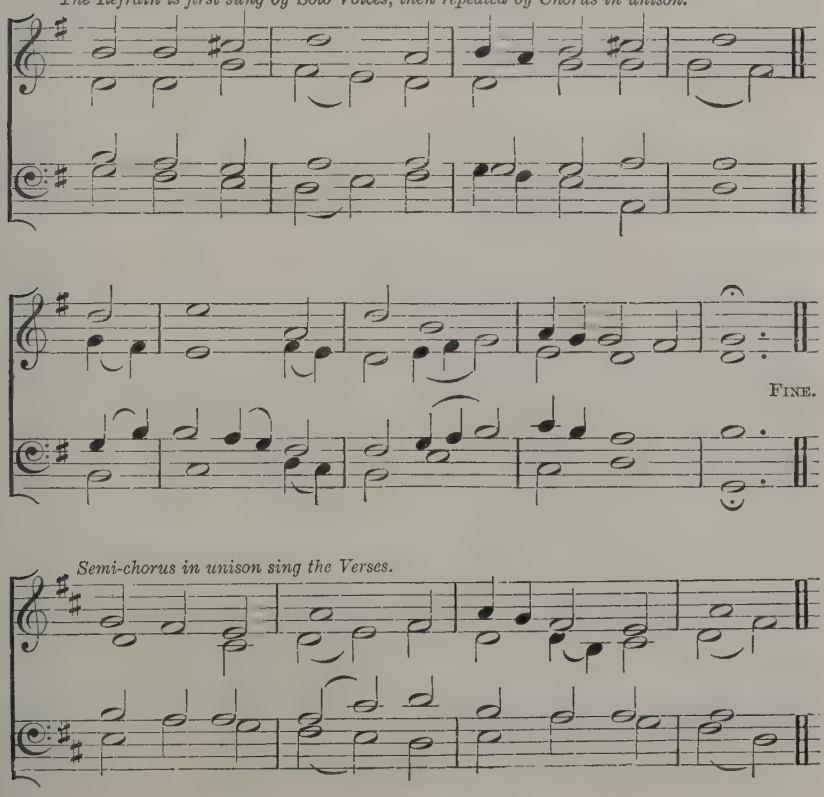


[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

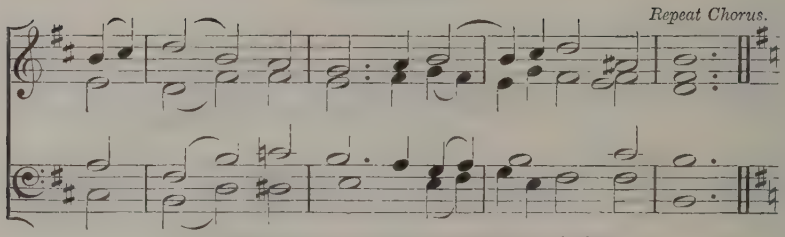
The Second Tune (Ivyhatch) was written by B. Luard Selby for this edition.

Hymn 144.

The Refrain is first sung by Solo Voices, then repeated by Chorus in unison.



EASTER.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

This is the day which the Lord hath made.—Ps. cxviii. 24.

Salve, festa dies.

HAIL, festal day, whose glory never ends;
Now hell is vanquish'd, CHRIST to heav'n [ascends.

All nature with new births of beauty gay
Acknowledges her LORD's return to-day.
Hail, festal day, &c.

The Crucified is King; creation's prayer
To its Creator rises everywhere.
Hail, festal day, &c.

Let what Thou promisedst, fair Power, be done;
The third day shines; arise, O buried One.
Hail, festal day, &c.

It cannot be that Joseph's sepulchre
Should keep the whole world's Ransom prisoner.
Hail, festal day, &c.

No rock of stone His passage can withstand,
Who gathers all the world within His hand.
Hail, festal day, &c.

Leave to the grave Thy grave-clothes; let them fall:
Without Thee we have naught, and with [Thee all.
Hail, festal day, &c.

Thou gavest life, and dost endure the grave;
Thou tread'st the way of death, from death [to save.
Hail, festal day, &c.

Bring back the day,—Thy dying made it night,—
That ages in Thy face may see the light.
Hail, festal day, &c.

Thy rescued are like sand beside the sea,
And where their SAVIOUR goes, they follow free.
Hail, festal day, &c.

The law of death has ceased the world to blight,
And darkness quails before the face of [light.
Hail, festal day, &c.

SALVE, festa dies, toto venerabilis aevo,
qua Deus infernum vicit et astra tenet.

ecce renascentis testatur gratia mundi
omnia cum Domino dona redisse suo.

qui crucifixus erat, Deus ecce per omnia regnat,
dantque creatori cuncta creata precem.

pollicitam sed redde fidem, precor, alma potestas;
tertia lux rediit, surge, sepulte meus.

non decet ut humili tumulo tua membra tegantur,
neu pretium mundi vilia saxa premant.

indignum est, cuius clauduntur cuncta pugillo,
ut tegat inclusum rupe vetante lapis.

lintea tolle, precor, sudaria, linque sepulcro:
tu satis es nobis et sine te nihil est.

funeris exsequias pateris, vitae auctor et orbis,
intras mortis iter, dando salutis opem.

redde tuam faciem, videant ut saecula lumen;
redde diem, qui nos te moriente fugit

eripis innumerum populum de carcere mortis,
et sequitur liber, quo suus auctor adit.

tristia cesserunt infernae vincula legis,
expavitque chaos luminis ore premi.

ALTERNATIVE TUNE, HYMN 255.

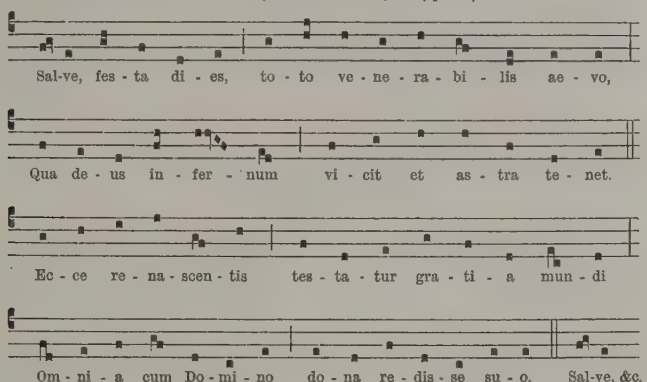
EASTER.

THIS HYMN is taken from the 9th of the 3rd book of the collection of poems by Venantius Fortunatus (530–609), beginning "Tempora florigero rutilant distincta sereno." It must have been written previous to 582, the year of the death of Bishop Felix of Nantes, to whom the poem is dedicated. In later days, various centos from this poem were brought into use as Processional hymns not only at Eastertide, to which the poem properly belongs, but also at other seasons; so that it became finally a model which was copied by many hands.

The Sarum Processional contained ultimately seven such "Salves" in all, one at Ascensiontide, Whitsuntide, Corpus Christi, and the Dedication Festival, with two late additions for the Visitation and the Holy Name, besides the present cento for Eastertide. Four of these five are included in this edition: for them see below Hymns 169, 182, 255. The present cento is taken entirely from Fortunatus and follows the line of Sarum. Those of Ascensiontide and Whitsuntide equally are drawn from Fortunatus, but the Salves of Corpus Christi and the Dedication Festival were independent copies of the style of the poem, and derived actually from it nothing but the first line.

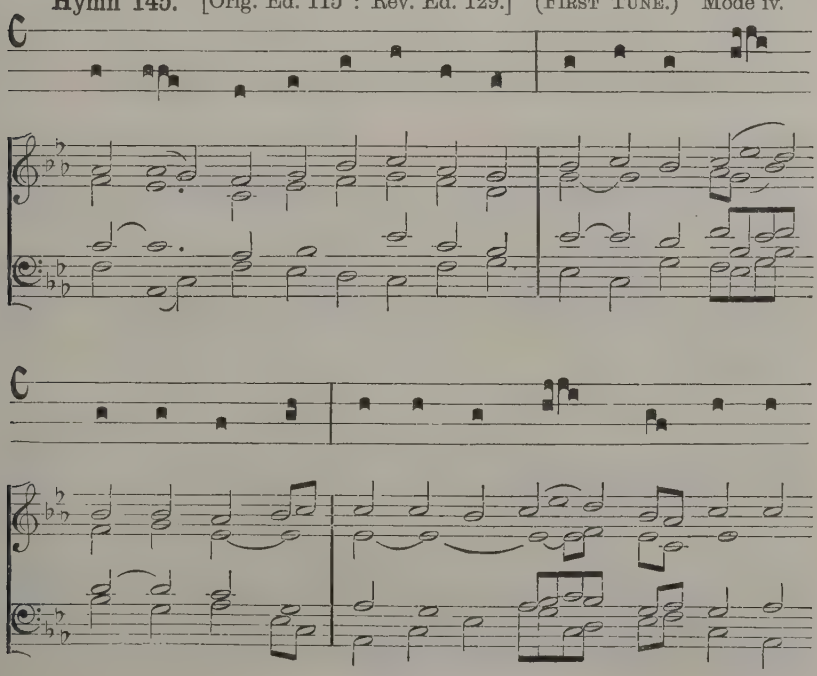
THE TRANSLATION was made for this edition by A. J. Mason.

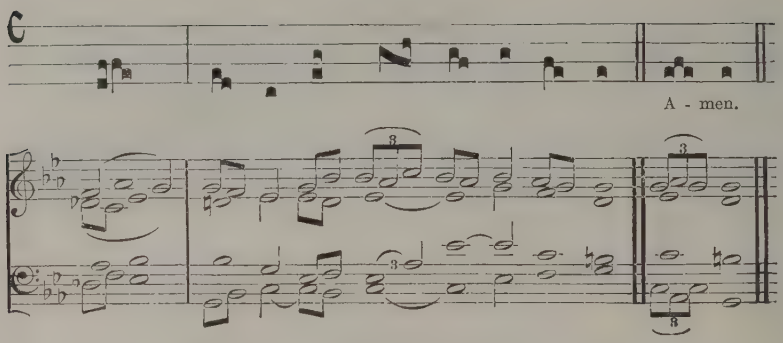
THE TUNE (Salve festa dies) was written by B. Luard Selby for this edition. The ancient melody of this group of hymns is as follows: *Sarum Graduale* (facsimile edition, 1894, p. 116):—



It will be observed that the rhythm is not really elegiac, though it is less alien than the similar melody at Hymn 110. It was impossible to adapt it to English heroics, and it seemed almost equally impossible to make a satisfactory translation of the words into English elegiacs in order to suit the melody.

Hymn 145. [Orig. Ed. 115 : Rev. Ed. 129.] (FIRST TUNE.) Mode iv.





Buried with him in baptism, wherein also ye are risen with him through the faith of the operation of God, who hath raised him from the dead.—Col. ii. 12.

Rex sempiterne caelitum.

O CHRIST, the heav'ns' Eternal King,
Creator, unto Thee we sing,
With GOD the FATHER ever One,
Co-equal, co-eternal SON.

Thy hand, when first the world began,
Made in Thine own pure image man,
And link'd to fleshly form of earth
A living soul of heav'nly birth.

And when the envy of the foe
Had marr'd Thy noblest work below,
Thou didst our ruin'd state repair
By deigning flesh Thyself to wear.

Once of a Virgin born to save,
And now new-born from death's dark grave,
O CHRIST, Thou bidd'st us rise with Thee
From death to immortality.

Eternal Shepherd, Thou art wont
To cleanse Thy people at the font,
That mystic bath, that grave of sin,
Where ransom'd souls new life begin.

Divine Redeemer, Thou didst deign
To bear for us the Cross of pain,
And give for us the lavish price
Of Thine own Blood in sacrifice.

O LORD of all, with us abide
In this our joyful Easter-tide ;
From every weapon death can wield
Thine own redeem'd for ever shield.

All praise be Thine, O risen LORD,
From death to endless life restored ;
All praise to GOD the FATHER be
And HOLY GHOST eternally. Amen.

REX sempiterne caelitum,
rerum creator omnium,
aequalis ante saecula
semper Parenti Filius.

nascente qui mundo faber,
imaginem vultus tui
tradens Adamo, nobilem
limo iugasti spiritum ;

cum livor et fraus daemonis
foedasset humanum genus,
tu carne amictus perditam
formam reformas artifex.

qui, natus olim e virgine,
nunc e sepulcro nasceris,
tecumque nos a mortuis
iubes sepultos surgere.

qui pastor aeternus gregem
aqua lavas baptismatis ;
haec est lavacrum mentium,
haec est sepulcrum criminum.

nobis diu qui debitae
redemptor affixus cruci
nostrae dedisti prodigus
pretium salutis sanguinem.

quaesumus, auctor omnium,
in hoc paschali gaudio
ab omni mortis impetu
tuum defendas populum.

gloria tibi, Domine,
qui surrexisti a mortuis,
cum Patre et sancto Spiritu
in sempiterna saecula. Amen.

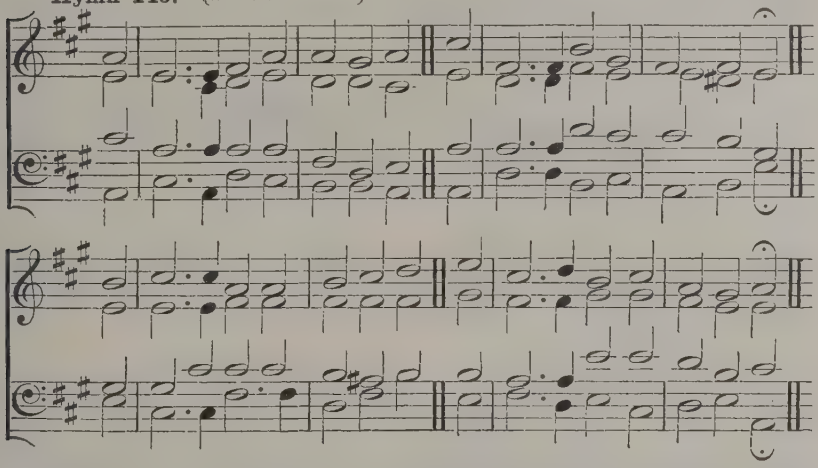
THIS HYMN is a XVIIth-century recast of an old hymn of the VIth century "[O] Rex æterne domine," which is mentioned as early as the Rules of Caesarius, †542, and Aurelian, *c.* 550 (see Introd. p. xiv). The hymn was not very widely current, and was found more in monastic than in secular Uses. When the hymn cycle of the Roman Breviary was for a second time revised (1632) in order to bring it into accord with the classical taste engendered by the Renaissance this recast was adopted as a hymn for Mattins on Sunday.

THE TRANSLATION was made by the Compilers for the Original Edition, but it is based on earlier versions. It has been since revised.

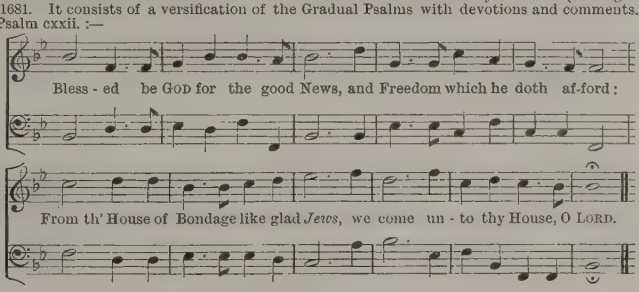
EASTER.

THE FIRST TUNE is a typical Easter melody associated with many of the hymns of that season, including Hymn 144. It is probably later in date than the melody there given. It is artistic in structure: the third line copies the second (both resemble the tune of Hymn 9) and develops its idea, ending with the same neum reproduced a fifth lower. In this case, as in many, the Sarum form is much preferable to others. The melody of Hymn 142 was used for this hymn by the Benedictines, *e.g.* at Durham and Barking, but not universally.

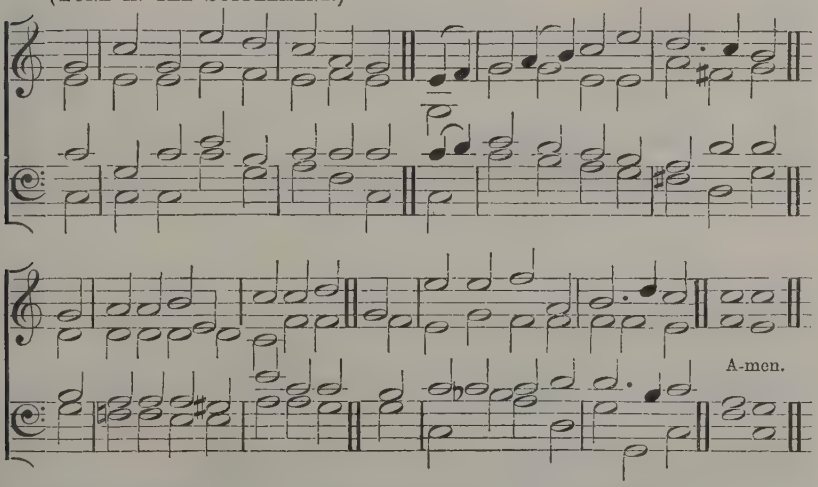
Hymn 145. (SECOND TUNE.)



THE SECOND TUNE (Vicenza) is taken from *La Scala Santa, or a Scale of Devotions*, published anonymously, with some translations from the Italian of Loredano called *The Ascents of the Soul* (of Hugh Hare, Lord Coleraine), 1681. It consists of a versification of the Gradual Psalms with devotions and comments. This tune belongs to Psalm cxxii. :—



(TUNE IN THE SUPPLEMENT.)



[† *For copyright, see* p. vii.]

THE TUNE IN THE SUPPLEMENT (Church Triumphant) has already appeared at Hymn 37.

Hymn 146. [Orig. Ed. 108 : Rev. Ed. 130.]

To be sung in unison.

AL - LE - LU - IA! AL - LE - LU - IA! AL - - LE -

- - LU - - - IA!

Al - - le - lu - - ia!

This is the day which the Lord hath made; we will rejoice and be glad in it.—Ps. cxviii. 24.

O filii et filiae.

ALLELUIA! ALLELUIA! ALLELUIA!
O sons and daughters, let us sing!
The King of heav'n, the glorious King,
O'er death to-day rose triumphing.
Alleluia!

That Easter morn, at break of day,
The faithful women went their way
Their spices o'er the dead to lay.
Alleluia!

ALLELUIA, Alleluia, Alleluia.
O FILII et filiae,
rex caelestis, rex gloriae,
morte revixit hodie.
Alleluia.

et Maria Magdalene
et Iacobi et Salome
venerunt corpus ungere.
Alleluia.

EASTER.

An Angel clad in white they see,
Who sat, and spake unto the three,
"The LORD is risen again," said he.
Alleluia !

in albis sedens angelus
praedixit mulieribus,
In Galilaea est Dominus.'
Alleluia.

That night th' Apostles met in fear ;
Amidst them did the LORD appear,
And said, "My peace be on all here."
Alleluia !

discipulis adstantibus
in medio stetit Christus,
dicens, 'Pax vobis omnibus.'
Alleluia.

When Didymus the tidings heard,
How they had seen the risen LORD,
He doubted the disciples' word.
Alleluia !

postquam audivit Didymus
quia surrexerat Iesus,
remansit fide dubius.
Alleluia.

"My piercèd side, O Thomas, see ;
Behold My hands, My feet," saith He ;
"Not faithless, but believing be."
Alleluia !

'Vide, Thoma, vide latus,
vide pedes, vide manus ;
noli esse incredulus.'
Alleluia.

No longer Thomas then denied ;
He saw the feet, the hands, the side ;
"My LORD, my GOD," straightway he cried.
Alleluia !

quando Thomas vidit Christum,
pedes, latus suum, manus,
dixit, 'Tu es Deus meus.'
Alleluia.

Blessèd are they who have not seen,
And yet whose faith hath constant been ;
Life everlasting they shall win.
Alleluia !

beati qui non viderunt
et firmiter crediderunt ;
vitam aeternam habebunt.
Alleluia.

On this most holy day of days,
Our hearts and voices, LORD, we raise
To Thee in jubilee and praise.
Alleluia ! Amen.

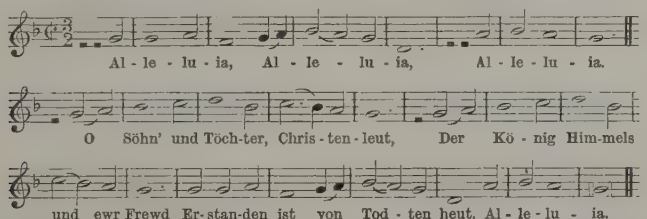
in hoc festo sanctissimo
sit laus et iubilatio :
BENEDICAMUS DOMINO.
Alleluia. Amen.

THIS HYMN has at last been traced to its source, after many unsuccessful attempts in many quarters. It is *L'aleluya du jour de Pasques*, written by Jean Tisserand, a Franciscan Friar, who died at Paris in 1494, and is found in a little booklet without title, printed between 1518 and 1536, probably at Paris (see *Tribune de Saint Gervais*, xiii. (1907), 82 vff). The poem is modelled on the Provençal cantinella, but in its actual form it is a Trope on the ℣ *Benedicamus domino* at the close of the Breviary Hours. The stanzas bracketed above are not part of the original, but are early additions to it. Apart from them the above cento consists of stanzas 1, 3, 5, 6, 7, 8 of the original nine. The last deserves to be quoted, since it enshrines the ℟ *Deo gratias, Alleluia*, corresponding to the ℣ at the end of stanza 8.

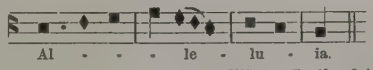
Ex quibus nos humillimas
Devotas atque debitas
DEO dicamus GRATIAS.
ALLELUIA.

THE TRANSLATION in the Original Edition was based on that of Neale in his *Mediæval Hymns*, 1851. It has been revised in each of the subsequent editions.

THE TUNE (O filii et filiae = O 108 = R 130) belongs to the words, and is probably contemporary with them. The earliest form yet noted there is found in *Airs sur les hymnes sacrez, odes et noels*, Paris, 1623, where it is set to the Latin words in four parts with F♯. This accidental is probably not original, and is not found in many other forms. The melody is of the eighth mode, with a B♭, or perhaps more strictly of the second mode. It is given thus in *Nord-Sterns Führers zur Seeligkeit*, 1671 (see Bäumker i. 569 ; ii. 39) :—



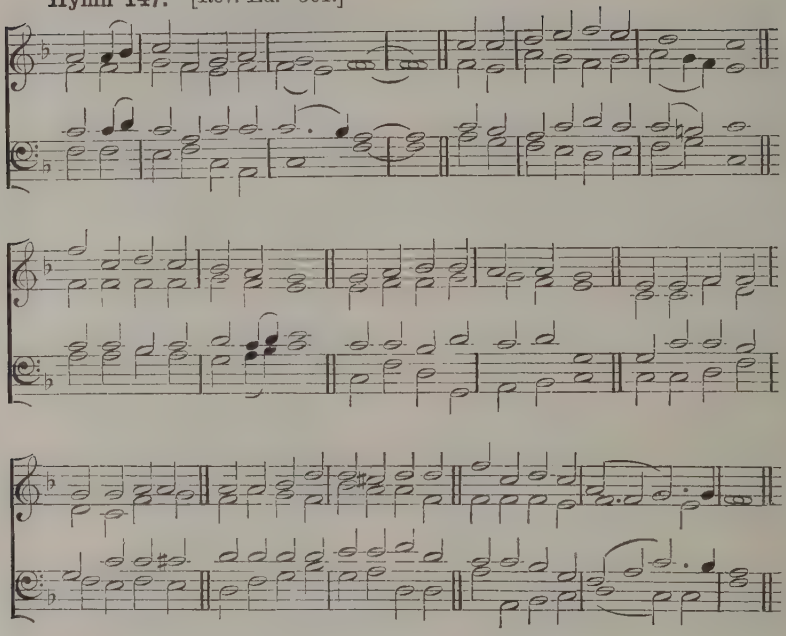
It appears in another form added at the end of the little manual called *A Pious Association*, London, 1748 ; again in *An Essay on the Church Plain Chant*, London, 1782, in plainsong notation in two parts, and pitched a fourth below this, with no ♮, but with a × marked over the notes C (= F above). The third and the final Alleluia is thus :—



This form is followed fairly closely in this and the preceding editions. In the Original Edition the rhythm was altered in the attempt to secure for the word "Alleluia" a modern in place of the medieval accentuation.

EASTER.

Hymn 147. [Rev. Ed.* 501.]



Thanks be to God, which giveth us the victory.—1 Cor. xv. 57.

Cedant iusti signa luctus.

FAR be sorrow, tears, and sighing!
Waves are calming, storms are dying;
Moses hath o'erpass'd the sea,
Israel's captive hosts are free;
Life by death slew death and saved us,
In His Blood the LAMB hath laved us,
Clothing us with victory.

JESUS CHRIST from death hath risen,
Lo! His Godhead bursts the prison,
While His Manhood passes free,
Vanquishing our misery.
Rise we free from condemnation
Through His self-humiliation;
Ours is now the victory.

Vain the foe's despair and madness!
See the dayspring of our gladness!
Slaves no more of Satan we;
Children, by the SON set free;
Rise, for Life with death hath striven,
All the snares of hell are riven;
Rise and claim the victory. Amen.

CEDANT iusti signa luctus.
cessat metus, cedunt fluctus,
Moses mare superat,
Israelem liberat:
vita mortem morte stravit;
Agnus sanguine nos lavit,
induens nos gloria.

surgit Christus e sepulcro,
solo deitatis fulcro
nixa dum humanitas
superat miserias,
ut nos surgeremus rei;
in humilitate Dei
nobis est victoria.

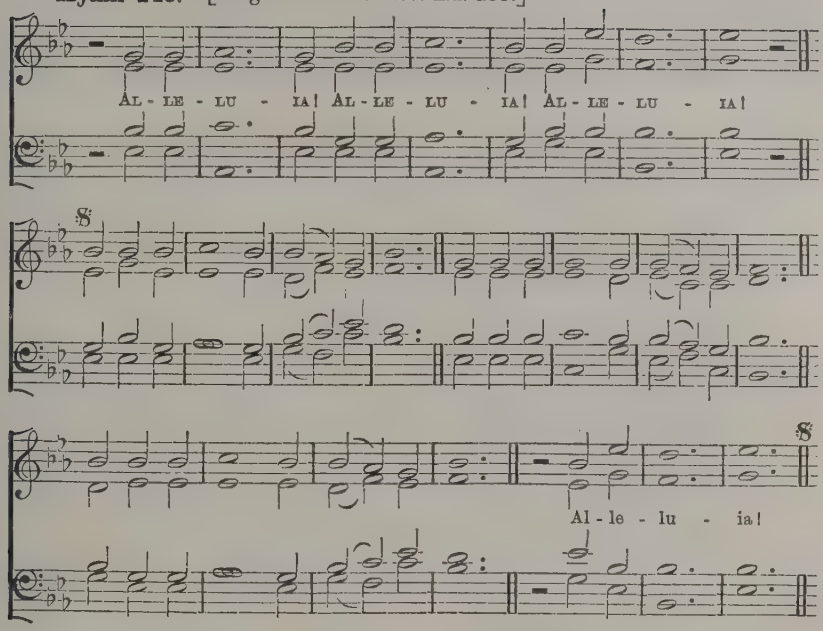
frustra victus orcus frendet:
sol salutis nobis splendet;
liberi sunt liberi:
servitus diaboli
laqueus nunc est confractus;
iam triumphus est peractus.
surgite ad praemia. Amen.

THIS HYMN is given by Neale in his *Hymni Ecclesiæ*, 1851, without any indication of source. It proves to have been written by H. Lindenborn, and published in his *Neues . . . Kirchen- und Haus-Gesang der . . . Tochter Sion*, Cologne, 1741. In its full form it consists of six stanzas, of which these are the first, third and fifth: each ends with Alleluia.

THE TRANSLATION is based upon that of Neale in his *Mediæval Hymns*, 1851, but it has been remodelled at various dates, especially by Kennedy in his *Hymnologia Christiana*, 1863, and by the Compilers for the Supplement to the Revised Edition.

THE TUNE is a setting by J. F. Rötscher of "Jesus, unser Trost und Leben": in the second part (1790) of J. C. Kuhnau, *Vierstimmige alte und neue Choralgesänge*, Berlin, 1786. (See Zahn 4917.)

Hymn 148. [Orig. Ed. 114 : Rev. Ed. 135.]



O sing unto the Lord a new song ; for he hath done marvellous things.—Ps. xcviii. 1.

Finita iam sunt praelia.

ALLELUIA ! ALLELUIA ! ALLELUIA !
The strife is o'er, the battle done ;
Now is the Victor's triumph won ;
Now be the song of praise begun.
Alleluia !

Death's mightiest powers have done their worst,
And JESUS hath His foes dispersed ;
Let shouts of praise and joy outburst.
Alleluia !

On the third morn He rose again
Glorious in majesty to reign ;
O let us swell the joyful strain.
Alleluia !

He closed the yawning gates of hell ;
The bars from heav'n's high portals fell ;
Let songs of praise His triumph tell.
Alleluia !

LORD, by the stripes which wounded Thee,
From death's dread sting Thy servants [free,
That we may live, and sing to Thee.
Alleluia ! Amen.

ALLELUIA, Alleluia, Alleluia.
FINITA iam sunt praelia,
est parta iam victoria :
gaudeamus et canamus,
'Alleluia.'

post fata mortis barbara
devicit Iesus tartara :
applaudamus et psallamus,
'Alleluia.'

surrexit die tertia
caelesti clarus gratia
insonemus et cantemus,
'Alleluia.'

sunt clausa stygis ostia,
et caeli patent atria :
gaudeamus et canamus,
'Alleluia.'

per tua, Iesu, vulnera
nos mala morte libera,
ut vivamus et canamus,
'Alleluia.' Amen.

THIS HYMN has not been traced further back than *Symphonia Sirenum*, Cologne, 1695. Neale gave it in his *Hymni Ecclesiæ*, 1851, and in an English version in his *Mediæval Hymns* of the same year. He ascribed it to the XIIth century. In its original shape two Alleluias formed the first line of each stanza, and Neale preserved these, though he otherwise altered the metrical scheme.

THE TRANSLATION in the Original Edition was based on that of F. Pott, published in his *Hymns fitted to the Order of Common Prayer*, 1861. It has been modified in each of the succeeding editions, and the fourth stanza, omitted in the Revised Edition, is here restored in a slightly altered form.

EASTER.

THE TUNE (Victory = O 114 = R 135) was adapted by W. H. Monk for the Original Edition from the *Gloria* of Palestrina's *Magnificat Tertii Toni*, 1591. A previous adaptation was in *The Parish Choir*, 1851. The original is as follows: see his *Werke* (Breitkopf und Härtel), xxvii. 14 :—

Glo - ri - a Pa - tri Et Fi - li - o, *Glo - ri - a Pa - tri*

et Fi - li - o, Et Spi - ri - tu - i Sanc - - to, Et Spi -

Et Spi - ri - tu - i Sanc - - to, Et

ri - tu - i Sanc - to. *Et Spi - ri - tu - i Sanc - - to.*

Spi - ri - tu - i Sanc - - - to, Et Spi - ri - tu - i Sanc - - to.
Et Spi - ri - tu - i Sanc - to, Et Spi - ri - tu - i Sanc - to.

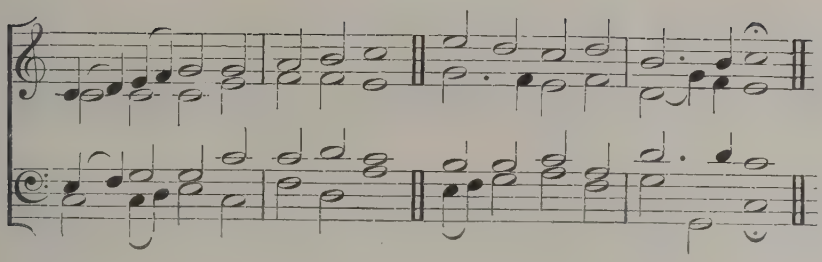
Spi - ri - tu - i Sanc - to, *Et Spi - ri - tu - i Sanc - - to.*

* The Treble and Alto parts are inverted here.

Hymn 149. [Orig. Ed. 113 : Rev. Ed. 127.]

Slow.

EASTER.



Sing ye to the Lord, for he hath triumphed gloriously.—Ex. xv. 21.

AT the LAMB's high feast we sing
Praise to our victorious King,
Who hath wash'd us in the tide
Flowing from His piercèd side;
Praise we Him Whose love divine
Gives His sacred Blood for wine,
Gives His Body for the feast,
CHRIST the victim, CHRIST the priest.

Where the Paschal blood is pour'd,
Death's dark Angel sheathes his sword;
Israel's hosts triumphant go
Through the wave that drowns the foe.
Praise we CHRIST, Whose Blood was shed,
Paschal victim, Paschal bread;
With sincerity and love
Eat we manna from above.

Mighty Victim from the sky,
Hell's fierce powers beneath Thee lie;
Thou hast conquer'd in the fight,
Thou hast brought us life and light;
Now no more can death appal,
Now no more the grave enthral;
Thou hast open'd Paradise,
And in Thee Thy Saints shall rise.

Easter triumph, Easter joy,
Sin alone can this destroy;
From sin's power do Thou set free
Souls new-born, O LORD, in Thee.
Hymns of glory and of praise,
Risen LORD, to Thee we raise;
Holy FATHER, praise to Thee,
With the SPIRIT, ever be. Amen.

AD regias Agni dapes
stolis amicti candidis
post transitum maris rubri
Christo canamus principi;

divina cuius caritas
sacrum propinat sanguinem,
almique membra corporis
amor sacerdos immolat.

sparsum cruorem postibus
vastator horret angelus,
fugitque divisum mare,
merguntur hostes fluctibus.

iam pascha nostrum Christus est,
paschalis idem victima,
et pura puris mentibus
sinceritatis azyma.

o vera caeli victima,
subiecta cui sunt tartara,
soluta mortis vincula,
recepta vitae praemia.

victor subactis inferis
tropaea Christus explicat,
caeloque aperto subditum
regem tenebrarum trahit.

ut sis perenne mentibus
paschale, Iesu, gaudium,
a morte dira criminum
vitae renatos libera. Amen.

ALTERNATIVE TUNE, HYMN 514.

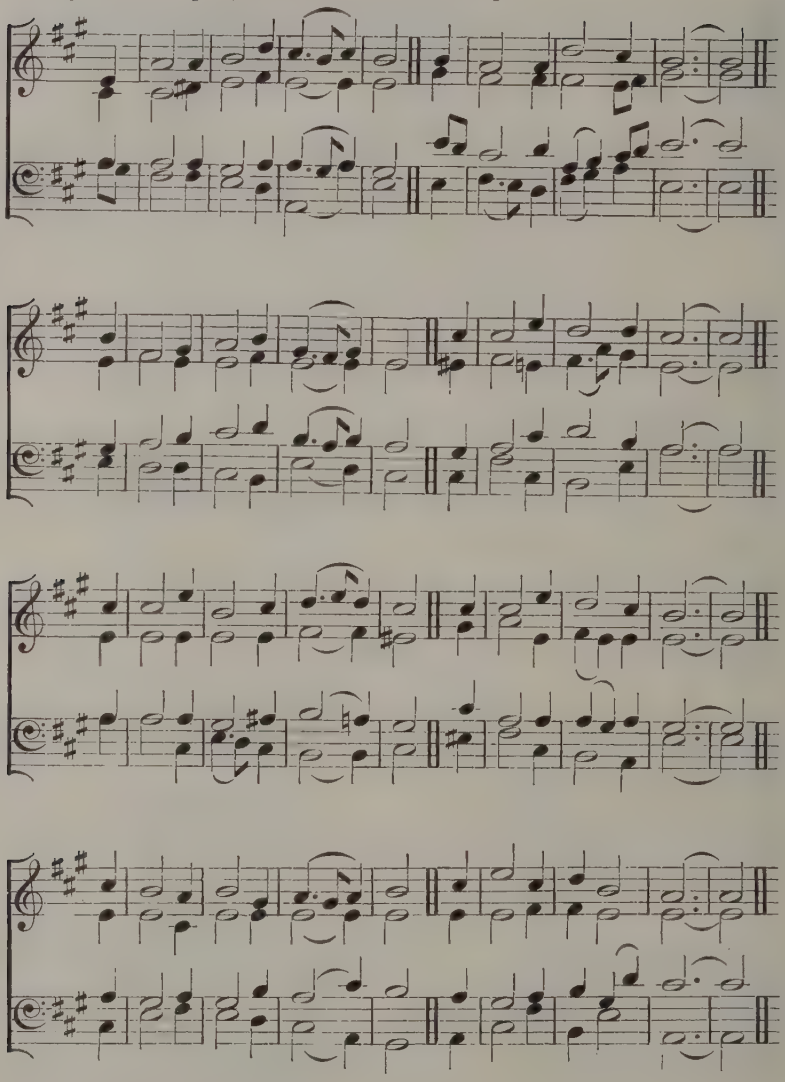
THE HYMN is the modernized form of the hymn given above at Hymn 143.

THE TRANSLATION is taken from the version of R. Campbell, first published in his *Hymns and Anthems*, 1850.

THE TUNE (Fahre fort, or Antioch, or Mecklenburg) first appeared in Freylinghausen, *Geistreiches Gesang-Buch*, Halle, 1704, set to the hymn "Fahre fort." This, with some simplification and some slight alterations to conform it to English rhythm, was brought into English use by P. Maurice in his *Choral Harmony*, 1854. It has been brought closer to its original form and reset for this edition. The chief differences in the original melody are (1) a rest on the fourth beat of the first bar; (2) in the third and fifth lines an extra syllable at the end with a drop of a third; (3) the sixth line is of nine syllables and occupies two bars and a half (see Zahn 4791).

In previous editions this hymn was set to Salzburg, which is now given in a less mutilated form at Hymn 588.

Hymn 150. [Orig. Ed.* 290 : Rev. Ed. 132.]



Jesus met them, saying, All hail.—St. Matt. xxviii. 9.

Ἀναστάσεως ἡμέρα.

THE Day of Resurrection !
Earth, tell it out abroad ;
The Passover of gladness,
The Passover of GOD !
From death to life eternal,
From earth unto the sky,
Our GOD hath brought us over
With hymns of victory.

Ἀναστάσεως ἡμέρα,
λαμπρυνθῶμεν λαοί.
Πάσχα Κυρίου, πάσχα.
Ἐκ γὰρ θανάτου πρὸς ζωήν,
καὶ ἐκ γῆς πρὸς οὐρανόν,
Χριστὸς ὁ Θεὸς
ἡμᾶς διεβίβασεν,
ἐπινίκιον ᾄδοντας.

EASTER.

Our hearts be pure from evil,
  That we may see aright
The LORD in rays eternal
  Of resurrection-light;
And, listening to His accents,
  May hear so calm and plain
His own "All hail," and, hearing,
  May raise the victor strain.

Καθαρθῶμεν τὰς αἰσθήσεις,
καὶ ὀψόμεθα
τῷ ἀπροσίτῳ φωτὶ
τῆς ἀναστάσεως Χριστὸν
ἐξαστράπτοντα, καὶ
"Χαίρετε" φάσκοντος
τρανῶς ἀκουσόμεθα,
ἐπινίκιον ᾄδοντες.

Now let the heav'ns be joyful,
  And earth her song begin,
The round world keep high triumph,
  And all that is therein;
Let all things seen and unseen
  Their notes of gladness blend,
For CHRIST the LORD is risen,
  Our Joy that hath no end. Amen.

Οὐρανοὶ μὲν ἐπαξίως
εὐφραινέσθωσαν,
γῆ δὲ ἀγαλλιάσθω·
ἑορταζέτω δὲ κόσμος
ὁρατός τε ἅπας
καὶ ἀόρατος.
Χριστὸς γὰρ ἐγήγερται,
εὐφροσύνη αἰώνιος.

ALTERNATIVE TUNE, HYMN 374.

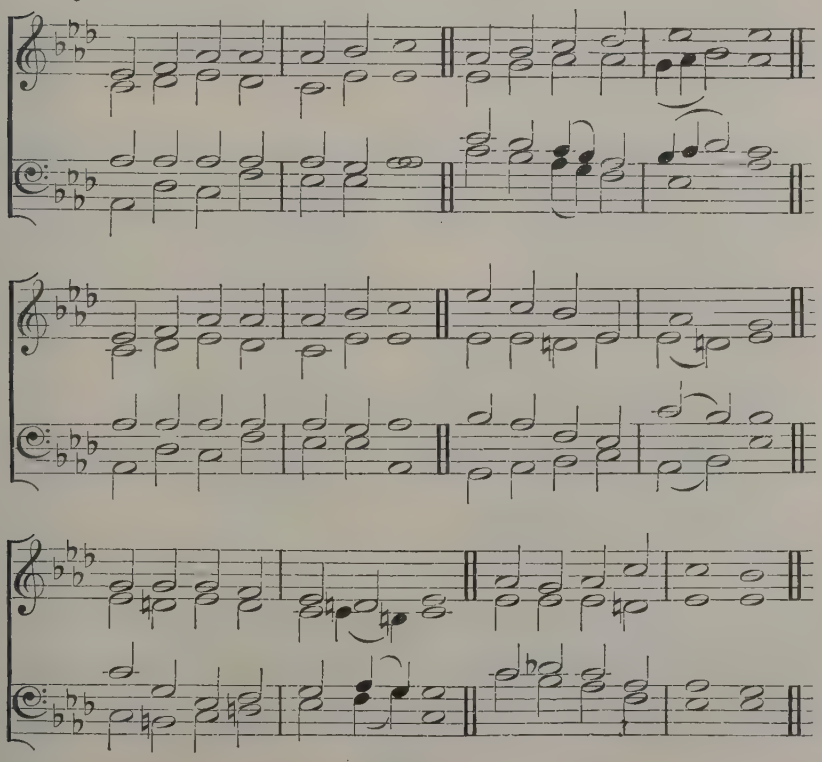
THIS HYMN is part of the Golden Canon for Easter Day of St. John of Damascus († 780). These three stanzas form the first of the eight Odes or subdivisions which make up a Festival Canon. The Canon may be seen as a whole in Christ and Paranikas, *Anthologia Græca* (Leipsic, 1871), p. 218; or in translated form in Neale, *Hymns of the Eastern Church*.

THE TRANSLATION is that of Neale with slight alterations.

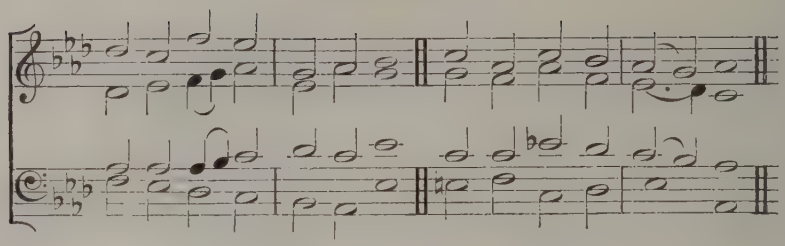
THE TUNE is set to "Ach Gott vom Himmelreiche" in the 7th part of M. Prætorius, *Musæ Sionicæ*, 1609. Nine parts in all were issued between 1605 and 1610. The greater number of melodies were not new, but the later parts included a number of novelties, and this may be due to Prætorius himself (Zahn 5368).

A Greek melody proper to this hymn is given in *Rassegna Gregoriana*, iv. 387. In the Original Edition the hymn was set to Dorking by G. Cooper; in the Revised Edition to Rotterdam by B. Tours.

Hymn 151. [Orig. Ed.* 291 : Rev. Ed. 133.]



EASTER.



[* *For copyright, see* p. vii.]

Lo, the winter is past.—Cant. ii. 11.

Αἴσωμεν πάντες λαοί.

COME, ye faithful, raise the strain
Of triumphant gladness;
GOD hath brought His Israel
Into joy from sadness;
Loosed from Pharaoh's bitter yoke
Jacob's sons and daughters;
Led them with unmoisten'd foot
Through the Red Sea waters.

Αἴσωμεν πάντες λαοι
τῷ ἐκ πικρᾶς δουλείας
Φαραὼ τὸν Ἰσραὴλ ἀπαλλάξαντι
καὶ ἐν βυθῷ θαλάσσης
ποδὶ ἀβρόχως ὁδηγήσαντι
ᾠδὴν ἐπινίκιον,
ὅτι δεδόξασται.

'Tis the spring of souls to-day;
CHRIST hath burst His prison,
And from three days' sleep in death
Like a sun hath risen;
All the winter of our sins,
Long and dark, is flying
From His light, to Whom we give
Laud and praise undying.

Σήμερον ἔαρ ψυχῶν,
ὅτι Χριστὸς ἐκ τάφου,
ὥσπερ ἥλιος, ἐκλάμψας τριήμερος
τὸν ζοφερὸν χειμῶνα
ἀπήλασε τῆς ἁμαρτίας ἡμῶν·
αὐτὸν ἀνυμνήσωμεν,
ὅτι δεδόξασται.

Now the Queen of seasons, bright
With the Day of splendour,
With the royal Feast of feasts,
Comes its joy to render;
Comes to glad Jerusalem,
Who with true affection
Welcomes in unwearied strain
JESU's resurrection.

Ἡ βασιλὶς τῶν ὡρῶν
τῇ λαμπροφόρῳ ἡμέρᾳ
ἡμερῶν τε βασιλίδι φανότατα
δωροφοροῦσα, τέρπει
τὸν ἔγκριτον τῆς ἐκκλησίας λαόν,
ἀπαύστως ἀνυμνοῦσα
τὸν ἀναστάντα Χριστόν.

Alleluia now to Thee,
CHRIST, our King immortal,
Who hast pass'd the gates of death
And the tomb's seal'd portal;
Who, though never door unclose,
In th' assembly standing,
Breathest on Thy friends the peace
Past all understanding. Amen.

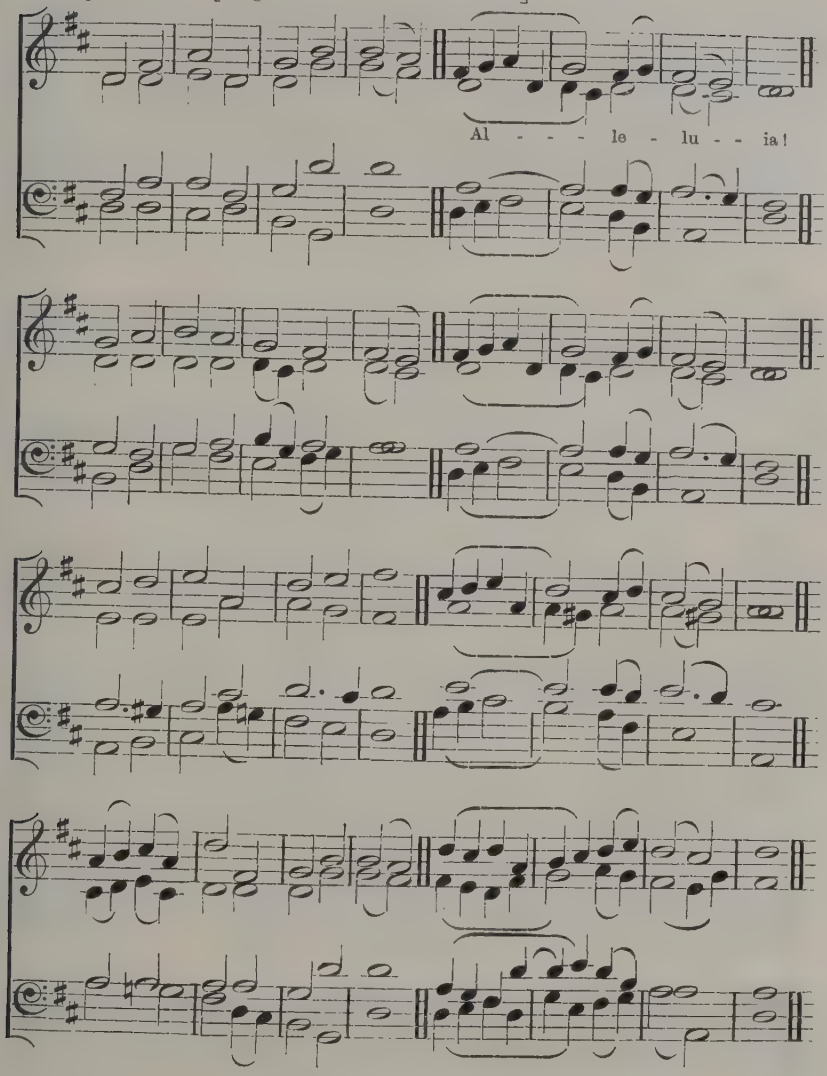
Πύλαι θανάτου, Χριστέ,
οὐδὲ τοῦ τάφου σφραγῖδες,
οὐδὲ κλεῖθρα τῶν θυρῶν Σοι ἀντέστησαν·
ἀλλ' ἀναστὰς ἐπέστης
τοῖς φίλοις σου εἰρήνην, Δέσποτα,
δωρούμενος τὴν πάντα
νοῦν ὑπερέχουσαν.

THE HYMN is the first Ode of the Canon for Low Sunday (cp. Hymn 150), written by St. John of Damascus (†780). The first half of the Canon, consisting of four Odes, is given in English in Neale, *Hymns of the Eastern Church*, and the original of the whole is in Christ and Paranikas, *Anth. Græca*, p. 221.

THE TRANSLATION is that of Neale, almost unaltered, except the last verse; in the Original Edition this took the form of a Doxology hardly connected with the Ode, but in this edition it has been rewritten and brought into correspondence with the Greek.

THE TUNE (St. John Damascene = O* 291 = R 133) was written by A. H. Brown for the Appendix to the First Edition. Some slight alterations have been made in this edition, for which the Composer is not responsible.

Hymn 152. [Orig. Ed. 107 : Rev. Ed. 134.]



The Lord is risen indeed.—St. Luke xxiv. 34.

JESUS CHRIST is risen to-day,
Alleluia!
Our triumphant holy day,
Alleluia!
Who did once, upon the Cross,
Alleluia!
Suffer to redeem our loss.
Alleluia!

Hymns of praise then let us sing
Alleluia!
Unto CHRIST, our heav'nly King,
Alleluia!

Who endured the Cross and grave,
Alleluia!
Sinners to redeem and save.
Alleluia!

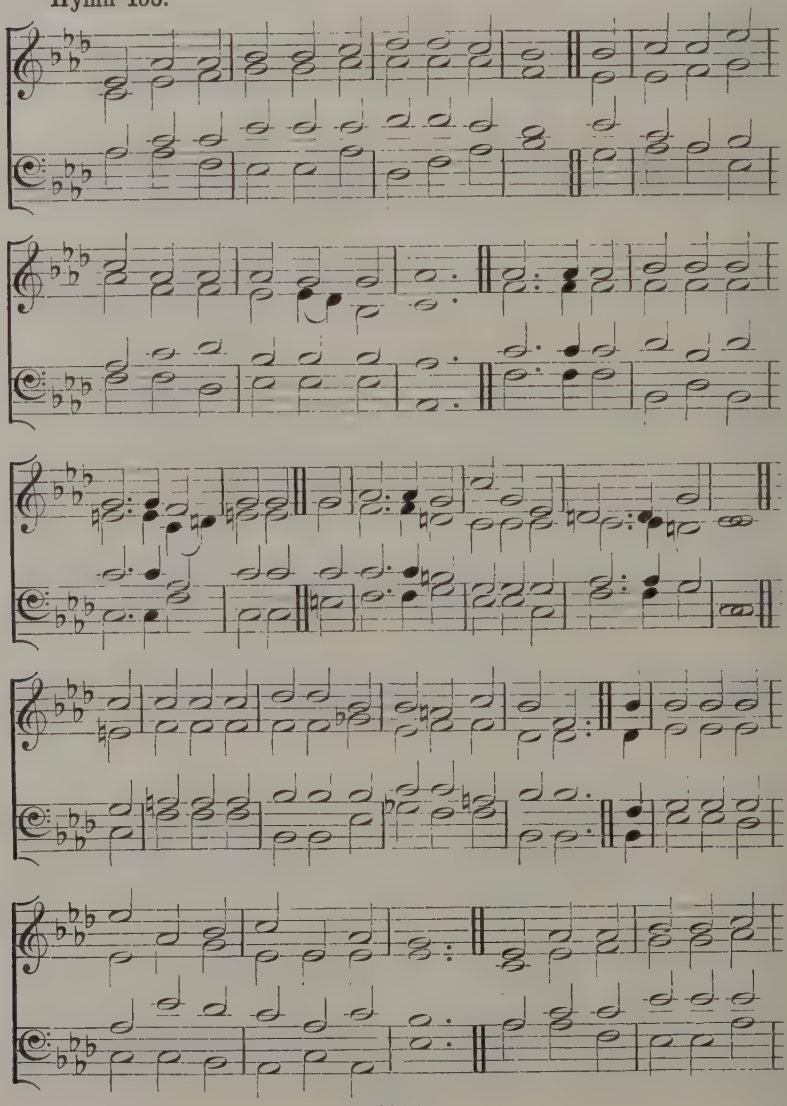
But the pains that He endured
Alleluia!
Our salvation have procured;
Alleluia!
Now above the sky He's King,
Alleluia!
Where the Angels ever sing.
Alleluia! Amen.

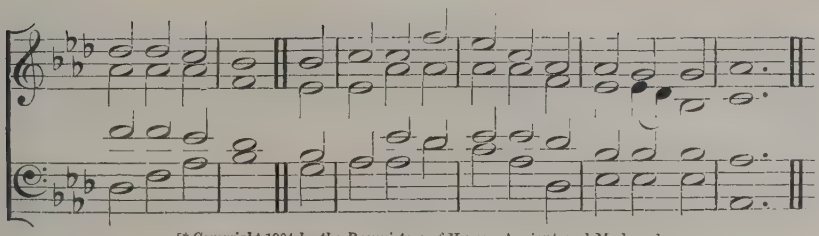
EASTER.

THIS HYMN in its earliest form is found in *Lyra Davidica, a Collection of divine songs and hymns*, London, 1708. It is founded on a Latin hymn by an unknown author: *Surrexit Christus hodie* (Dict. Hymnol. 597, i.), which is, like No. 146, properly speaking a Trope to *Benedicamus*. But only the first verse is at all represented in the hymn as commonly used. The modern form of the hymn appeared first in Arnold, *Compleat Psalmodist*, 2nd edit., pt. iv. 1749; variations are found in several collections. This present form is that which is given in the *Supplement* to Tate and Brady, about 1816.

THE TUNE (Salisbury, or Easter Hymn = O 107 = R 134) is from the same source as the words. It is sometimes ascribed to H. Carey, or to Dr. Worgan; but Carey was only twenty-three when it appeared, and Worgan was not yet born. The form in which it there appears may be seen in *Engl. Hymnal* 133, transposed a note lower and with the time quadrupled. The later form of the tune, as of the words, is traceable to Arnold, *Compleat Psalmodist*. This book appeared first in 1741, and the tune appears in varying forms in the successive editions. In the sixth edition of 1749 the melody reached a form very much like that given here: the main difference is that there is a group of three rising notes instead of a single note on the sixth syllable of the first and last lines and on the third syllable of the third line. See further, as to the original tune and words, *Musical Times*, April 1898, and a facsimile from the Foundery Collection, *ibid.* April 1904.

Hymn 153.





[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

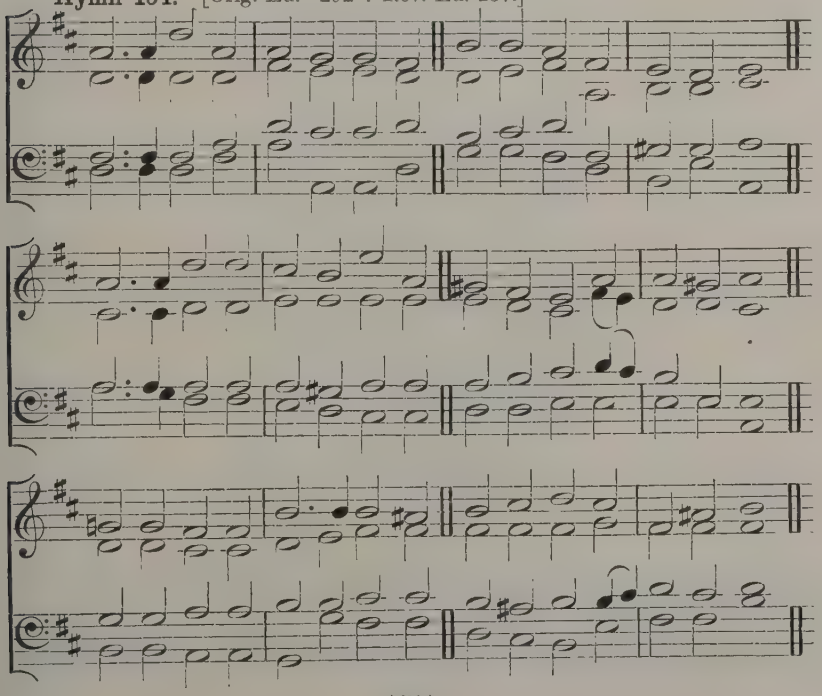
If Christ be not raised, your faith is vain, ye are yet in your sins.—1 Cor. xv. 17.

LIFT your glad voices in triumph on high,
For JESUS hath risen, and man cannot die.
Vain were the terrors that gather'd around Him,
And short the dominion of death and the grave;
He burst from the fetters of darkness that bound Him,
Resplendent in glory to live and to save.
Loud was the chorus of angels on high,
The Saviour hath risen, and man shall not die.

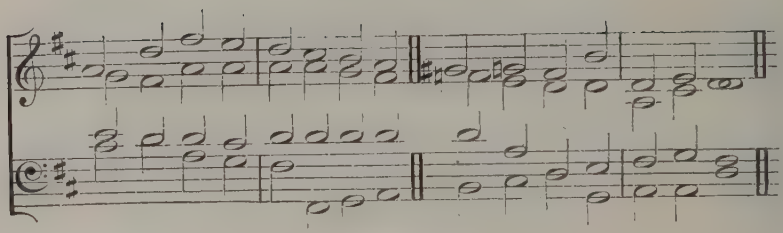
Glory to GOD, in full anthems of joy:
The being He gave us death cannot destroy;
Sad were the life we must part with to-morrow,
If tears were our birthright and death were our end;
But JESUS hath cheer'd the dark valley of sorrow,
And bade us, immortal, to heaven ascend.
Lift, then, your voices in triumph on high,
For JESUS hath risen, and man shall not die. Amen.

THIS HYMN, by Henry Ware (1794–1843), was written in 1817 and published in the *Christian Disciple* of that year in two stanzas of eight lines. It is in W. G. Horder's *Treasury of American Sacred Song*, 1900, p. 14.
THE TUNE (Gonville) was written for this hymn in this edition by C. Wood.

Hymn 154. [Orig. Ed.* 292 : Rev. Ed. 137.]



EASTER.



[‡ *For copyright, see* p. vii.]

Now is Christ risen from the dead, and become the first-fruits of them that slept.—1 Cor. xv. 20.

ALLELUIA! Alleluia!
Hearts to heav'n and voices raise;
Sing to God a hymn of gladness,
Sing to God a hymn of praise;
He Who on the Cross a victim
For the world's salvation bled,
Jesus Christ, the King of glory,
Now is risen from the dead.

Christ is risen, Christ the first-fruits
Of the holy harvest field,
Which will all its full abundance
At His second coming yield;
Then the golden ears of harvest
Will their heads before Him wave,
Ripen'd by His glorious sunshine
From the furrows of the grave.

Christ is risen, we are risen;
Shed upon us heav'nly grace,
Rain, and dew, and gleams of glory
From the brightness of Thy face;
That we, with our hearts in heaven,
Here on earth may fruitful be,
And by Angel-hands be gather'd,
And be ever, Lord, with Thee.

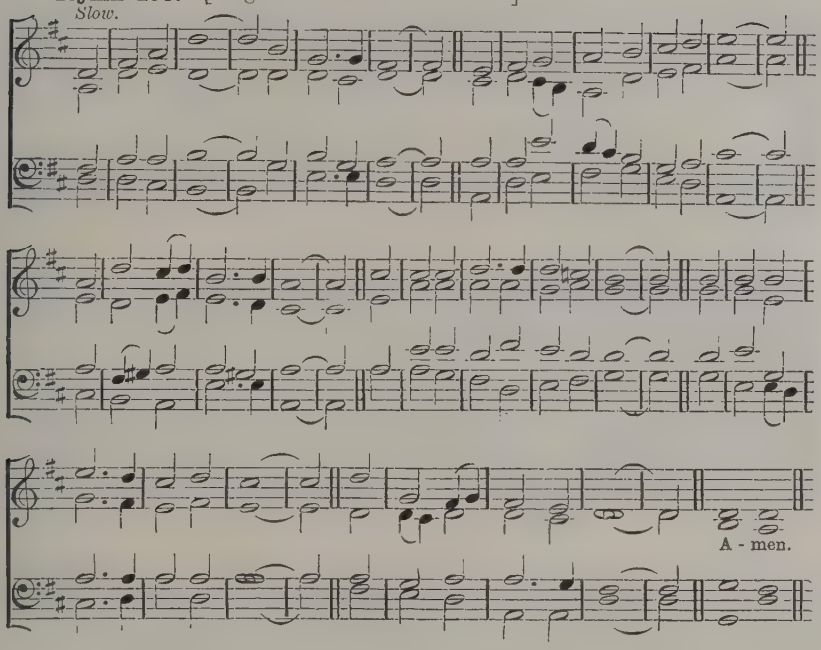
Alleluia! Alleluia!
Glory be to God on high;
Alleluia to the Saviour,
Who hath gain'd the victory;
Alleluia to the Spirit,
Font of love and sanctity;
Alleluia! Alleluia!
To the Triune Majesty. Amen.

This Hymn, by Bishop Christopher Wordsworth (1807–1885), was first published in his *Holy Year*, 1862 6th ed. 1872, No. 47), in five stanzas of four double lines. Stanza 2 is omitted here.

In the original:—"Hallelujah" throughout.

The Tune (Lux Eoi = R 137), by Sir Arthur Sullivan, was written for the hymn "Hark, a thrilling voice is sounding" (see Hymn 62), in Steggall, *Hymns for the Church of England*, 1875; but it was first printed in *Church Hymns*, 1874.

Hymn 155. [Orig. Ed. 116 : Rev. Ed. 139.]



The first-begotten of the dead.—Rev. i. 5.

COME, see the place where JESUS lay,
And hear Angelic watchers say,
"He lives, Who once was slain :
Why seek the living 'midst the dead ?
Remember how the Saviour said
That He would rise again."

O joyful sound ! O glorious hour,
When by His own almighty power
He rose, and left the grave !
Now let our songs His triumph tell,
Who burst the bands of death and hell,
And ever lives to save.

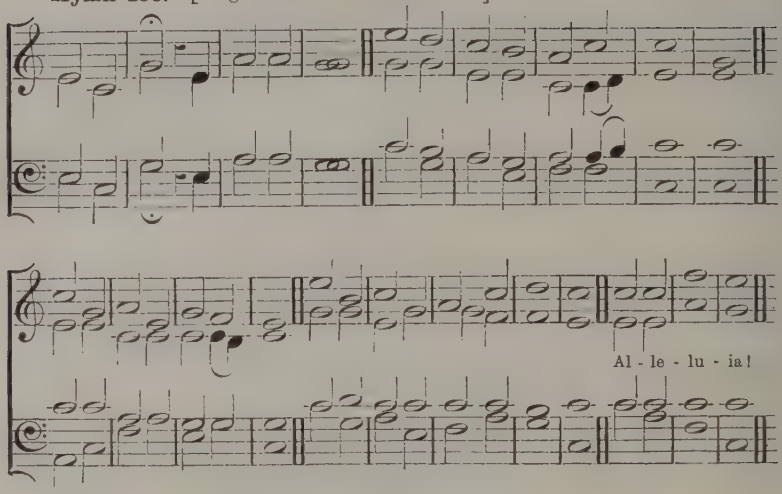
The First-begotten of the dead,
For us He rose, our glorious Head,
Immortal life to bring ;
What though the saints like Him shall die,
They share their Leader's victory,
And triumph with their King.

No more they tremble at the grave,
For JESUS will their spirits save,
And raise their slumbering dust :
O risen LORD, in Thee we live,
To Thee our ransom'd souls we give,
To Thee our bodies trust. Amen.

THIS HYMN, by Thomas Kelly (1769–1854), began originally : "He's gone ! see where His body lay," and is in Kelly's *Hymns*, 1804, in six stanzas of six lines. Stanzas 4 and 6 are omitted, and the present form of the hymn is due to the Compilers of *Hymns A. & M.* in 1861, No. 116.

THE TUNE (Magdalen College, or St. Jude's, or Origen, or Southampton = O 116 = R 139) was written by William Hayes for Psalm cxxii., "The Festal morn, my God, is come," and first appeared in his *Sixteen Psalms . . . set to music for the use of Magdalen College Chapel in Oxford, c.* 1774. In this edition the original rhythm is restored.

Hymn 156. [Orig. Ed. 117 : Rev. Ed. 140.]



I am he that liveth, and was dead; and, behold, I am alive for evermore, Amen; and have the keys of hell and of death.—Rev. i. 18.

Jesus lebt!

JESUS lives! thy terrors now
Can no more, O Death, appal us;
JESUS lives! by this we know
Thou, O grave, canst not enthral us.
Alleluia!

JESUS lives! henceforth is death
But the gate of life immortal;
This shall calm our trembling breath,
When we pass its gloomy portal.
Alleluia!

JESUS lives! for us He died;
Then, alone to JESUS living,
Pure in heart may we abide,
Glory to our Saviour giving.
Alleluia!

JESUS lives! our hearts know well
Nought from us His love shall sever;
Life, nor death, nor powers of hell
Tear us from His keeping ever.
Alleluia!

JESUS lives! to Him the throne
Over all the world is given;
May we go where He is gone,
Rest and reign with Him in heaven.
Alleluia! Amen.

JESUS lebt! mit Ihm auch ich;
Tod, wo sind nun deine Schrecken?
Er, Er lebt und wird auch mich
Von den Toten auferwecken;
Alleluia.

Jesus lebt! nun ist der Tod
Mir der Eingang in das Leben;
Welchen Trost in Todesnot
Wird Er meiner Seele geben!
Alleluia.

Jesus lebt! Sein Heil ist mein,
Sein sei auch mein ganzes Leben;
Reines Herzens will ich sein,
Und den Lüsten widerstreben.
Alleluia.

Jesus lebt! Ich bin's gewiss;
Nichts soll mich von Jesus scheiden,
Keine Macht der Finsterniss,
Keine Herrlichkeit, kein Leiden.
Alleluia.

Jesus lebt! Ihm ist das Reich
Ueber alle Welt gegeben;
Mit Ihm werd' auch ich zugleich
Ewig herrschen, ewig leben.
Alleluia. Amen.

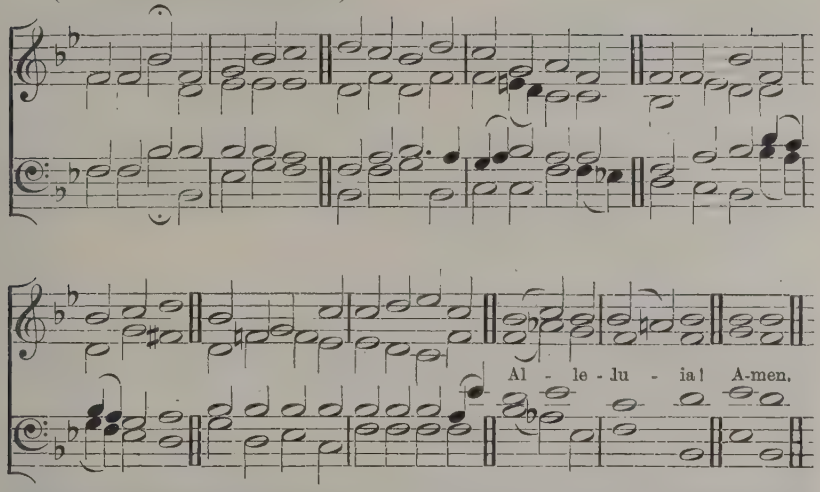
THE HYMN, by C. F. Gellert (1715–1769), was first published in his *Geistliche Oden*, Leipzig, 1757.

THE TRANSLATION is based on that of Miss Cox, which goes back as far as her *Sacred Hymns from the German*, 1841, but the metre is altered. The original is in six lines, 7 8.7 8.7 7, and so is her translation in its first form; but the present form came into use in 1851, and was adopted in the Original Edition.

THE TUNE (St. Albinus = O 117 = R 140) is by H. J. Gauntlett. It was written for the Easter Hymn, "Angels to our Jubilee" in the *Church Hymn and Tune Book*, 1852.

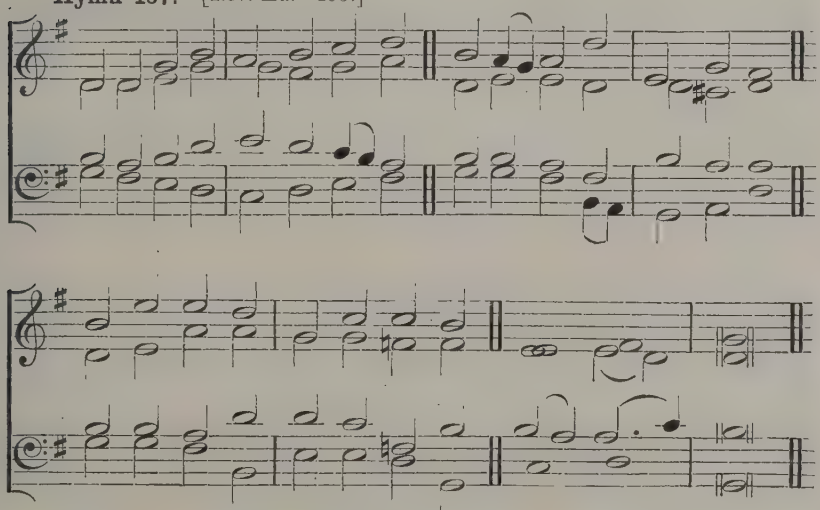
EASTER.

(Tune in the Supplement.)



The Tune in the Supplement (Lindisfarne = R 140), by the Rev. J. B. Dykes, was written for this hymn in Grey, *Manual of Psalm and Hymn Tunes*, 1857.

Hymn 157. [Rev. Ed.* 499.]



[*For copyright, see* p. vii.]

When I awake up after thy likeness, I shall be satisfied with it.—Ps. xvii. 16.

ON the Resurrection morning
Soul and body meet again;
No more sorrow, no more weeping,
No more pain!

Here awhile they must be parted,
And the flesh its Sabbath keep,
Waiting in a holy stillness,
Wrapt in sleep.

For a while the wearied body
Lies with feet toward the morn;
Till the last and brightest Easter
Day be born.

But the soul in contemplation
Utters earnest prayer and strong,
Bursting at the Resurrection
Into song.

Soul and body reunited
Thenceforth nothing shall divide,
Waking up in CHRIST's own likeness
Satisfied.

Oh the beauty, Oh the gladness
Of that Resurrection day,
Which shall not through endless ages
Pass away!

On that happy Easter morning
All the graves their dead restore;
Father, sister, child, and mother
Meet once more.

To that brightest of all meetings
Bring us, JESU CHRIST, at last,
By Thy Cross, through death and judgment,
Holding fast. Amen.

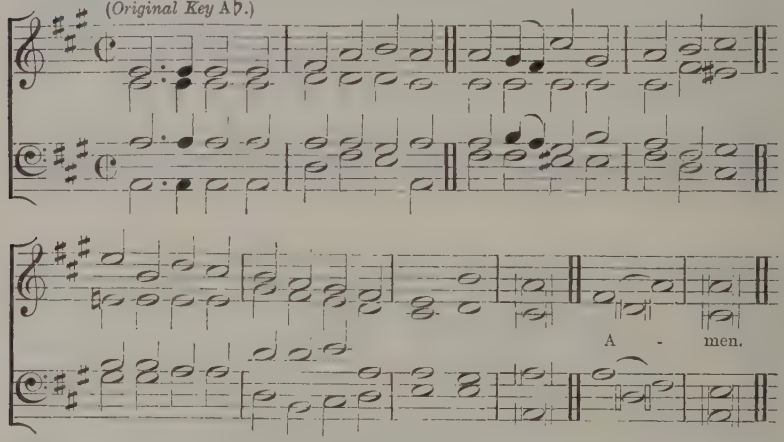
THIS HYMN, by Sabine Baring-Gould (b. 1834), was written in 1864, and appeared in the *Church Times* the same year.

In this edition of *Hymns A. & M.* the author has made one change.
In the original:—St. 3, l. 1. the *tired* body.

THE TUNE (Hornsey), by S. S. Wesley, is taken from *The European Psalmist*, 1872, where it is set to No. 611.

Hymn 157. (TUNE IN THE SUPPLEMENT.)

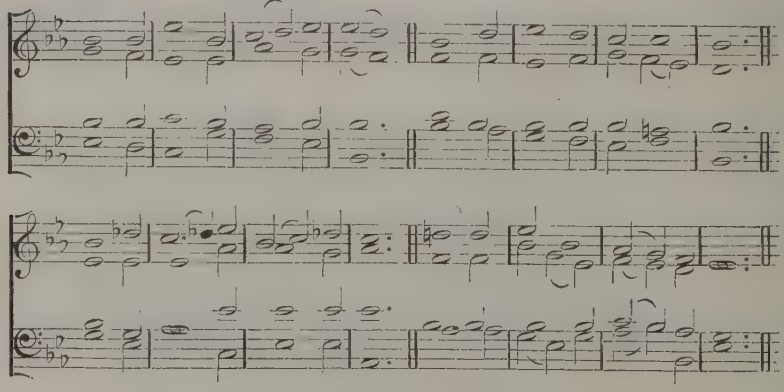
(*Original Key* A♭.)



[* *For copyright, see* p. vii.]

THE TUNE IN THE SUPPLEMENT (Mansfield = R* 499) is by E. H. Turpin, and was set to this hymn in the Supplement to the Revised Edition. It was previously in the *London Tune Book*, 1875.

Hymn 158. [Rev. Ed.* 503.]



Being seen of them forty days.—Acts i. 3.

FORTY days of Easter-tide
Thou didst commune with Thine own;
Now by glimpses, LORD, descried,
Handled now and proved and known;—

Known, Most Merciful, yet veil'd;
Else before the awful sight
Surely heart and flesh had fail'd,
Smitten with exceeding light.

Risen Master, fain would we,
Sharing those unearthly days,
Morn and eve, on shore and sea,
Watch Thy movements, mark Thy ways;—

Catch by faith each glad surprise
Of Thy footstep drawing nigh,
Hear Thy sudden greeting rise—
"Peace be to you! It is I;"—

Secrets of Thy kingdom learn,
Read the vision open spread,
Feel Thy word within us burn,
Know Thee in the broken Bread.

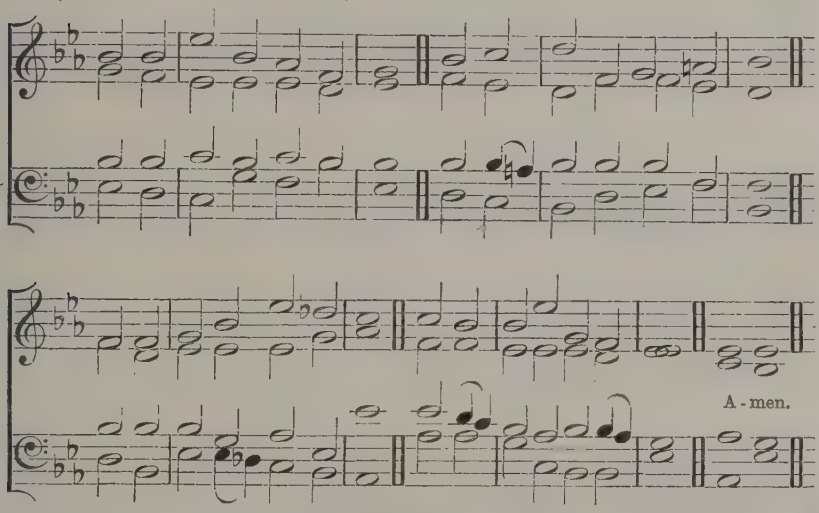
So Thy glory's skirts beside
Gently led from grace to grace,
We Thy coming may abide,
And adore Thee face to face. Amen.

ALTERNATIVE TUNE, HYMN 514 OR 579.

THIS HYMN, by Jackson Mason (1833–1889), was contributed by him to the Supplement to the Revised Edition, in eight stanzas of four lines, beginning "Forty days Thy seer of old." Stanzas 1 and 2 are omitted here.

THE TUNE (Psalm cxviii.) is by W. Hayes, and appeared set in three parts in his *Sixteen Psalms . . . set to music for the use of Magdalen College Chapel in Oxford, c.* 1774, to Psalm cxviii., "Lift your voice and thankful sing." In the original each line begins on the second beat of the bar and is preceded by a rest.

(TUNE IN THE SUPPLEMENT.)



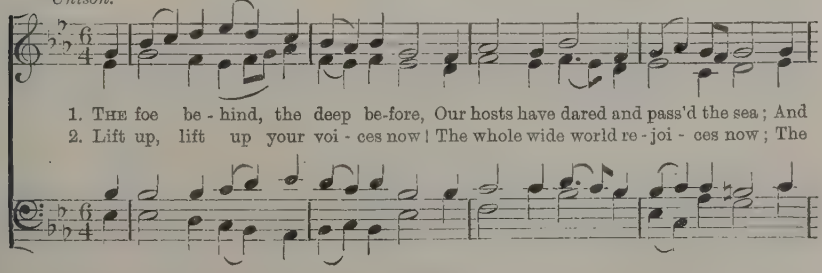
[* *For copyright, see* p. vii.]

THE TUNE IN THE SUPPLEMENT (Confidence = R* 503) was written by the Rev Sir F. A. G. Ouseley, and appeared in the Supplement of the Revised Edition.

Hymn 159. [Rev. Ed.* 498.]

The song of Moses . . . and the song of the Lamb.—Rev. xv. 3.

Unison.



EASTER.

Pha - raoh's war - riors strew the shore, And Is - rael's ran - som'd tribes are free.
LORD hath tri - umph'd glo - rious-ly! The LORD shall reign vic - to - rious-ly!

Harmony.

3. Hap - py mor - row, Turn - ing sor - row In - to peace and mirth!
4. Seals as - sur - ing, Guards se - cur - ing, Watch His earth - ly prison;

Bond - age end - ing, Love de-scend - ing O'er . . . the earth.
Seals are shat-ter'd, Guards are scat - ter'd;—CHRIST . is risen!

Unison.

5. No long - er must the mourn-ers weep, Nor call de - part - ed Christians dead; For

death is hal - low'd in - to sleep, And ev - 'ry grave be-comes a bed.

EASTER.

Harmony.

6. Now once more E - den's door O - pen stands to
7. Now at last, Old things past, Hope, and joy, and

mor - tal eyes; For CHRIST hath risen, and man shall rise.
peace be - gin: For CHRIST hath won, and man shall win.

Unison.

8. It is not ex - ile, rest on high; It is not sad-ness, peace from strife; To

fall a - sleep is not to die; To dwell with CHRIST is bet - ter life.

Harmony.

9. Where our ban - ner leads us We may safe - - ly go;
10. His right arm is o'er us, He our Guide . . . will be:

Where our Chief pre - cedes us We may face the foe.
CHRIST hath gone be - fore us, Chris-tians, fol - low ye!

EASTER.

Unison.

Lift up, lift up . . . your voi - ces now! The whole wide world re -

joi - ces now; The LORD hath tri - umph'd glo - rious - ly! The

LORD shall reign vic - to - rious - ly! A - men.

THIS HYMN, by John Mason Neale (1818–1866), was written in 1853 in twelve stanzas, and published in his *Carols for Eastertide*, 1854; now published by Novello & Co.

This cento consists of the first seven stanzas (differently numbered here) with the second repeated at the end.

In the original:—
St. 7, l. 2. He will guide us through,
Christ has gone before us,
Christians! follow you!

THE TUNE (Auctor humani generis) is a cento from the melody of a hymn on the Passion, thus beginning in Petri, *Piæ Cantiones*, Greifswald, 1582. This hymn or carol was written by Neale for this melody in his *Carols for Eastertide*, 1854, but here, as elsewhere in the two books of Christmas and Easter Carols, Helmore, the musical editor, misread the ligatures of the original, and therefore misconceived the rhythm of the melodies (compare Hymn 58[2]).

The original of the passage, which is not the beginning of the composition, but occurs about half-way through, runs thus:—

dans Patri ſpiritum, exoluens debitum. Sic morte

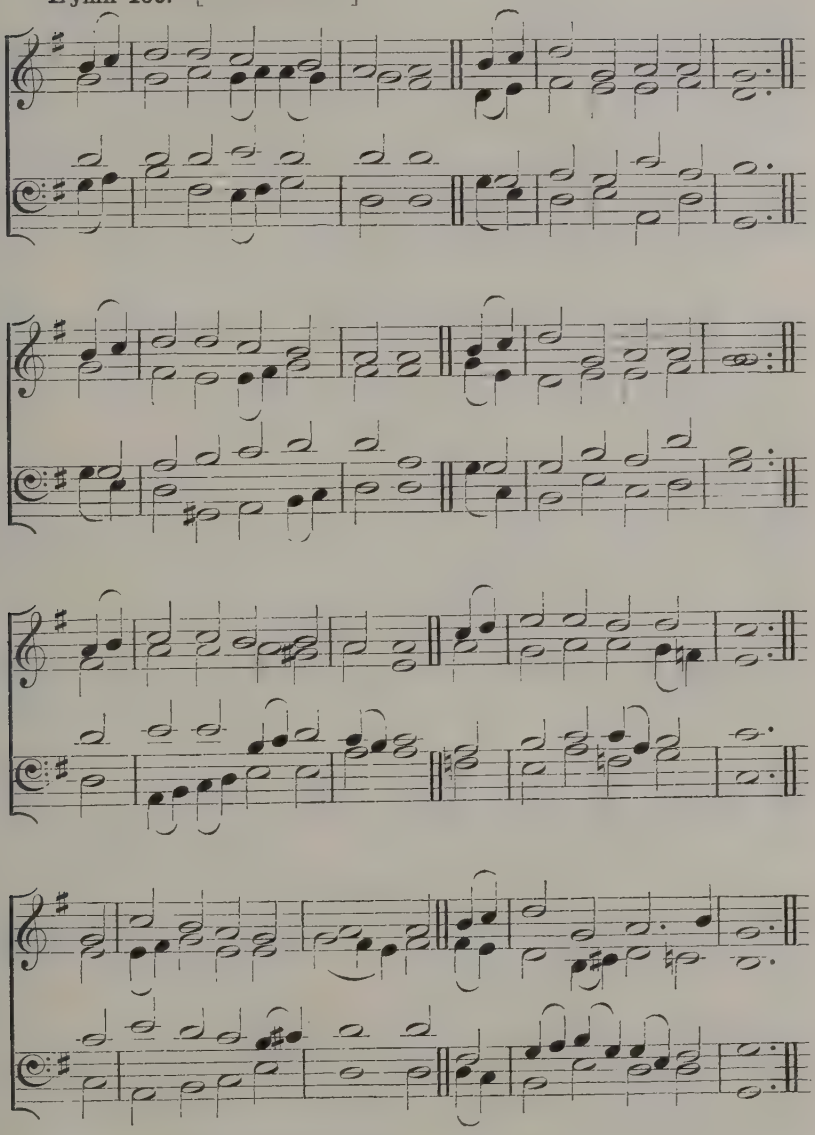
mortem deſtruis vincens inferni principem,

Each of these ligatures, having an upward tail on the left-hand side, is interpreted according to all rule as two semibreves, and the rhythm therefore is triple, and of the most straightforward kind. Helmore wrongly interpreted as follows:—

The foe . . . be - hind, . . the deep . . be - fore. &c.

The proper rhythm is here restored in the first and third of the five strains that are here utilised; but in the second, on the ante-penultimate syllable, the notes of the ligature are prolonged (in spite of the rule) for the sake of balance and correspondence between the two halves of the strain. The distribution of Neale's words to the music has been altered, and verse 2 is set to strain 1 instead of to strain 3. The last four stanzas are omitted with their special music, and for a coda line 2 is repeated with strain 1. It is further to be noted that an alteration of the melody found in the Neale and Helmore form is retained here; the strain to which verses 9 and 10 are set end in the original on the submediant, not on the dominant.

Hymn 160. [Rev. Ed.* 500.]



My beloved spake and said unto me, Rise up, my love, my fair one, and come away. For, lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land.—Cant. ii. 10–13.

O VOICE of the Beloved,
The Bride hath heard Thee say,—
"Rise up, My love, My fair one,
Arise and come away.
For lo, 'tis past, the winter,
The winter of thy year;
The rain is past and over,
The flowers on earth appear.

"And now the time of singing
Is come for every bird;
And over all the country
The turtle dove is heard:
The fig her green fruit ripens,
The vines are in their bloom;
Arise and smell their fragrance,
My love, My fair one, come!"

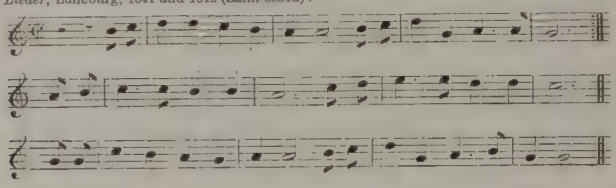
Yea, LORD! Thy Passion over,
We know this life of ours
Hath pass'd from death and winter
To leaves and budding flowers:
No more Thy rain of weeping
In drear Gethsemane;
No more the clouds and darkness,
That veil'd Thy bitter Tree.

Our Easter Sun is risen!
And yet we slumber long,
And need Thy Dove's sweet pleading
To waken prayer and song.
Oh breathe upon our deadness,
Oh shine upon our gloom;
LORD, let us feel Thy presence,
And rise and live and bloom. Amen.

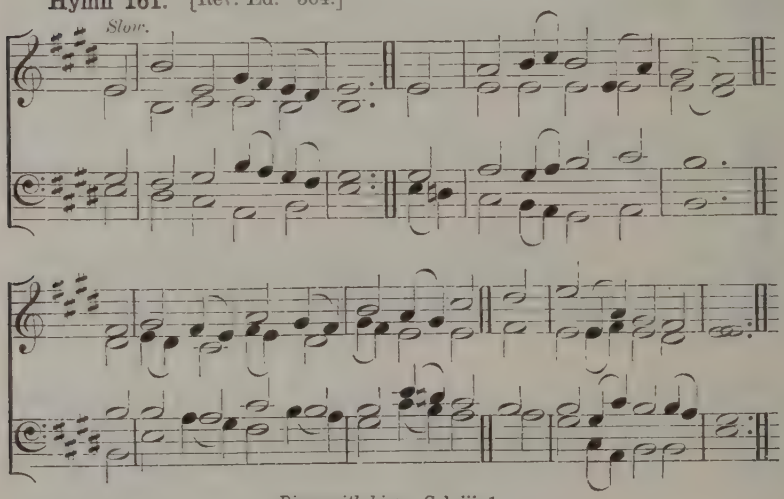
ALTERNATIVE TUNE, HYMN 402.

THIS HYMN, by Jackson Mason (1833–1889), was first published in the Supplement to the Revised Edition.

THE TUNE was set by J. Schop to the hymn "Werde munter mein Gemüte," in the third part of Rist, *Himlischer Lieder*, Lüneburg, 1641 and 1642 (Zahn 6551a):—



Hymn 161. [Rev. Ed.* 504.]



Risen with him.—Col. iii. 1.

THE LORD is risen indeed;
Now is His work perform'd;
Now is the mighty Captive freed,
And death's strong castle storm'd.

The LORD is risen indeed;
Then hell has lost his prey;
With Him is risen the ransom'd seed
To reign in endless day.

The LORD is risen indeed;
He lives to die no more;
He lives, the sinner's cause to plead,
Whose curse and shame He bore.

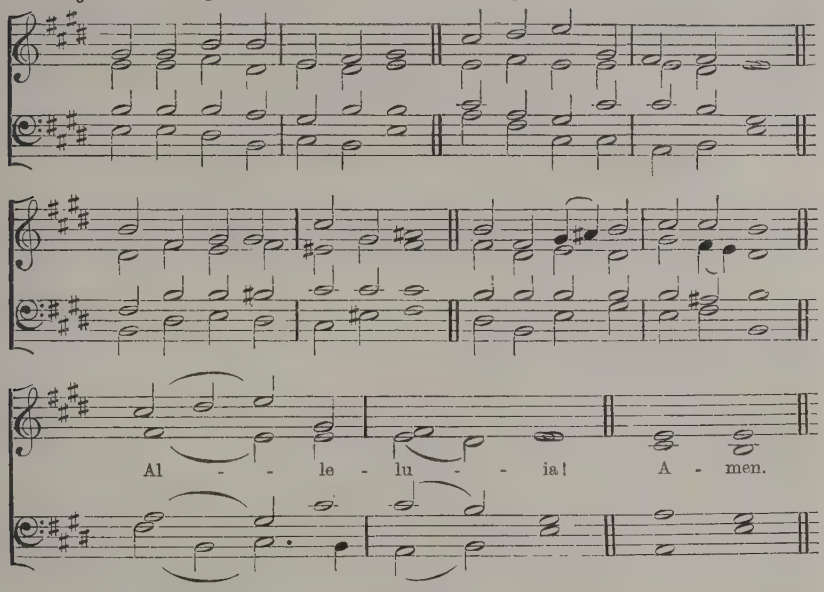
The LORD is risen indeed;
Attending Angels, hear!
Up to the courts of heav'n with speed
The joyful tidings bear.

Then take your golden lyres,
And strike each cheerful chord;
Join, all ye bright celestial choirs,
To sing our risen LORD. Amen.

THIS HYMN, by Thomas Kelly (1769–1854), was first published in his *Collection of Psalms and Hymns, &c.*, Dublin, 1802, No. 263, in seven stanzas of four lines. In the 3rd edition, 1809, it had eight stanzas.

THE TUNE (Carlisle, or Hampton, or Ewell, or Invocation) was written by C. Lockhart, and appears under the last title set to "Come, Holy Spirit, come" (No. 360), in *A Collection of Psalm and Hymn Tunes*, c. 1769—the "Lock Hospital Collection," edited by M. Madan. In the original the key is F, and the fourth syllable has only a single note (here F, not G F).

Hymn 162. [Orig. Ed. 112 : Rev. Ed. 136.]



Alleluia! for the Lord God omnipotent reigneth.—Rev. xix. 6.

Christus ist erstanden.

CHRIST the LORD is risen again :
CHRIST hath broken every chain ;
Hark ! Angelic voices cry,
Singing evermore on high,
Alleluia !

He Who gave for us His life,
Who for us endured the strife,
Is our Paschal LAMB to-day ;
We too sing for joy, and say
Alleluia !

He Who bore all pain and loss
Comfortless upon the Cross,
Lives in glory now on high,
Pleads for us, and hears our cry.
Alleluia !

He Who slumber'd in the grave,
Is exalted now to save ;
Now through Christendom it rings
That the LAMB is King of kings.
Alleluia !

Now He bids us speak the word
How the lost may be restored,
How the penitent forgiven,
How we too may enter heaven.
Alleluia !

Thou, our Paschal LAMB indeed,
CHRIST, Thy ransom'd people feed :
Take our sins and guilt away,
Let us sing by night and day
Alleluia ! Amen.

CHRISTUS ist erstanden
Von des Todes Banden
Des freuet sich der Engel Schar,
Singend im Himmel immerdar.
Alleluia.

Der für uns sein Leben
Inn Todt hat gegeben,
Der ist nu unser Osterlamp,
Dess wir uns frewen allesampt.
Alleluia.

Der, ans Kreutz gehangen,
Kein Trost kond erlangen :
Der lebet nu inn Herlikeit,
Unns zu vertreten stetz bereyt.
Alleluia.

Der da lag begraben,
Der ist nu erhaben,
Und Sein Thun wird krefftig erweist
Und inn der Christenheit gepreyst.
Alleluia.

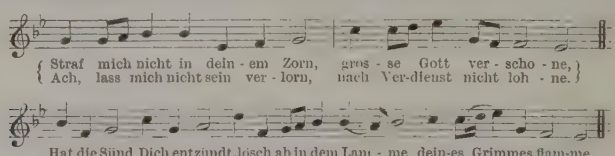
Er lest nu verkünden
Vergebung der Sünden
Und wie man durch die rechte Buss
Nach Seiner Ordnung suchen muss.
Alleluia.

O Christe, Osterlamp !
Speiss uns heut allesampt,
Nihm weg all unser Missethat,
Dass wir Dir singen frü und spat.
Alleluia. Amen.

THIS HYMN is by M. Weisse and was included by him in the early Moravian book, *Ein New Gesengbuchlein*, 1531, which he edited (see Introd. p. lxviii).

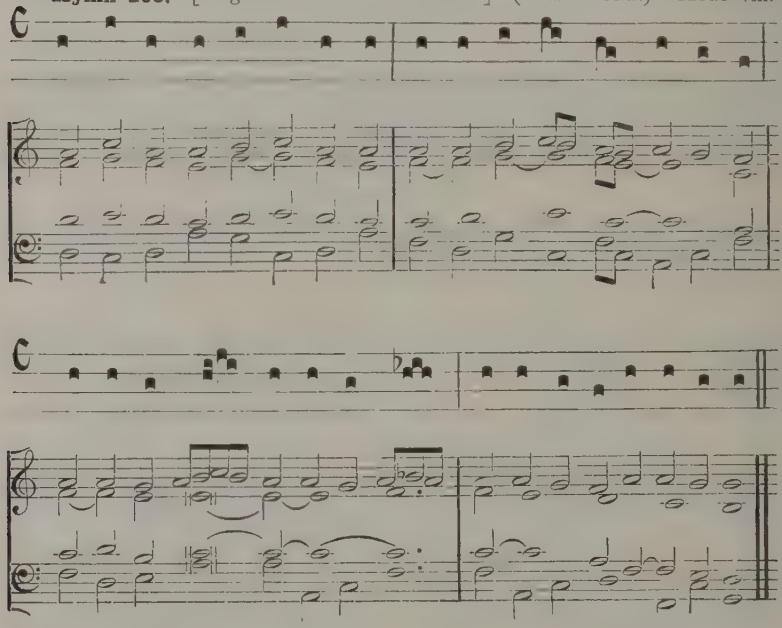
THE TRANSLATION is by Miss Winkworth and appeared in *Lyra Germanica*, 1858: it has been taken thence with some slight alteration.

THE TUNE (Wurtemburg, or Nassau = O 112 = R 136) is set to the hymn "Straf mich nicht in deinem Zorn" in the *Hundert ahnmuthig und sonderbar geistlicher Arien*, which form an appendix to the *Geist- und Lehr-reiches Kirchen- und Haus-Buch*, Dresden, 1694: to speak more accurately it is among the thirty-five hymns which are added after the "Hundred Airs." Its original form is as follows (see Zahn 6274):—



The tune is often attributed to J. Rosenmüller. A setting of it by Bach is given in his *Choralgesänge*, 116 = 38.

Hymn 163. [Orig. Ed. 118 : Rev. Ed. 141.] (FIRST TUNE.) Mode viii.



When thou liest down, thou shalt not be afraid; yea, thou shalt lie down, and thy sleep shall be sweet.—Prov. iii. 24.

Iesu, salvator saeculi.

FOR A LATE EVENING SERVICE.

JESU, the world's redeeming LORD,
The FATHER'S co-eternal WORD,
Of Light invisible true Light,
Thine Israel's Keeper day and night;

Our great Creator and our Guide,
Who times and seasons dost divide,
Refresh to-night with quiet rest
Our limbs by daily toil oppress'd:

IESU, salvator saeculi,
Verbum Patris altissimi,
lux lucis invisibilis,
custos tuorum pervigil,

tu fabricator omnium
discretor atque temporum,
fessa labore corpora
noctis quiete recrea;

EASTER.

That while in this frail house of clay
A little longer here we stay,
Our weary flesh may take its sleep,
Our souls in CHRIST their vigils keep.

ut, dum gravi in corpore
brevi manemus tempore,
sic caro nostra dormiat
ut mens in Christo vigilet.

We pray Thee, while we dwell below,
Preserve us from our ghostly foe ;
That he may ne'er victorious be
O'er those so dearly bought by Thee.

te deprecamur supplices
ut nos ab hoste liberes,
ne valeat seducere
tuo redemptos sanguine.

O LORD of all, with us abide
In this our joyful Easter-tide ;
From every weapon death can wield
Thine own redeem'd for ever shield.

quaesumus, auctor omnium,
in hoc paschali gaudio
ab omni mortis impetu
tuum defende populum.

All praise be Thine, O risen LORD,
From death to endless life restored :
All praise to GOD the FATHER be
And HOLY GHOST eternally. Amen.

gloria tibi, Domine,
qui surrexisti a mortuis,
cum Patre et sancto Spiritu
in sempiterna saecula. Amen.

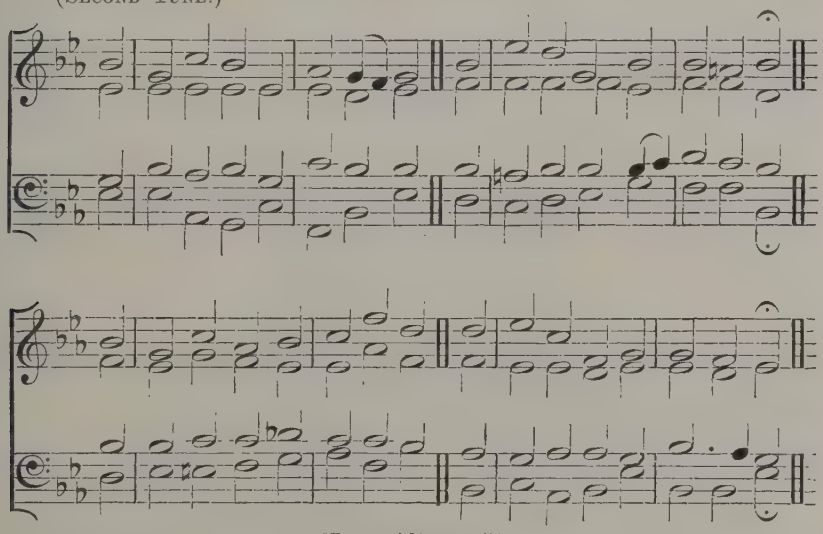
ALTERNATIVE TUNE, HYMN 79.

THIS HYMN is found as early as IXth century. In the Leofric Collectar of the XIth century (with the reading "Iesu redemptor saeculi") it appears for Compline of Trinity Sunday and the Sundays following. In later English Uses it was set, as here, for Eastertide. It was not in universal use, but an addition to the primitive series. Still it penetrated in some degree into Mozarabic use.

THE TRANSLATION in the Original Edition was based on that of W. J. Copeland in his *Hymns for the Week*, 1848. It has been slightly revised in each succeeding edition.

THE FIRST TUNE is associated with the hymn in the Leofric Collectar and subsequent authorities. It was also used in the Sarum rite as a festival tune for Hymn 34.

(SECOND TUNE.)



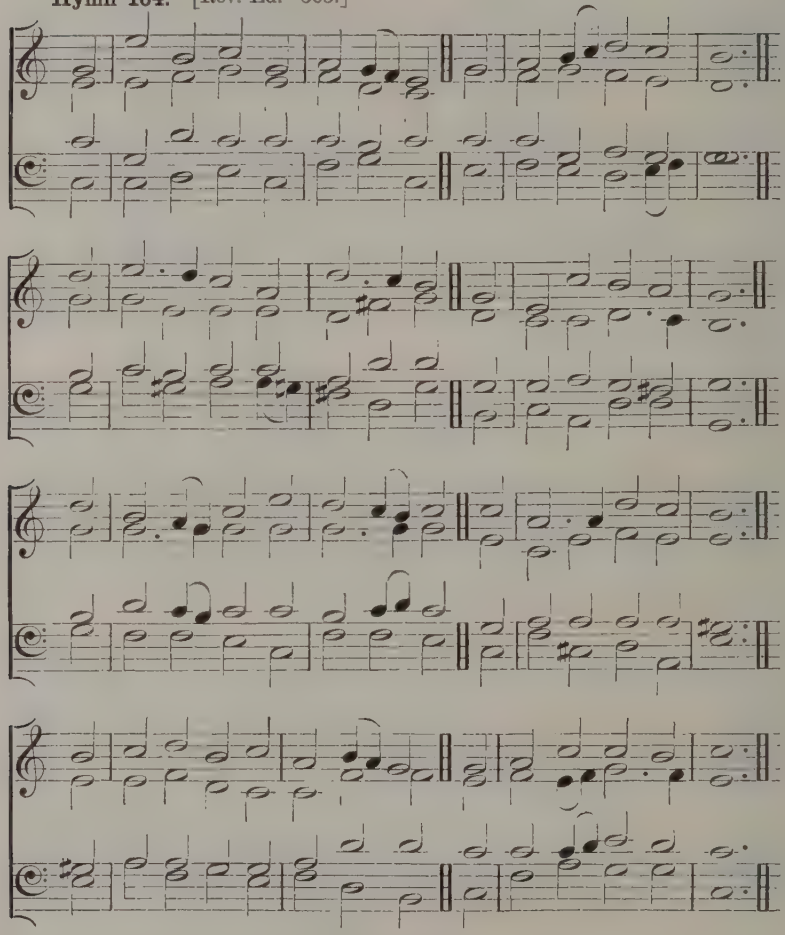
[*For copyright, see* p. vii.]

THE SECOND TUNE (Shropshire = R 141), by E. J. Hopkins, was set to this hymn in the Revised Version. It was previously set to Ach Gott und Herr, or Beccles (see Hymn 37).

The following Hymns are suitable for this season :

37 Again the LORD's own day is here.
343 Come, let us join our cheerful songs.
351 Come, ye faithful, raise the anthem.
380 Light's abode, celestial Salem.
421 The King of love my Shepherd is.

Hymn 164. [Rev. Ed.* 505.]



[* *For copyright, see* p. vii.]

The earth is the Lord's, and the fulness thereof.—Ps. xxiv. 1 (A.V.).

O THRONED, O crown'd with all renown,
Since Thou the earth hast trod,
Thou reignest, and by Thee come down
Henceforth the gifts of God.
By Thee the suns of space, that burn
Unspent, their watches hold;
The hosts that turn, and still return,
Are sway'd, and poised, and roll'd.

The powers of earth, for all her ills,
An endless treasure yield;
The precious things of th' ancient hills,
Forest, and fruitful field.
Thine is the health, and Thine the wealth,
That in our halls abound;
And Thine the beauty and the joy
With which the years are crown'd.

And as, when ebb'd the flood, our sires
Kneel'd on the mountain sod,
While o'er the new world's altar fires
Shone out the Bow of God;
And sweetly fell the peaceful spell—
Word that shall aye avail—
"Summer and winter shall not cease,
Seed time nor harvest fail;"—

Thus in their change let frost and heat
And winds and dews be given;
All fostering power, all influence sweet,
Breathe from the bounteous heaven.
Attemper fair with gentle air
The sunshine and the rain,
That kindly earth with timely birth
May yield her fruits again;

That we may feed Thy poor aright,
And, gathering round Thy throne,
Here in the holy Angels' sight
Repay Thee of Thine own.
For so our sires in olden time
Spared neither gold nor gear,
Nor precious wood, nor hewen stone,
Thy sacred shrines to rear.

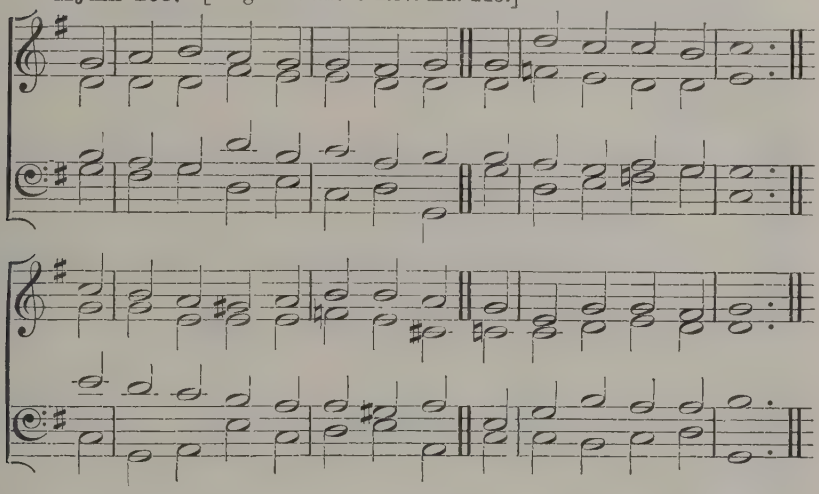
For there to give the second birth
In mysteries and signs,
The face of CHRIST o'er all the earth
On kneeling myriads shines.
And if so fair beyond compare
Thine earthly houses be,
In how great grace shall we Thy face
In Thine own palace see! Amen.

ALTERNATIVE TUNE, HYMN 400.

THIS HYMN, by Archbishop Benson (1829–1896), was first printed in the *Hymn-book for the use of Wellington College*, 1860, in six stanzas of eight lines.

THE TUNE (Sunninghill = R* 505) was composed by Sir G. Elvey for this hymn in the *Congregational Church Hymnal*, 1887.

Hymn 165. [Orig. Ed. 119 : Rev. Ed. 143.]



The eyes of all wait upon thee, O Lord; and thou givest them their meat in due season.
Ps. cxlv. 15.

LORD, in Thy Name Thy servants plead
And Thou hast sworn to hear;
Thine is the harvest, Thine the seed,
The fresh and fading year.

Our hope, when autumn winds blew wild,
We trusted, LORD, with Thee:
And still, now spring has on us smiled,
We wait on Thy decree.

The former and the latter rain,
The summer sun and air,
The green ear, and the golden grain,
All Thine, are ours by prayer.

Thine too by right, and ours by grace,
The wondrous growth unseen,
The hopes that soothe, the fears that brace,
The love that shines serene.

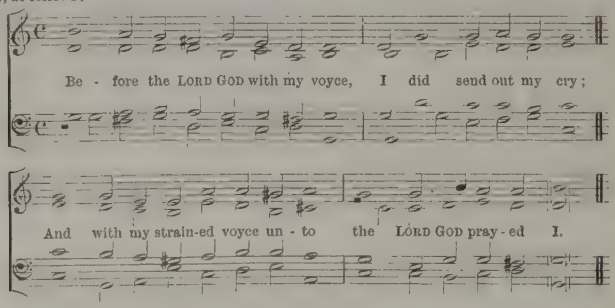
So grant the precious things brought forth
By sun and moon below,
That Thee in Thy new heav'n and earth
We never may forgo. Amen.

ALTERNATIVE TUNE, HYMN 420.

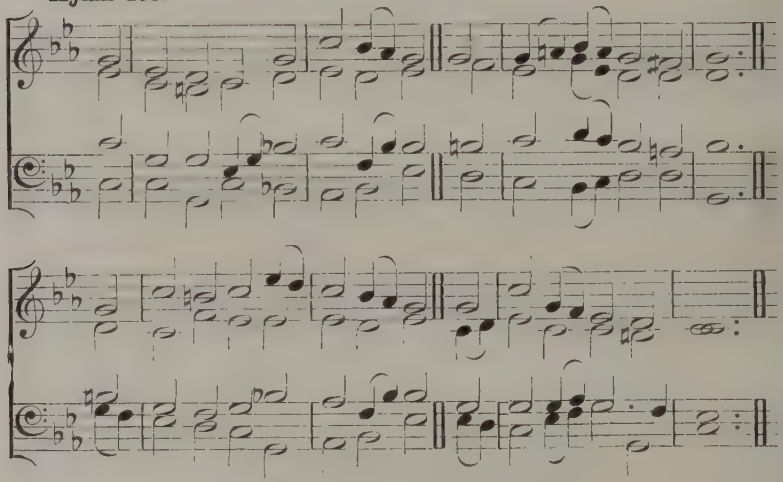
ROGATION DAYS.

THIS HYMN, by John Keble (1792–1866), dated Malvern, Aug. 4, 1856, is given in his *Miscellaneous Poems*, 1869, p. 114.

THE TUNE (Lincoln = O 119 = R 143, &c.) is found in Ravenscroft, *Psalmes*, 1621, in the following form. It is called an English tune, and is set by W. Harrison in two forms, the one at Psalms vii. and lvi., the other at Psalm cxlii., as follows:—



Hymn 166.



The eternal God is thy refuge.—Deut. xxxiii. 27.

ETERNAL GOD, we look to Thee,
To Thee for help we fly;
Thine eye alone our wants can see,
Thy hand alone supply.

LORD, let Thy fear within us dwell,
Thy love our footsteps guide:
That love will all vain love expel;
That fear, all fear beside.

Not what we wish, but what we want,
O let Thy grace supply;
The good, unask'd, in mercy grant;
The ill, though ask'd, deny. Amen.

ALTERNATIVE TUNE, HYMN 455.

This Hymn may also be sung at other seasons.

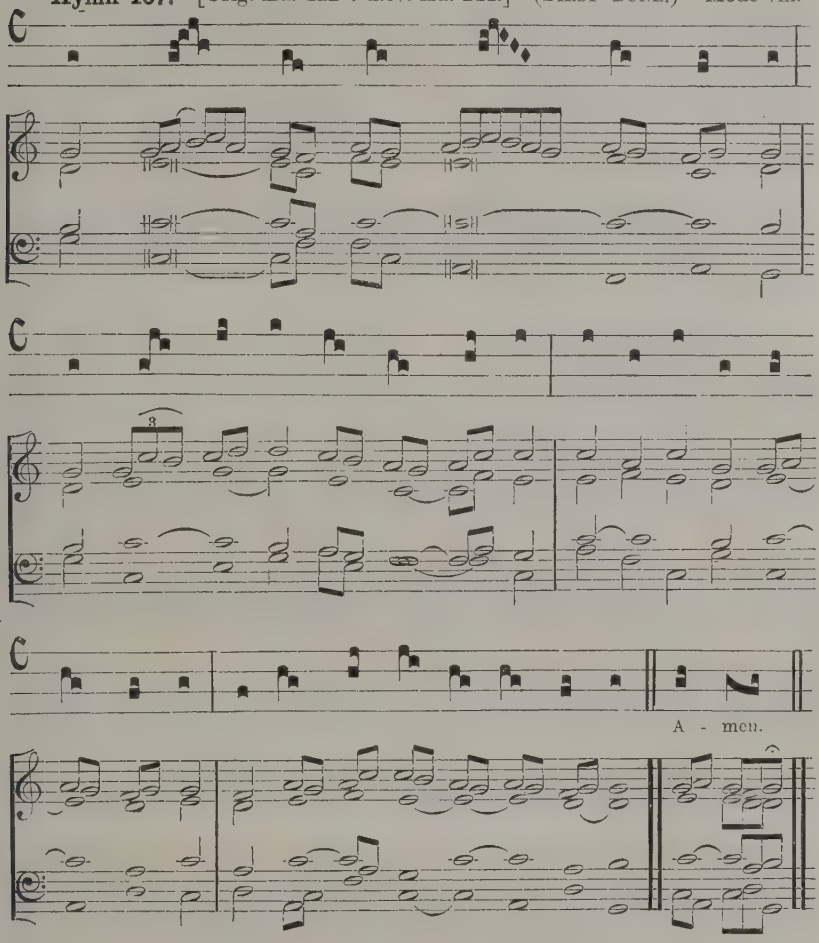
THIS HYMN, by James Merrick (1720–1769), is taken from his *Poems on Sacred subjects*, 1763, "Behold yon new-born Infant grieved," p. 25, in eight stanzas of four lines, entitled "Resignation." This hymn is an altered form of stanzas 5, 6, and 8, given in the *Leeds Hymn-Book*, 1853, No. 580.

THE TUNE (Bangor) is found in W. Tans'ur, *A Compleat Melody; or, the Harmony of Sion*, 1724 (?), set to Psalm xi. in Part II. It is headed, "Composed in Three parts, W. T.," but a similar note precedes all the fifty-nine Tunes in the book. It is not clear whether Tans'ur composed or merely arranged them, though in the preface he seems to claim to be the composer.

The following Hymns are also suitable for this season:

419 O GOD of Jacob, by Whose hand.
455 LORD, when we bend before Thy throne.
489 JESUS, LORD of life and glory.
636 Litany for the Rogation Days.
640 Litany of Intercession. No. 1.
641 Litany of Intercession. No. 2.

Hymn 167. [Orig. Ed. 122 : Rev. Ed. 144.] (First Tune.) Mode viii.



All power is given unto me in heaven and in earth.—St. Matt. xxviii. 18.

Aeterne rex altissime.

O THOU Eternal King most High,
Whose Blood has brought salvation nigh,
The bonds of death are burst by Thee,
And grace has won the victory.

Ascending to the Father's throne
Thou tak'st the kingdom as Thine own ;
Thy days of mortal weakness o'er,
All power is Thine for evermore.

To Thee the whole creation now
Doth in its threefold order bow,
Of things on earth, and things on high,
And things that underneath us lie.

With awe the Angels contemplate
The wondrous change of man's estate ;
Flesh sinn'd, and Flesh hath purged the stain,
And in the Flesh high God doth reign.

AETERNE rex altissime,
redemptor et fidelium,
quo mors soluta deperit,
datur triumphus gratiae :

scandens tribunal dexterae
Patris, potestas omnium
conlata est Iesu caelitus,
quae non erat humanitus ;

ut trina rerum machina
caelestium, terrestrium,
et infernorum condita
flectat genu iam subdita.

tremunt videntes angeli
versam vicem mortalium :
culpat caro, purgat caro
regnat Deus Dei caro.

Be Thou our joy, O mighty LORD,
As Thou wilt be our great reward ;
Let all our glory be in Thee
Both now and through eternity.

tu esto nostrum gaudium,
qui es futurum praemium ;
sit nostra in te gloria
per cuncta semper saecula.

All praise from every heart and tongue
To Thee, ascended LORD, be sung ;
All praise to GOD the FATHER be
And HOLY GHOST eternally. Amen.

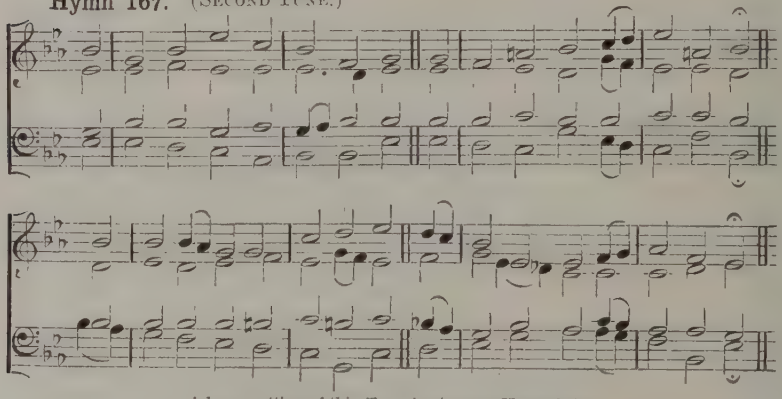
gloria tibi, Domine,
qui scandis super sidera,
cum Patre et sancto Spiritu
in sempiterna saecula. Amen.

THIS HYMN is of unknown authorship and date, but it forms part of the regular Western series of office hymns. An early date is suggested by the comparative strictness of its versification.

THE TRANSLATION is based upon that of Neale in the *Hymnal Noted*, 1852, but the alterations have been considerable, and in this edition much more has been changed and some of Neale's work has been brought back.

THE FIRST TUNE is that commonly associated with the hymn, though not universally. It is one of the most florid of these melodies. The first line may be compared with Hymn 79. It may be found in a debased form at Hymn 261.

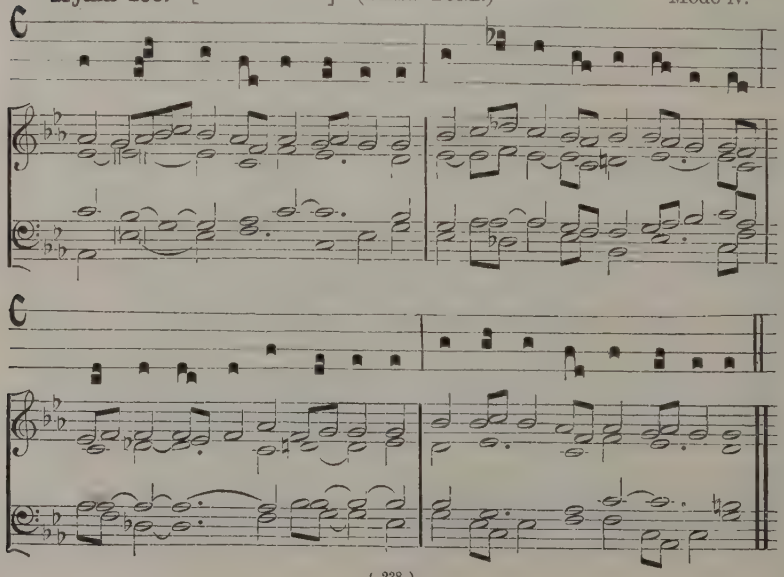
Hymn 167. (SECOND TUNE.)



A lower setting of this Tune is given at Hymn 252.

THE SECOND TUNE (St. Bernard = O 65 = R 177) is by W. H. Monk, written by him for the Original Edition.

Hymn 168. [Rev. Ed. 145.] (FIRST TUNE.) Mode iv.



ASCENSIONTIDE.

This same Jesus, which is taken up from you into heaven, shall so come in like manner as ye have seen him go into heaven.—Acts i. 11.

Tu, Christe, nostrum gaudium.

O CHRIST, our Joy, gone up on high
To fill Thy throne above the sky:
To Thee all power in earth and heaven
As victor o'er the world is given.

Here in the world below we pray,
Put all our trespasses away,
And lift up every Christian heart
By grace to find Thee where Thou art;

That when the clouds which hide Thee
Beneath the Judge's bright return, [burn
Thou may'st remit the sentence due,
And grant our forfeit crowns anew.

Be Thou our joy, O mighty LORD,
As Thou wilt be our great reward;
Let all our glory be in Thee
Both now and through eternity.

All praise from every heart and tongue
To Thee, ascended LORD, be sung:
All praise to GOD the FATHER be
And HOLY GHOST eternally. Amen.

TU, Christe, nostrum gaudium
manens Olympo praeditum,
mundi regis qui fabricam
mundana vincens gaudia,

hinc te precantes quaesumus,
ignosce culpis omnibus,
et corda sursum subleva
ad te superna gratia:

ut, cum rubente coeperis
clarere nube iudicis,
poenas repellas debitas,
reddas coronas perditas.

tu esto nostrum gaudium,
qui es futurum praemium;
sit nostra in te gloria
per cuncta semper saecula.

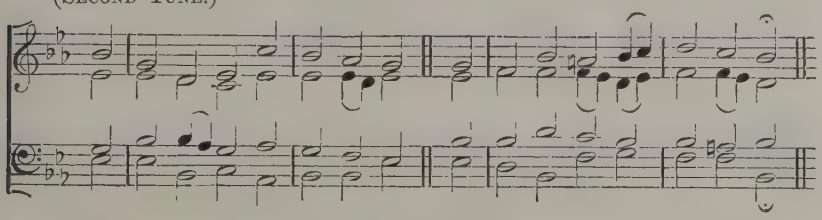
gloria tibi, Domine,
qui scandis super sidera,
cum Patre et sancto Spiritu
in sempiterna saecula. Amen.

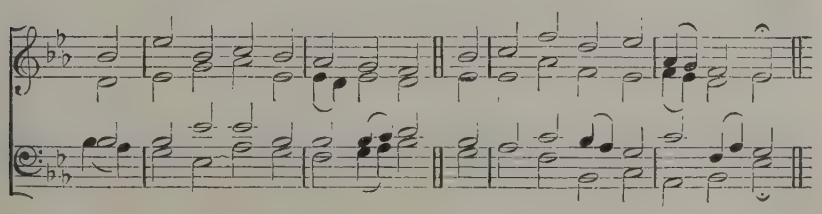
THIS HYMN is the second part of the preceding, used anciently at Lauds, after the earlier part had been sung at Evensong and Mattins.

THE TRANSLATION is due to the Compilers, but owes something to a version by D. T. Morgan. It was partly included in the Original Edition, No. 122, and then more completely, and as a separate hymn from the preceding, in the Revised Edition.

THE FIRST TUNE is that which properly belongs to Hymn 176, the Compline hymn belonging to this period of the year. It was also borrowed for the Hymn 97 according to the Sarum rite. Both of those hymns are here translated into common metre; and the tune, not being available there, is utilised here.

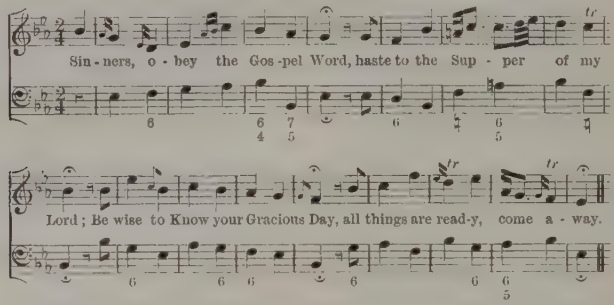
(SECOND TUNE.)





THE SECOND TUNE (Devonshire, or Guildford, or St. Paul's, or Rochester, or Kent, or Wilton, or St. Luke) was written by J. F. Lampe, and published without author's name in *Hymns on the Great Festivals and other occasions* (for M. Cooper, London), 1746. The hymn to which it is set is "The Invitation"—"Sinners obey the Gospel word," which, like the rest of the twenty-four hymns of the collection, is by C. Wesley; thence it has also had the name Invitation. It has often been erroneously described as by George Greene, son of Dr. Greene, or even ascribed to Dr. Maurice Greene himself. The connexion of Lampe with the book is confirmed by the

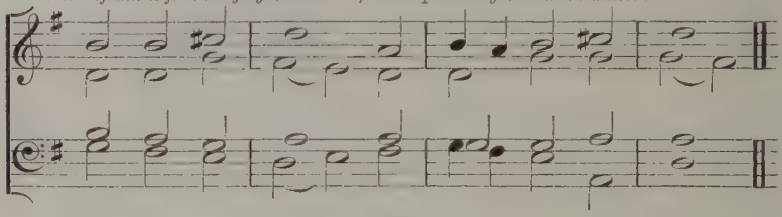
fact that the second edition, 1753, was on sale at his widow's house: and Wesley, in a letter written in 1746, specially commended Lampe's tunes. The original form is as follows:—

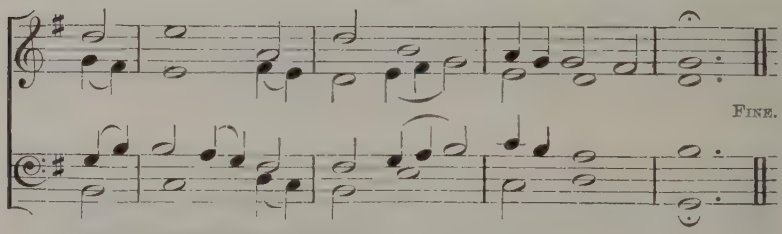


It is also in Butts' set of Tunes for Wesley's hymns called *Harmonia Sacra*, p. 13, in three parts, with the melody in the Tenor.

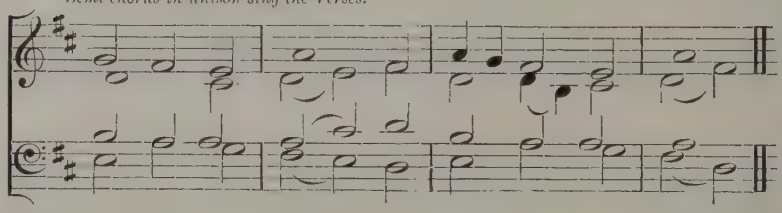
Hymn 169.

The Refrain is first sung by Solo Voices, then repeated by Chorus in unison.

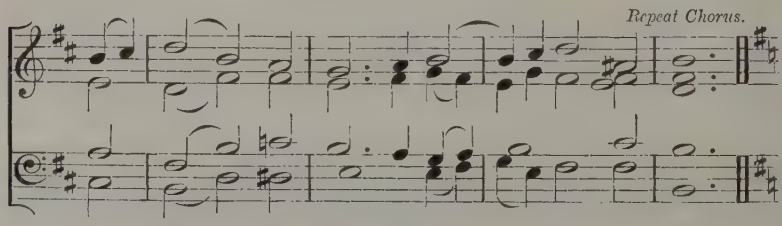




Semi-chorus in unison sing the Verses.



Repeat Chorus.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

ASCENSIONTIDE.

This is the day which the Lord hath made.—Ps. cxviii. 24.

Salve, festa dies.

HAIL, festal day, whose glory never ends;
Now hell is vanquish'd, CHRIST to heav'n ascends.

All nature with new births of beauty gay
Acknowledges her LORD's return to-day.
Hail, festal day, &c.

Fair weather brings the flow'rs, and earth is bright;
From heaven's open door streams ampler [light.
Hail, festal day, &c.

The greenwood trees, the fields in blossom swell
The joy of CHRIST's return from that dark [hell.
Hail, festal day, &c.

CHRIST is gone up; no longer sin shall reign;
Praise Him, blue sky, and sunlit sea and [plain.
Hail, festal day, &c.

Set free the captives of the pit below;
Call back again the things that downward go.
Hail, festal day, &c.

Thy rescued are like sand beside the sea,
And where their Saviour goes, they follow free.
Hail, festal day, &c.

Nurse in Thine arms Thy people cleansed from stain,
And bear to GOD a gift made pure again.
Hail, festal day, &c.

One wreath receive for Thine own works on high,
Another for Thy people's victory.
Hail, festal day, &c.

O SAVIOUR CHRIST, Thou art GOD's only Son,
Creator and Redeemer both in one.
Hail, festal day, &c.

As ancient as Thy Father and not less,
By Thee the world arose from nothingness.
Hail, festal day, &c.

Thou, seeing all men crush'd beneath the ban,
Didst put on manhood to deliver man.
Hail, festal day, &c.

SALVE, festa dies, toto venerabilis aevo,
qua Deus infernum vicit et astra tenet.

ecce renascentis testatur gratia mundi,
omnia cum Domino dona redisse suo

tempora florigero rutilant distincta sereno,
et maiore poli lumine porta patet.

namque triumphanti post tristia tartara Christo
undique fronde nemus, gramina flore favent.

legibus inferni oppressis, super astra meantem
laudant rite Deum lux, polus, arva, fretum.

solve catenatas inferni carceris umbras,
et revoca sursum quidquid ad ima ruit.

eripis innumerum populum de carcere mortis,
et sequitur liber, quo suus auctor adit.

inmaculata tuis plebs haec vegetetur in ulnis,
atque Deo purum pignus ad astra feras.

una corona tibi de te tribuatur ab alto,
altera de populo vernet adepta tuo.

Christe, salus rerum, bone conditor atque redemptor,
unica progenies ex deitate Patris,

aequalis, consors, socius, cum Patre coaevus,
quo sumpsit mundus principe principium,

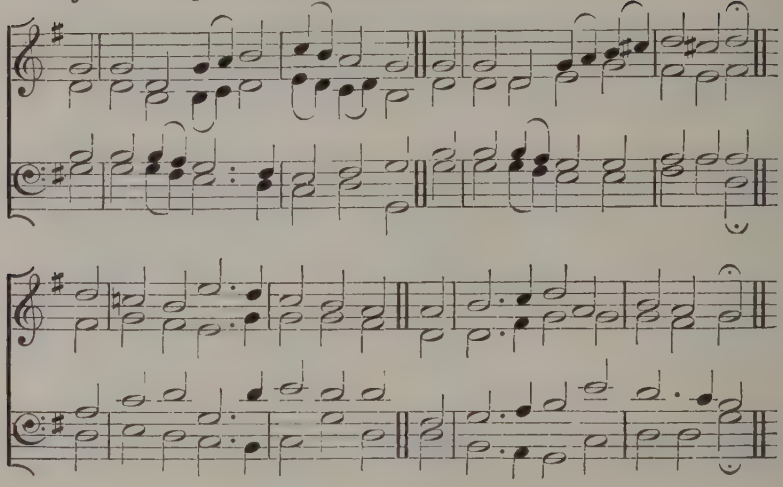
qui genus humanum cernens mersisse profundo,
ut hominem eriperes, es quoque factus homo.

THIS HYMN is by Venantius Fortunatus (530–609), and the general history of the poem from which it is taken has been given at Hymn 144. This cento follows the Sarum Use. But in some Sarum texts the second line of the refrain was altered to "Qua deus in caelum scandit, &c.," with a view to differentiating the processional for use at Ascensiontide. Some couplets are common to Eastertide and Ascensiontide; all are taken from Fortunatus. In other uses, *e.g.* that of York, the Ascensiontide *Salve* is an independent imitation of the poem of Fortunatus, not a cento drawn from it.

THE TRANSLATION was made for this edition by A. J. Mason.

THE TUNE (Salve festa dies) is by B. Luard Selby, and is also set to No. 144 *q.v.*

Hymn 170. [Orig. Ed. 123 : Rev. Ed. 146.]



By his own blood he entered in once into the holy place.—Heb. ix. 12.

Opus peregisti tuum.

THY work on earth, O CHRIST, is done,
Thy victory over death is won ;
Ascend, and claim again on high
Thy glory left for us to die.

A radiant cloud is now Thy car,
And earth lies stretch'd beneath Thee far ;
Ten thousand thousands round Thee sing,
And share the triumph of their King.

The Angel-host enraptured waits :
Wide open stand th' eternal gates :
O GOD and MAN ! the FATHER's throne
Henceforth is evermore Thine own.

Our Advocate, our great High Priest,
Our Peacemaker, Thou enterest
To offer there the precious Blood
Thy love shed once upon the Rood.

From thence the Church, Thy chosen Bride,
With countless graces beautified,
Through all her members draws from Thee
Her hidden life of sanctity.

Where Thou, O CHRIST, the Head, art gone,
Thou callest us to follow on ;
O may Thy sacred footsteps be
The road by which we come to Thee.

All praise from every heart and tongue
To Thee, ascended LORD, be sung ;
All praise to GOD the FATHER be,
And HOLY GHOST eternally. Amen.

OPUS peregisti tuum :
te, Christe, victorem necis
aeterna, quam reliqueras,
caelo reposcit gloria.

iam nube vectus fulgida
terras iacentes despicis :
educta longo carcere
regem sequuntur agmina.

mirante turba caelitum,
panduntur aeternae fores,
ovansque sublimem Patris
homo Deus scandis thronum.

illic patronus, pontifex,
pacis sequester, quem tua
semel profudit caritas,
offerre pergis sanguinem.

illinc adornas et foves
ecclesiam sponsus tuam,
cunctisque vitam dividis
infusa ceu mens artubus.

quo, Christe, praecedis caput,
huc integrum corpus vocas :
vestigiis tritam tuis
fac membra sectentur viam.

qui victor ad caelum redis,
Iesu, tibi sit gloria,
cum Patre cumque Spiritu
in sempiterna saecula. Amen.

The Plainsong is given at Hymn 167.

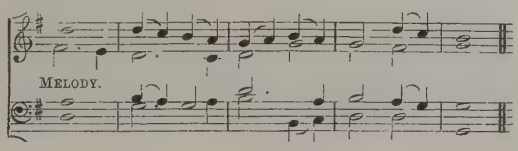
ASCENSIONTIDE.

THE HYMN is by C. Coffin, and appeared in the *Paris Breviary*, 1736, for Evensong of Ascensiontide, set to the melody of Hymn 167. The sixth verse of the original is here omitted.

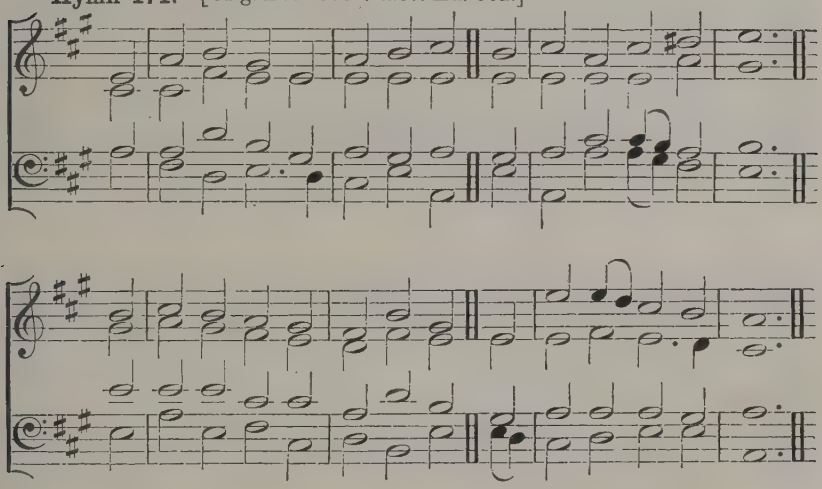
THE TRANSLATION is based on that of R. Campbell in his *Hymns and Anthems*, 1850; but it has undergone much alteration in the present edition.

THE TUNE (Bishop, or Illsley = O 123 = R 146) is by John Bishop, "Organist of the College at Winton", and is found in his book, *A sett of New Psalm Tunes in Four Parts* (second edition, *c.* 1700), set to the Old Hundredth.

The last line is markedly different in the original :—



Hymn 171. [Orig. Ed.* 300 : Rev. Ed. 301.]



To him that overcometh will I grant to sit with me in my throne, even as I also overcame, and am set down with my Father in his throne.—Rev. iii. 21.

THE Head that once was crown'd with thorns,
Is crown'd with glory now :
A royal diadem adorns
The mighty Victor's brow.

The highest place that heav'n affords
Is His, is His by right,
The King of kings and LORD of lords,
And heav'n's eternal Light ;

The Joy of all who dwell above,
The Joy of all below,
To whom He manifests His love,
And grants His Name to know.

To them the Cross, with all its shame,
With all its grace, is given :
Their name an everlasting name,
Their joy the joy of heaven.

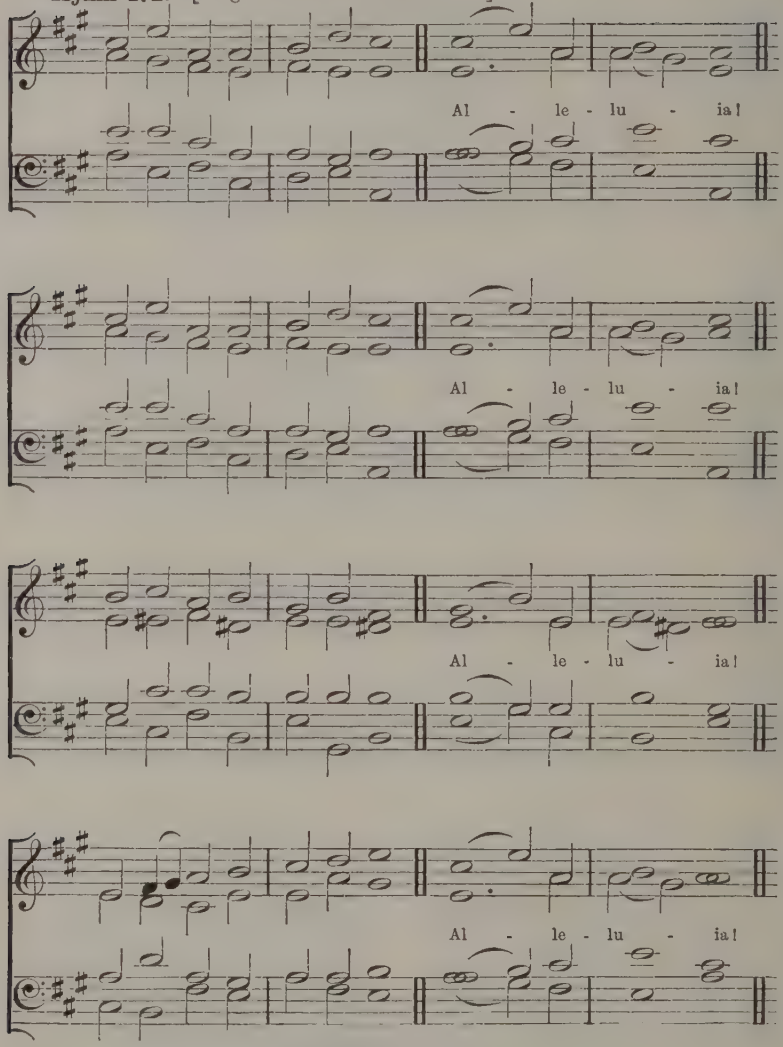
They suffer with their LORD below,
They reign with Him above ;
Their profit and their joy to know
The mystery of His love.

The Cross He bore is life and health,
Though shame and death to Him ;
His people's hope, His people's wealth,
Their everlasting theme. Amen.

THIS HYMN, by Thomas Kelly (1769–1854), was first published in his *Hymns*, fifth edition, 1820, in six stanzas of four lines. It is given in the *Book of Praise* (Lord Selborne), 1866, No. 78.

THE TUNE (St. Magnus, or Nottingham, or Birmingham, or Greenock = O* 300 = R 301) is probably by J. Clarke. It is found in the third edition of Playford, *Divine Companion*, 1709, which contains many tunes of Clarke with his name; but this is there anonymous. It follows, however, three tunes, the first of which is headed "The three following Tunes by Mr. Jer. Clarke," and forms with them one set, which is followed, not by further hymns, but by a set of anthems. It is probably, therefore, to be assigned to Clarke like the rest. In later books it is definitely ascribed to him. The original is in two parts, and the bass proceeds much more by similar motion with the melody than in the setting above given (see *Mus. Times*, Jan. 1906. Mr. Bridges (*Yattendon Hymnal*, 21) has given it also in three parts as found in the MS. books of the Foundling Hospital.

Hymn 172. [Orig. Ed. 121 : Rev. Ed. 147.]



[* *For copyright, see* p. vii.]

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors ; and the king of glory shall come in.—Ps. xxiv. 7, 9.

HAIL the day that sees Him rise
Alleluia !
To His throne above the skies ;
Alleluia !
CHRIST, the LAMB for sinners given,
Alleluia !
Enters now the highest heaven.
Alleluia !

There for Him high triumph waits ;
Alleluia !
Lift your heads, eternal gates ;
Alleluia !
He hath conquer'd death and sin ;
Alleluia !
Take the King of glory in.
Alleluia !

ASCENSIONTIDE.

Lo ! the heav'n its LORD receives,
Alleluia !
Yet He loves the earth He leaves :
Alleluia !
Though returning to His throne,
Alleluia !
Still He calls mankind His own.
Alleluia !

See ! He lifts His hands above ;
Alleluia !
See ! He shows the prints of love :
Alleluia !
Hark ! His gracious lips bestow
Alleluia !
Blessings on His Church below.
Alleluia !

Still for us He intercedes ;
Alleluia !
His prevailing death He pleads ;
Alleluia !
Near Himself prepares our place,
Alleluia !
Harbinger of human race.
Alleluia !

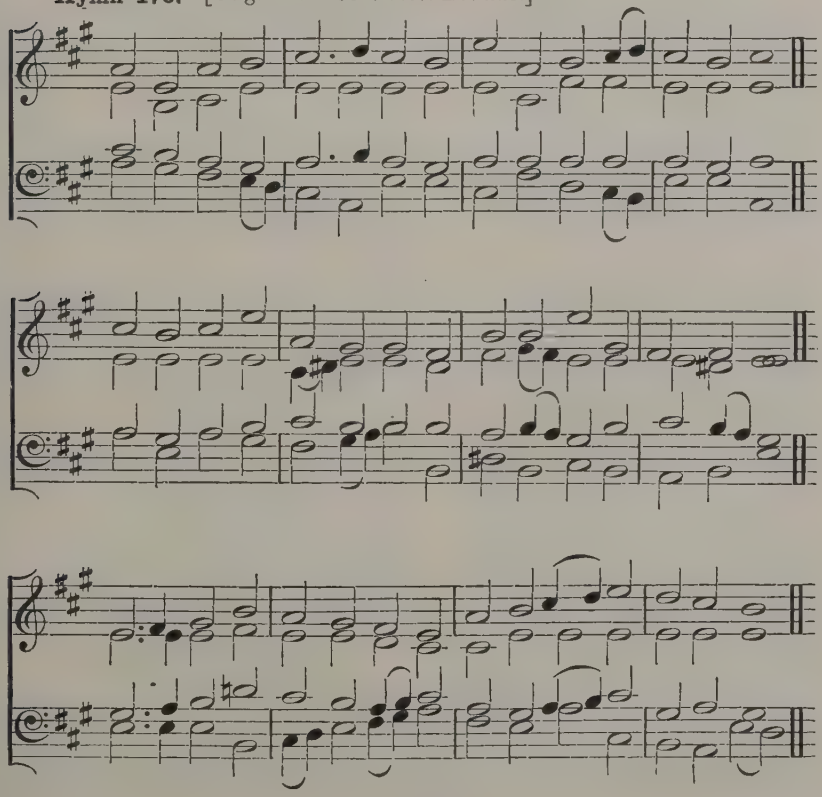
LORD, though parted from our sight,
Alleluia !
High above yon azure height,
Alleluia !
Grant our hearts may thither rise,
Alleluia !
Following Thee above the skies.
Alleluia ! Amen.

THIS HYMN, by Charles Wesley (1707–1788), was first published in his *Hymns and Sacred Poems*, 1739, in ten stanzas of four lines. The original is given in the *Wesleyan Hymn Book*, revised edition, 1875, No. 718. As altered by Whitefield, it is given in *The Church Hymnary*, 1898, No. 87.

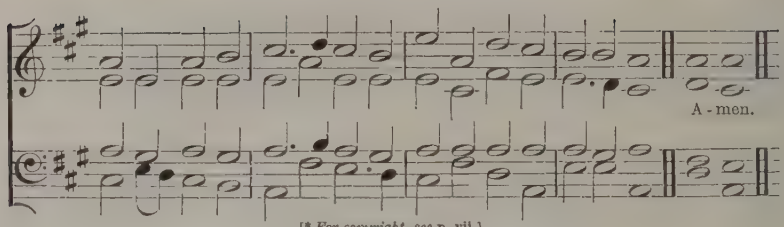
The form given here represents the hymn as altered by Cotterill in 1820, consisting of an adaptation of stanzas 1, 2, 4, 6, 8 of the original ; but these verses have been further altered, and stanza 5 of the original has been reinserted. The Alleluias were first added in G. C. White's *Hymns and Introits*, 1852.

THE TUNE (Ascension = O 121 = R 147) is by W. H. Monk, and was written for the Original Edition. The old Wesleyan tune had of course no Alleluias, and was of enormous compass, ranging from the low B♮ to the upper G.

Hymn 173. [Orig. Ed.* 293 : Rev. Ed. 148.]



ASCENSIONTIDE.



[* *For copyright, see* p. vii.]

Thou art gone up on high, thou hast led captivity captive, and received gifts for men.—Ps. lxviii. 18.

PART 1.

SEE the Conqueror mounts in triumph,
  See the King in royal state
Riding on the clouds His chariot
  To His heav'nly palace gate ;
Hark ! the choirs of Angel voices
  Joyful Alleluias sing,
And the portals high are lifted
  To receive their heav'nly King.

Who is this that comes in glory,
  With the trump of jubilee ?
LORD of battles, GOD of armies,
  He has gain'd the victory ;
He Who on the Cross did suffer,
  He Who from the grave arose,
He has vanquish'd sin and Satan,
  He by death has spoil'd His foes.

While He lifts His hands in blessing,
  He is parted from His friends ;
While their eager eyes behold Him,
  He upon the clouds ascends ;
He who walk'd with GOD, and pleased Him,
  Preaching truth and doom to come,
He, our Enoch, is translated
  To His everlasting home.

Now our heav'nly Aaron enters,
  With His Blood, within the veil ;
Joshua now is come to Canaan,
  And the kings before Him quail ;
Now He plants the tribes of Israel
  In their promised resting-place ;
Now our great Elijah offers
  Double portion of His grace.

Thou hast raised our human nature
  In the clouds to GOD's right hand ;
There we sit in heav'nly places,
  There with Thee in glory stand ;
JESUS reigns, adored by Angels ;
  MAN with GOD is on the throne ;
Mighty LORD, in Thine Ascension
  We by faith behold our own.

PART 2.

HOLY GHOST, Illuminator,
  Shed Thy beams upon our eyes,
Help us to look up with Stephen,
  And to see beyond the skies,
Where the SON of Man in glory
  Standing is at GOD's right hand,
Beckoning on His Martyr army,
  Succouring His faithful band ;

See Him, Who is gone before us,
  Heav'nly mansions to prepare,
See Him, Who is ever pleading
  For us with prevailing prayer,
See Him, Who with sound of trumpet
  And with His Angelic train,
Summoning the world to judgment,
  On the clouds will come again.

Raise us up from earth to heaven,
  Give us wings of faith and love,
Gales of holy aspirations
  Wafting us to realms above ;
That, with hearts and minds uplifted,
  We with CHRIST our LORD may dwell
Where He sits enthroned in glory
  In His heav'nly citadel.

So at last, when He appeareth,
  We from out our graves may spring,
With our youth renew'd like eagles,
  Flocking round our heav'nly King,
Caught up on the clouds of heaven,
  And may meet Him in the air,
Rise to realms where He is reigning,
  And may reign for ever there.

The following Doxology may be sung at the end of either Part :

Glory be to GOD the FATHER ;
  Glory be to GOD the SON,
Dying, risen, ascending for us,
  Who the heav'nly realm has won ;
Glory to the HOLY SPIRIT ;
  To ONE GOD in Persons THREE ;
Glory both in earth and heaven,
  Glory, endless glory, be. Amen.

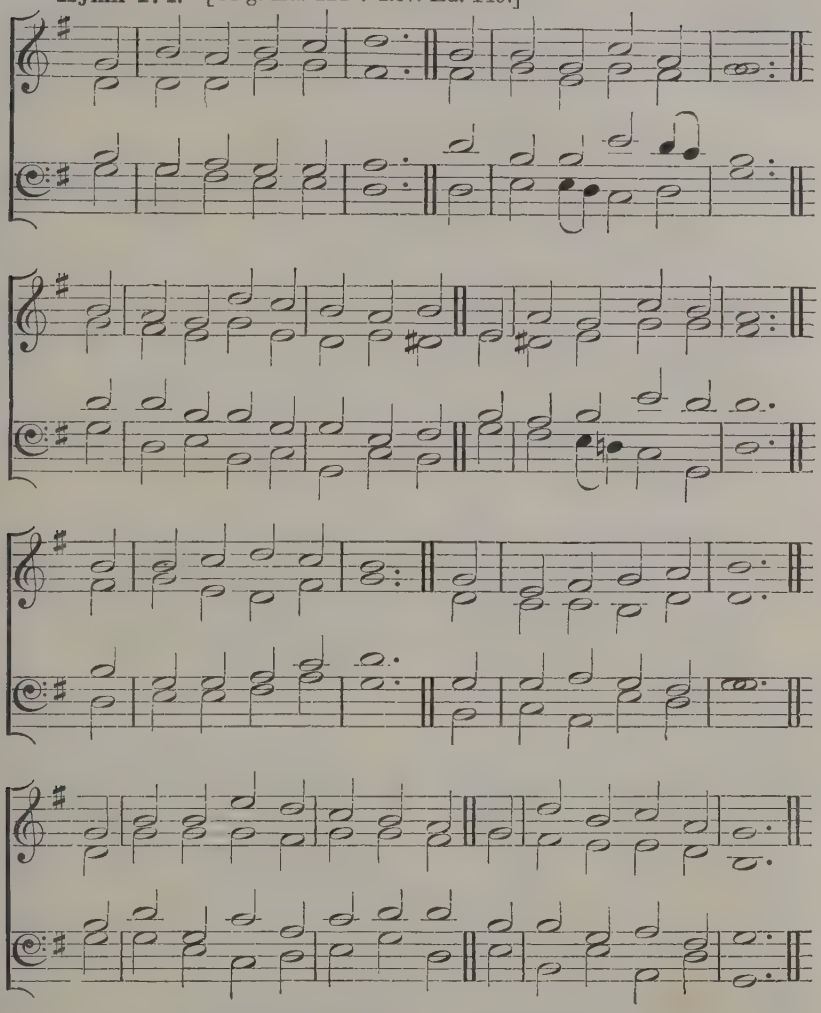
The second part of this Hymn may be used in Whitsuntide.

ALTERNATIVE TUNE, HYMN 259.

THIS HYMN, by Bishop Christopher Wordsworth (1807–1885), was first published in his *Holy Year*, 1862, in ten stanzas of four double lines. In later editions it has been divided into two parts as here.

THE TUNE (Rex Gloriae = O* 293 = R 148) was written by H. Smart for the Appendix to the Original Edition.

Hymn 174. [Orig. Ed. 124 : Rev. Ed. 149.]



Who is gone into heaven.—1 St. Peter iii. 22.

THOU art gone up on high,
To mansions in the skies,
And round Thy throne unceasingly
The songs of praise arise ;
But we are lingering here
With sin and care oppress'd ;
LORD, send Thy promised Comforter,
And lead us to our rest.

Thou art gone up on high ;
But Thou didst first come down,
Through earth's most bitter misery
To pass unto Thy crown ;
And girt with griefs and fears
Our onward course must be ;
But only let that path of tears
Lead us at last to Thee.

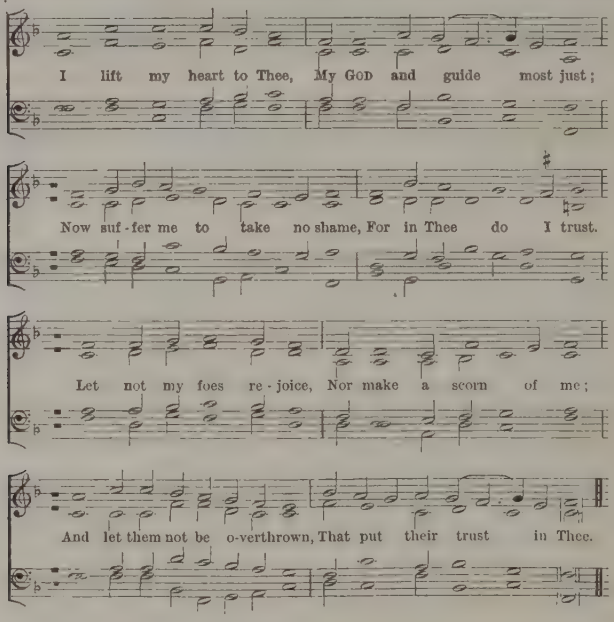
Thou art gone up on high ;
But Thou shalt come again,
With all the bright ones of the sky
Attendant in Thy train.
LORD, by Thy saving power
So make us live and die,
That we may stand in that dread hour
At Thy right hand on high. Amen.

THIS HYMN, by Emma Toke (1812–1878), was written in 1851, and appeared anonymously in *Hymns for Public Worship*, 1852, S.P.C.K., No. 61, in three stanzas of eight lines.

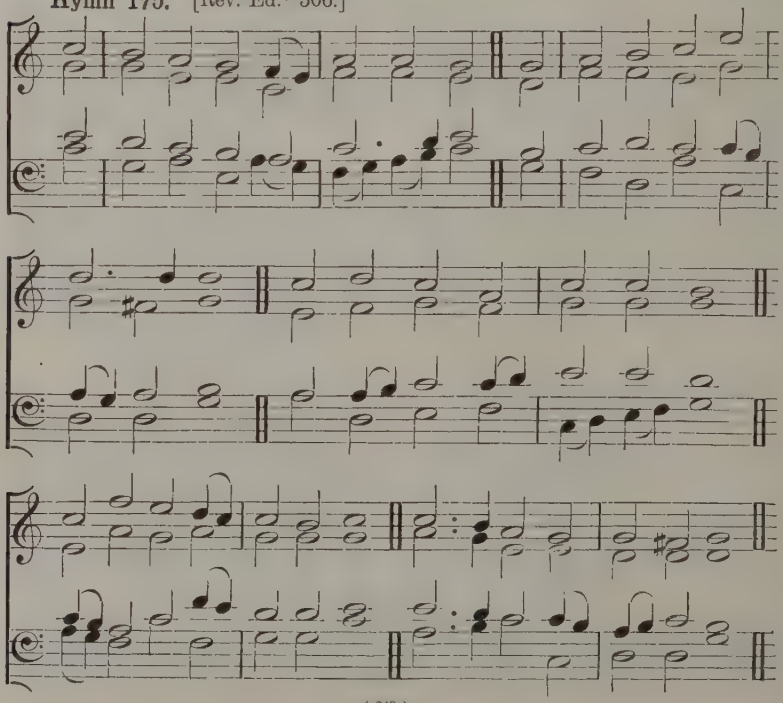
In the original :—St. 3, l. 5. O by Thy . .

THE TUNE (The Old Twenty-Fifth = O 124'= R 149) first appeared in the edition of Sternhold and Hopkins, *Psalmes* of 1558, replacing there an earlier tune that had done duty for Ps. xxv. in the previous editions of 1556.

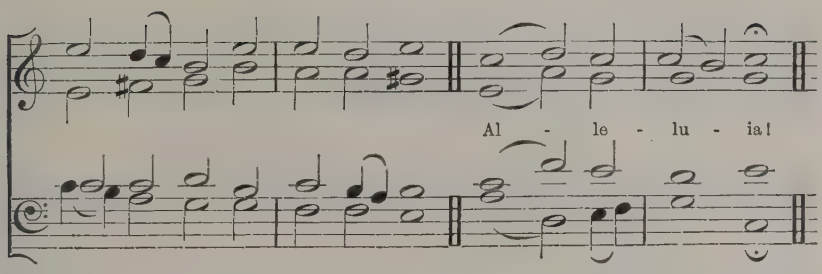
The original is almost strictly in triple time; but already in the edition of 1561 the rhythm was altered. In 1563 the tune took the following form in the harmonised edition, published by Day. The setting is by W. Parsons :—



Hymn 175. [Rev. Ed.* 506.]



ASCENSIONTIDE.



Knowest thou that the Lord will take away thy master from thy head to-day?—2 Kings ii. 3, 5.

KNOW ye the LORD doth take away
Your Master from your head to-day?
Yea, we know it; yet we raise
Joyous strains of hope and praise!
He is gone, but not before
All His earthly work is o'er.
Alleluia!

Know ye the LORD doth take away
Your Master from your head to-day?
Yea, we know it; wondrous love
Bids Him seek His home above:
He hath said 'tis better so;
See His mantle dropt below.
Alleluia!

Know ye the LORD doth take away
Your Master from your head to-day?
Yea, we know it; stand afar;
Mark His bright triumphal car,
Mighty end of mighty deeds,
Clouds His chariot, winds His steeds!
Alleluia!

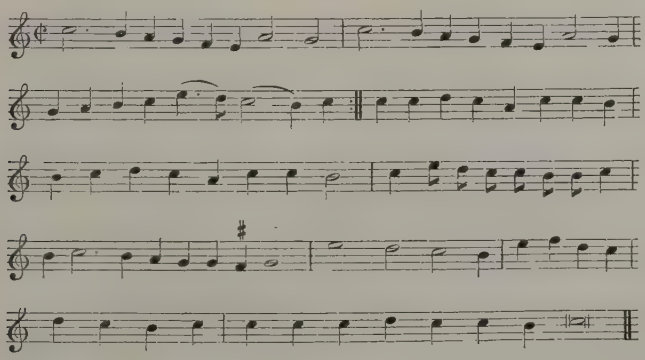
Know ye the LORD doth take away
Your Master from your head to-day?
Yea, we know it; lo! we trace
Plenteous portions of His grace,
Sent to all whose hearts can soar
Whither He has gone before.
Alleluia!

Know ye the LORD doth take away
Your Master from your head to-day?
Yea, we know it; ere He left,
Jordan's stream in twain was cleft:
With that glorious act in view,
We shall one day cleave it too!
Alleluia!

Know ye the LORD doth take away
Your Master from your head to-day?
Yea, we know it; search would fail,
If ye pass'd through mount and vale;
Earth contains Him not, though wide:
Seek Him at His FATHER'S side.
Alleluia! Amen.

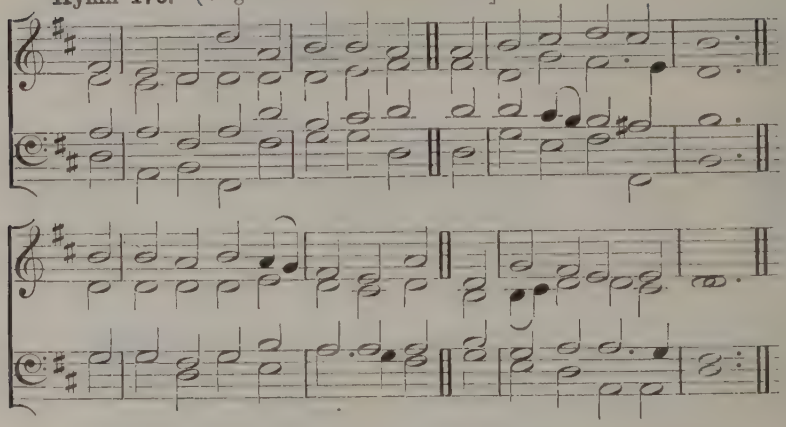
THIS HYMN, by Henry Twells (1823–1900), was first published in the Supplement to the Revised Edition. In the original:—In each stanza, l. 1. "hath borne away."

THE TUNE is a free adaptation of the following melody, which is found in two forms in German books of 1586 and 1587, set to "Herzlich lieb hab ich dich, O Herr":—



For the intricate history that lies behind them, see Zahn, 8326.

Hymn 176. (Orig. Ed. 125 : Rev. Ed. 150.]



Who . . . when he had by himself purged our sins, sat down on the right hand of the Majesty on high.—Heb. i. 3.

FOR A LATE EVENING SERVICE. **Iesu, nostra redemptio.**

JESU, our Hope, our heart's Desire,
Maker and GOD of all,
WORD in the latter days made Flesh,
Redeemer from the Fall;

How vast the mercy and the love,
Which laid our sins on Thee,
And led Thee to a cruel death,
To set Thy people free!

But now the bonds of death are burst;
The ransom has been paid;
And Thou art on Thy FATHER'S throne
In majesty array'd.

Oh may Thy mighty love prevail
Our sinful souls to spare!
Oh may we stand around Thy throne,
And see Thy glory there!

JESU, our only joy be Thou,
As Thou our prize wilt be;
In Thee be all our glory now
And through eternity.

All praise to Thee Who art gone up
Triumphantly to heaven;
All praise to GOD the FATHER'S Name
And HOLY GHOST be given. Amen.

IESU, nostra redemptio,
amor et desiderium,
Deus creator omnium,
homo in fine temporum:

quae te vicit clementia,
ut ferres nostra crimina,
crudelem mortem patiens
ut nos a morte tolleres:

inferni claustra penetrans,
tuos captivos redimens,
victor triumpho nobili
ad dextram Patris residens.

ipsa te cogat pietas,
ut mala nostra superes
parcendo, et voti compotes
nos tuo vultu saties.

tu esto nostrum gaudium
qui es futurus praemium;
sit nostra in te gloria
per cuncta semper saecula.

gloria tibi, Domine,
qui scandis super sidera,
cum Patre et sancto Spiritu
in sempiterna saecula. Amen.

THIS HYMN belongs to the ancient cycle of office hymns. The versification is purely accentual, and it is probably not of earlier date than the VIIth or VIIIth century.

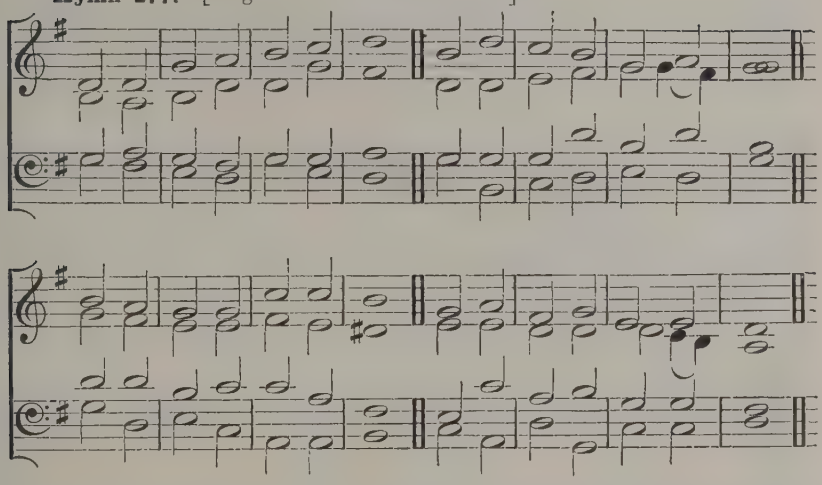
THE TRANSLATION is based on that of Chandler in his *Hymns of the Primitive Church*, 1837.

THE TUNE (Metzler's, No. 66 = O 125 = R 150) is by R. Redhead, and is first found in *Ancient Hymn Melodies and other Church Tunes*, arranged and composed by Richard Redhead, 1859. The Plainsong tune proper to this hymn is not available for use with this C.M. translation; but it is given at Hymn 168.

The following Hymns are suitable for this season:

275 LORD, enthroned in heav'nly splendour.
284 Alleluia! sing to JESUS!
345 Where high the heav'nly temple stands.
346 Rejoice, the LORD is King.
347 At the Name of JESUS.
348 Praise the LORD through every nation.
349 Crown Him with many crowns.
350 All hail the power of JESUS' Name.
351 Come, ye faithful, raise the anthem.

Hymn 177. [Orig. Ed. 126 : Rev. Ed. 151.]



If I go not away, the Comforter will not come unto you ; but if I depart, I will send him unto you.
St. John xvi. 7.

Supreme rector caelitum.

RULER of the hosts of light,
Death hath yielded to Thy might,
And Thy Blood hath mark'd a road
Which will lead us back to GOD.

From Thy dwelling-place above,
From Thy FATHER'S throne of love,
With Thy look of mercy bless
Those without Thee comfortless.

Bitter were Thy throes on earth,
Giving to the Church her birth
From the spear-wound open'd wide
In Thine own life-giving side.

Now in glory Thou dost reign
Won by all Thy toil and pain ;
Thence the promised Gift confer,
Send to us the Comforter.

JESU, praise to Thee be given
With the FATHER high in heaven ;
HOLY SPIRIT, praise to Thee
Now and through eternity. Amen.

SUPREME rector caelitum,
qui morte devicta potens
cruore signatam tuo
ad astra pandis semitam,

alto benignus e throno,
e Patris almi dextera,
quos hic relinquis orphanos
non intueri desinas.

nos, Christe, tot doloribus
quos parturisti respice,
quos obstetrice lancea
apertus effudit sinus.

parta tuis laboribus
iam tu potiris gloria :
nunc hora ; promissum Patris
nunc mitte nobis Spiritum.

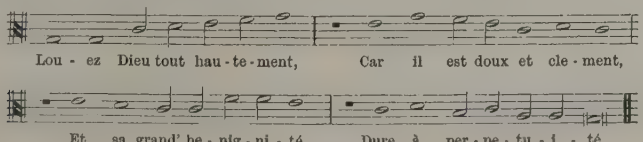
qui Patris ad dextram sedes,
Iesu, tibi sit gloria
cum Patre cumque Spiritu
in sempiterna saecula. Amen.

ALTERNATIVE TUNE, HYMN 364.

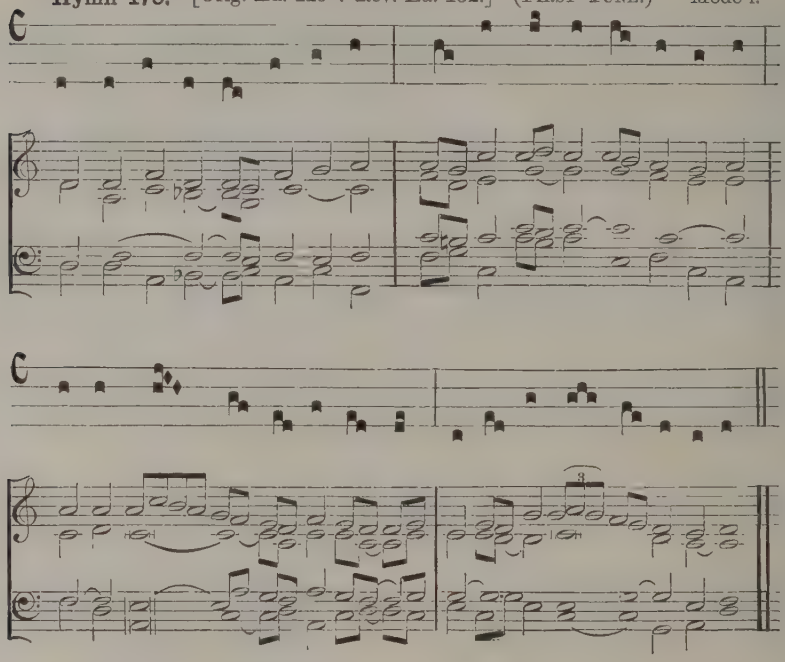
THIS HYMN is found first without any sign of authorship in the *Cluniac Breviary*, 1686. Thence it passed into the *Paris Breviary* and other similar books.

THE TRANSLATION is based on that of J. Chandler in his *Hymns of the Primitive Church*, 1837.

THIS TUNE is set to Psalm cxxxvi. in the Genevan Psalter of 1562. It belongs to the period after Bourgeois, and is probably by one of his unknown successors.



Hymn 178. [Orig. Ed. 129 : Rev. Ed. 152.] (First Tune.) Mode i.



And when the day of Pentecost was fully come, they were all with one accord in one place.
Acts ii. 1.

Iam Christus astra ascenderat.

NOW Christ above the starry floor
Had enter'd where He was before,
The Father's promised Gift to claim,
And send the Spirit in His Name.

The solemn time was drawing nigh,
Full charged with heav'nly mystery,
That week of weeks which brought the feast
That spoke of ancient bonds released.

When the third hour shone all around,
There came a rushing mighty sound,
Which told the Apostles at their prayer
That He was come, that God was there.

Forth from the Father's light it came,
That beautiful and kindly flame,
And fill'd and kindled with the word
Those hearts so loyal to their Lord.

Of old in every hallow'd breast
Thou camest in Thy grace to rest;
O grant us now from sin release,
And in our time, good Lord, give peace.

Praise we the Father and the Son,
And Holy Spirit with Them One:
And may the Son on us bestow
The gifts that from the Spirit flow. Amen.

IAM Christus astra ascenderat
regressus unde venerat,
promissa Patris munera
sanctum daturus Spiritum.

sollemnis urgebat dies,
quo mystico septemplici
orbis volutus septies
signat beata tempora:

cum hora cunctis tertia
repente mundus intonat,
orantibus apostolis
Deum venisse nuntiat.

de Patris ergo lumine
decorus ignis almus est,
quo fida Christi pectora
calore Verbi compleat.

dudum sacrata pectora
tua replesti gratia,
dimitte nunc peccamina
et da quieta tempora.

sit laus Patri cum Filio,
sancto simul Paraclito,
nobisque mittat Filius
charisma sancti Spiritus. Amen.

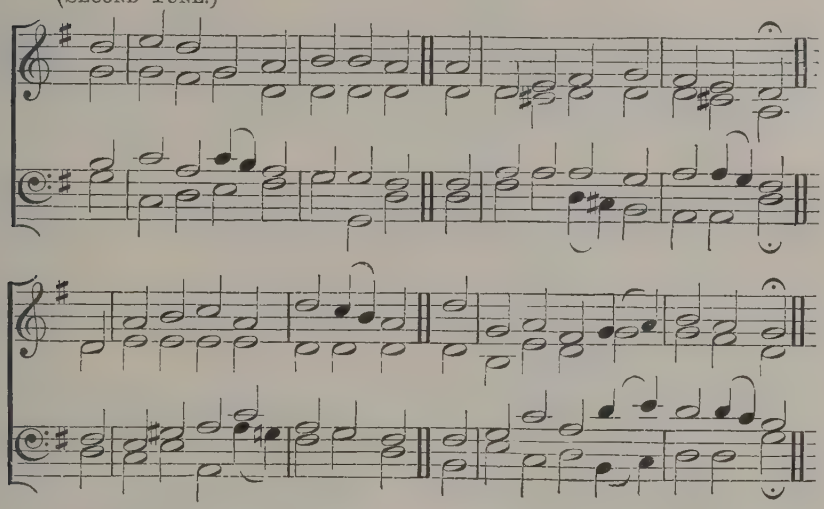
WHITSUNTIDE.

THIS HYMN is the usual one for First Evensong of Whitsuntide in the normal set of Latin Office hymns: the second part was reserved for use at Lauds, beginning at "Impleta gaudent viscera" (see Hymn 179). It has been attributed without sufficient reason to St. Ambrose; but it has more claim than many to be called "Ambrosian," for it is very constantly found in use in the Milanese Rite.

THE TRANSLATION was made by the Compilers for this edition, but based upon Neale's version. In previous editions a version in S.M. was included.

THE FIRST TUNE is the melody proper to this hymn and in general use for it. It is found in neums in several Anglo-Saxon MSS. of the XIth century. It was also sung to the hymn of Ascensiontide attributed to Bede, "Hymnum canamus," which was included in many English Uses, but not in that of Sarum.

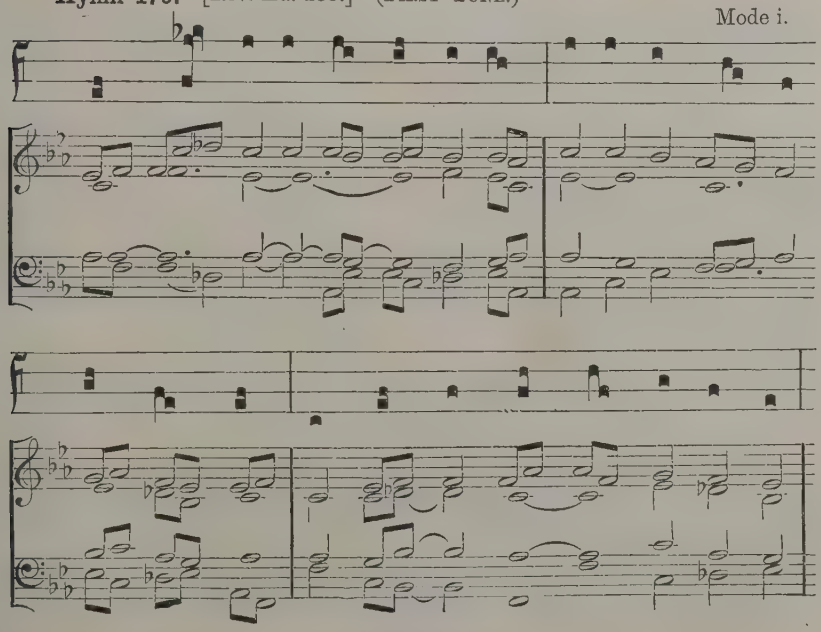
(SECOND TUNE.)

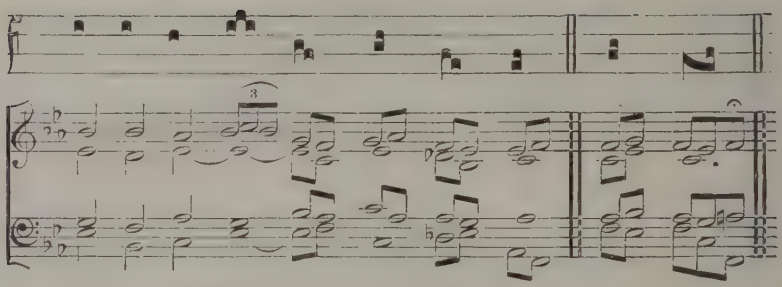


THE SECOND TUNE (Stornoway) is by S. S. Wesley. It is found in Kemble, *Selection of Psalms and Hymns*, 1864; but it is not there marked as being by Wesley. It is found under his name in the *European Psalmist*, 1872.

Hymn 179. [Rev. Ed. 153.] (FIRST TUNE.)

Mode i.





I will pour out my Spirit upon all flesh.—Joel ii. 28.

Beata nobis gaudia.

OH joy! because the circling year
Hath brought our day of blessing
The day when first the light divine [here,
Upon the Church began to shine.

Like unto quivering tongues of flame
Upon each one the SPIRIT came,—
Tongues, that the earth might hear their call,
And fire, that love might burn in all.

Thus wondrously were spread abroad
To all the wondrous works of GOD;
In every tribe's familiar tone
The glorious marvel was made known.

While harden'd scoffers vainly jeer'd,
The listening strangers heard and fear'd;
They knew the prophet's word fulfill'd,
And own'd the work which GOD had will'd.

Of old in every hallow'd breast
Thou camest in Thy grace to rest;
O grant us now from sin release,
And in our time, good LORD, give peace.

Praise we the FATHER and the SON,
And HOLY SPIRIT with Them One:
And may the SON on us bestow
The gifts that from the SPIRIT flow. Amen.

BEATA nobis gaudia
anni reduxit orbita,
cum Spiritus Paraclitus
effulsit in discipulos.

ignis vibrante lumine
linguae figuram detulit,
verbis ut essent proflui
et caritate fervidi.

impleta gaudent viscera
afflata sancto Spiritu;
voces diversas intonant,
fantur Dei magnalia.

ex omni gente cogniti
Graecis, Latinis, barbaris,
cunctisque admirantibus
linguis loquuntur omnium.

Iudaea tunc incredula,
vesana torvo spiritu,
ructare musti crapulam
alumnos Christi concrepat.

sed signis et virtutibus
occurrit et docet Petrus
falsa profari perfidos
Ioelis testimonio.

dudum sacrata pectora
tua replesti gratia,
dimitte nunc peccamina
et da quieta tempora.

sit laus Patri cum Filio,
sancto simul Paraclito,
nobisque mittat Filius
charisma sancti Spiritus. Amen.

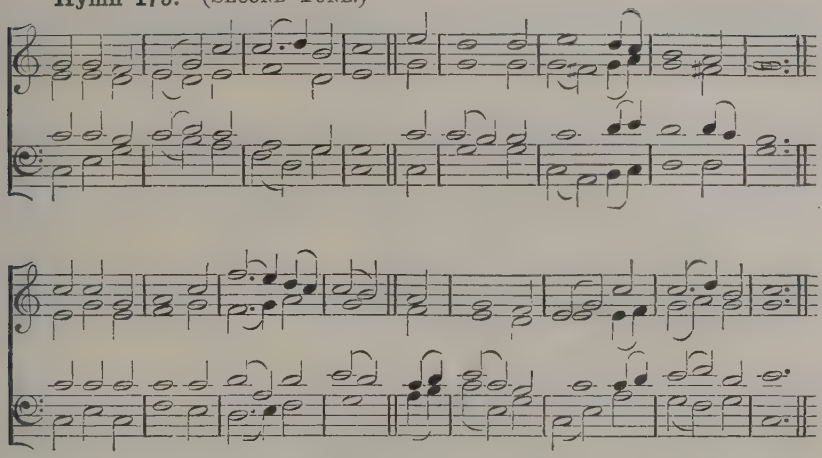
A higher setting of this Melody is given at Hymn 55.

THIS HYMN is not so much a direct translation as a composition based upon the Latin verses above. The first two of these are from the hymn "Beata nobis gaudia"; the next four form the second part of the preceding hymn, No. 178: the rest is the double doxology belonging to Whitsuntide. The hymn "Beata nobis gaudia" consists properly of five stanzas, of which two are given here. It has been ascribed to St. Hilary, but with no justification. It forms part of the normal cycle, being allotted usually to Second Evensong, and is found also adopted into the Mozarabic Use.

The hymn in this form is a recast of a hymn based on the Latin and written by Ellerton and Hort for *Church Hymns*, 1871. Five of the six stanzas were adopted in the Revised Edition. The metre was 7 7 7 7, not that of the original: in this edition the hymn, by a slight amount of transformation, has been put into the old metre.

THE FIRST TUNE is that which is commonly associated with the hymn "Beata nobis gaudia," but it belongs properly to Christmastide (see Hymn 55).

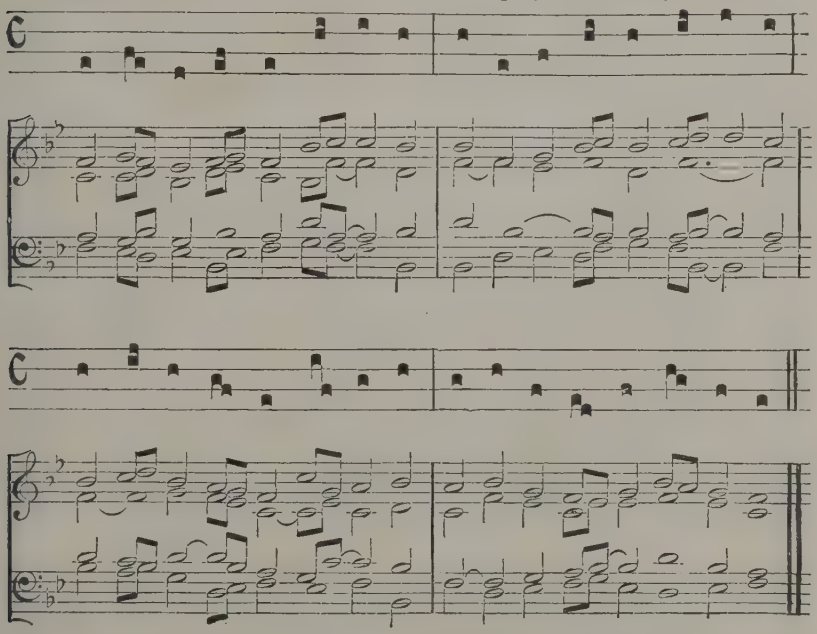
Hymn 179. (Second Tune.)



A lower setting of this Tune is given at Hymn 545.

The Second Tune (Warrington) is by Rev. R. Harrison, first found in his *Sacred Harmony*, vol. i., *c.* 1784.

Hymn 180. [Orig. Ed. 127 : Rev. Ed. 157.] (First Tune.) Mode viii.



The Comforter, which is the Holy Ghost.—St. John xiv. 26.

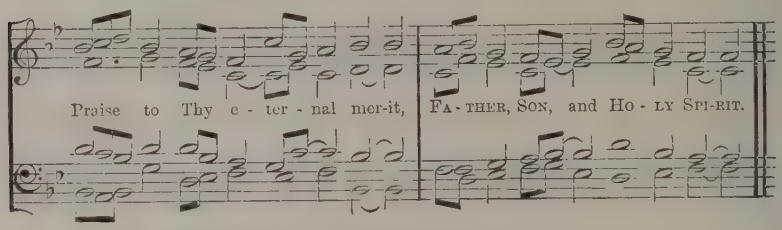
Veni, creator Spiritus.

COME, Holy Ghost, our souls inspire,
And lighten with celestial fire ;
Thou the anointing Spirit art,
Who dost Thy sevenfold gifts impart.

Thy blessèd unction from above
Is comfort, life, and fire of love ;
Enable with perpetual light
The dulness of our blinded sight :

Anoint and cheer our soilèd face
With the abundance of Thy grace;
Keep far our foes, give peace at home;
Where Thou art Guide no ill can come.

Teach us to know the FATHER, SON,
And Thee, of Both, to be but One;
That through the ages all along
This may be our endless song,



A better form of this Melody is given at Hymn 181.

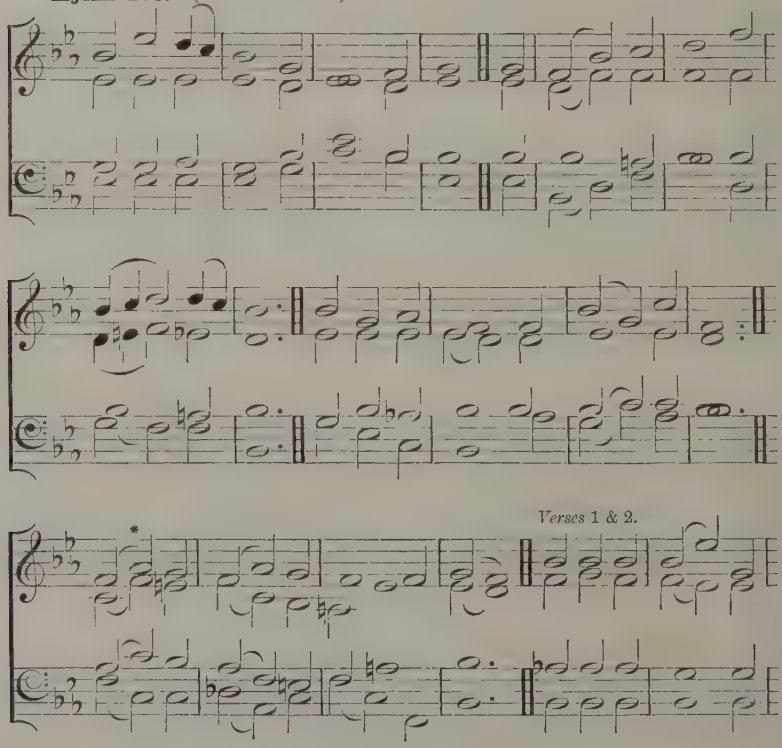
THE HYMN is another version of the Latin hymn printed at Hymn 181, *q.v.*

THE TRANSLATION is by Bishop Cosin. It was first printed in his *Collection of Private Devotions*, 1627, and adopted into the Prayer Book in 1661 as an alternative to the C.M. version dating from 1549. It is an improvement so far as literary taste goes; but Cosin's version, in compressing four lines of terse Latin into two of English, attempts an almost impossible task. An alternative translation has therefore been included in each edition of *Hymns A. & M.* (see Hymn 181).

Besides the use of the hymn in the Prayer Book it is noteworthy that the singing of Veni Creator "in Plainsong" was enjoined upon cathedrals by the Royal visitors in 1559 as an introduction to the Divinity Lecture or other exercise at 9 a.m. daily through the week. It was probably sung in Latin.

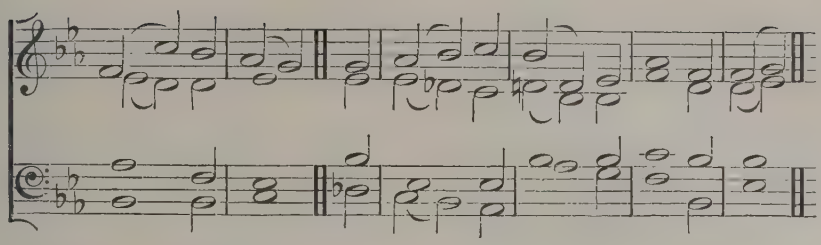
THE FIRST TUNE is a somewhat debased form of the tune given as Hymn 181.

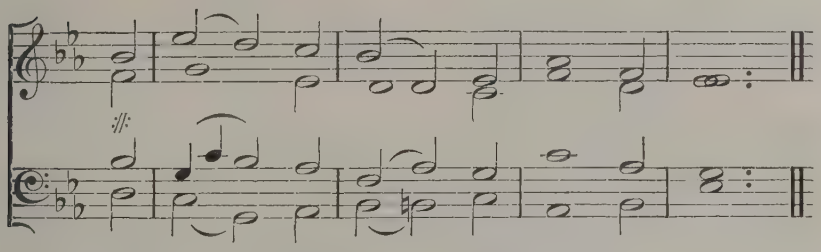
Hymn 180. (SECOND TUNE.)



* *This slur is to be used in the third verse only.*

WHITSUNTIDE.





:|: The last line of each verse is to be repeated.

The Comforter, which is the Holy Ghost.—St. John xiv. 26.

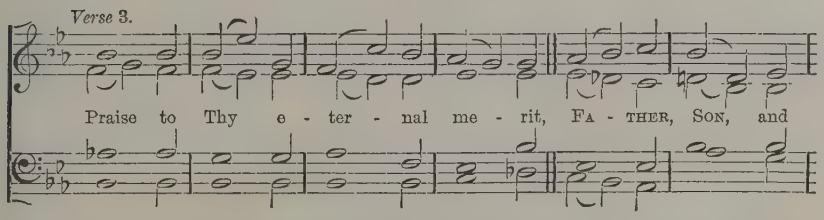
Veni, creator Spiritus.

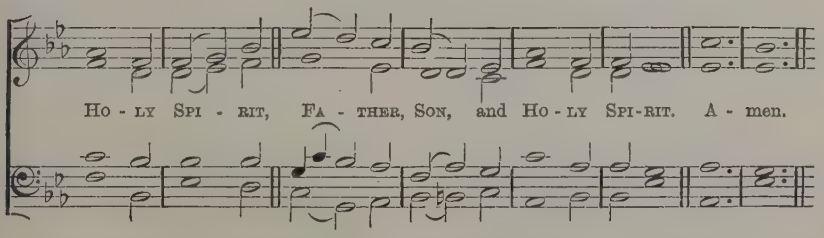
COME, HOLY GHOST, our souls inspire,
And lighten with celestial fire;
Thou the anointing SPIRIT art,
Who dost Thy sevenfold gifts impart.
Thy blessèd unction from above
Is comfort, life, and fire of love;

Enable with perpetual light
The dulness of our blinded sight:
Anoint and cheer our soilèd face
With the abundance of Thy grace;
Keep far our foes, give peace at home;
Where Thou art Guide no ill can come.

Teach us to know the FATHER, SON,
And Thee, of Both, to be but One;
That through the ages all along
This may be our endless song,

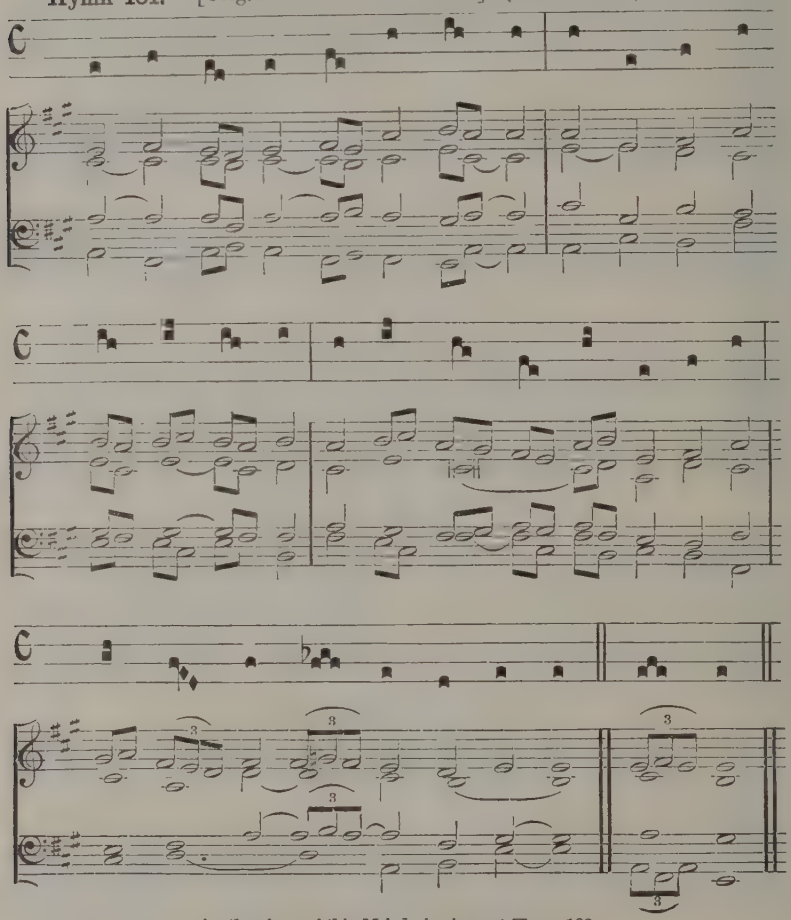
Verse 3.





THE SECOND TUNE (Come Holy Ghost) is by T. Attwood (1765-1838), and was originally written by him in F major, in anthem form, for a solo voice, a trio, and chorus, for an ordination at St. Paul's Cathedral, where he was organist, on Trinity Sunday, 1831. The request from the Bishop for its composition only came on the day before the ordination. The music was mainly written out as Attwood drove his pony in his gig up from Norwood to the Cathedral on Sunday morning; and the solo was learnt in the gig by John Boardman, one of the choir boys, whom Attwood habitually picked up at Brixton on his way.—*Musical Times*, Aug. 1898, Dec. 1900. The music given here is a simplification of the original.

Hymn 181. [Orig. Ed. 211 : Rev. Ed. 347] (First Tune.) Mode viii.



Another form of this Melody is given at Hymn 180.

A higher setting is given at Hymn 67.

The Comforter, which is the Holy Ghost.—St. John xiv. 26.

Veni, creator Spiritus.

COME, Holy Ghost, Creator Blest,
Vouchsafe within our souls to rest ;
Come with Thy grace and heav'nly aid,
And fill the hearts which Thou hast made.

To Thee, the Comforter, we cry,
To Thee, the Gift of God most High,
The Fount of life, the Fire of love,
The soul's Anointing from above.

The sevenfold gifts of grace are Thine,
O Finger of the Hand Divine ;
True promise of the Father Thou,
Who dost the tongue with speech endow.

VENI, creator Spiritus,
mentes tuorum visita,
imple superna gratia
quae tu creasti pectora :

qui Paraclitus diceris,
donum Dei altissimi,
fons vivus, ignis, caritas,
et spiritalis unctio.

tu septiformis munere,
dextrae Dei tu digitus,
tu rite promisso Patris
sermone ditas guttura.

WHITSUNTIDE.

Thy light to every thought impart,
And shed Thy love in every heart;
The weakness of our mortal state
With deathless might invigorate.

accende lumen sensibus,
infunde amorem cordibus,
infirma nostri corporis
virtute firmans perpeti.

Drive far away our ghostly foe,
And Thine abiding peace bestow;
If Thou be our preventing Guide,
No evil can our steps betide.

hostem repellas longius,
pacemque dones protinus;
ductore sic te praevio
vitemus omne noxium.

Make Thou to us the FATHER known;
Teach us th' Eternal SON to own,
And Thee, Whose Name we ever bless,
Of Both the SPIRIT to confess.

per te sciamus da Patrem,
noscamus atque Filium,
te utriusque Spiritum
credamus omni tempore.

Praise we the FATHER, and the SON,
And HOLY SPIRIT with Them One:
And may the SON on us bestow
The gifts that from the SPIRIT flow. Amen.

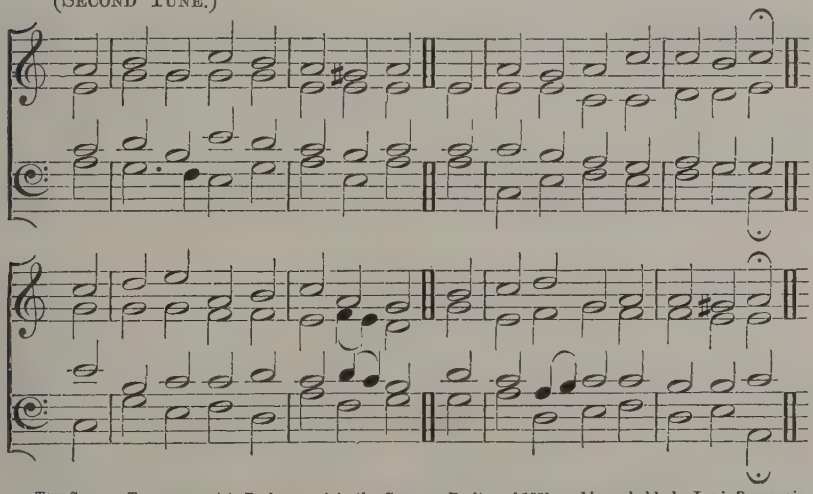
⌈sit laus Patri cum Filio,
sancto simul Paraclito,
nobisque mittat Filius
charisma sancti Spiritus.⌋ Amen.

THIS HYMN was long called anonymous in spite of all the efforts that were made to trace it to its author. It shows signs of the influence of St. Ambrose, borrowing from him not only ideas and probably the classical style of versification, but even a couplet at the end of stanza 4 (cp. Hymn 55). There is much to be said now in favour of attributing it to Rabanus Maurus (776–856) (see Introd. p. xxii). Its liturgical use has varied, no doubt because Whitsuntide was already sufficiently provided with hymns, and it displaced one or other of them as seemed best locally; soon the happy thought was conceived of letting it take the place of the Terce Hymn, which was otherwise invariable in most places; and this thereupon became its usual position. It was later adopted as a supplication in the service for the consecration of a bishop, being first found in that capacity as a marginal addition in Pontificals of the XIth century. For a full discussion of the whole subject, see *Dict. Hymnol.* 1206 and ff., Dreves, *Anal. Hymn.* L. 193, and *Hymnologische Studien*, 124 & ff.

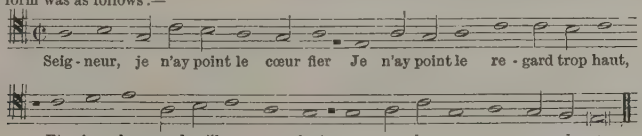
THE TRANSLATION was made for the Original Edition, but based on several previous versions, especially that of Caswall in his *Lyra Catholica*, 1849. It has been revised in each succeeding edition.

THE FIRST TUNE has been associated with the hymn from its first known appearance. It is, however, older than the hymn, and belonged previously to the Easter Hymn of St. Ambrose, "Hic est dies verus Dei." In the last line the flat is an importation of later date when harmonised music had introduced an aversion for the tritonic effect. Cp. a similar case in Hymn 91.

(SECOND TUNE.)



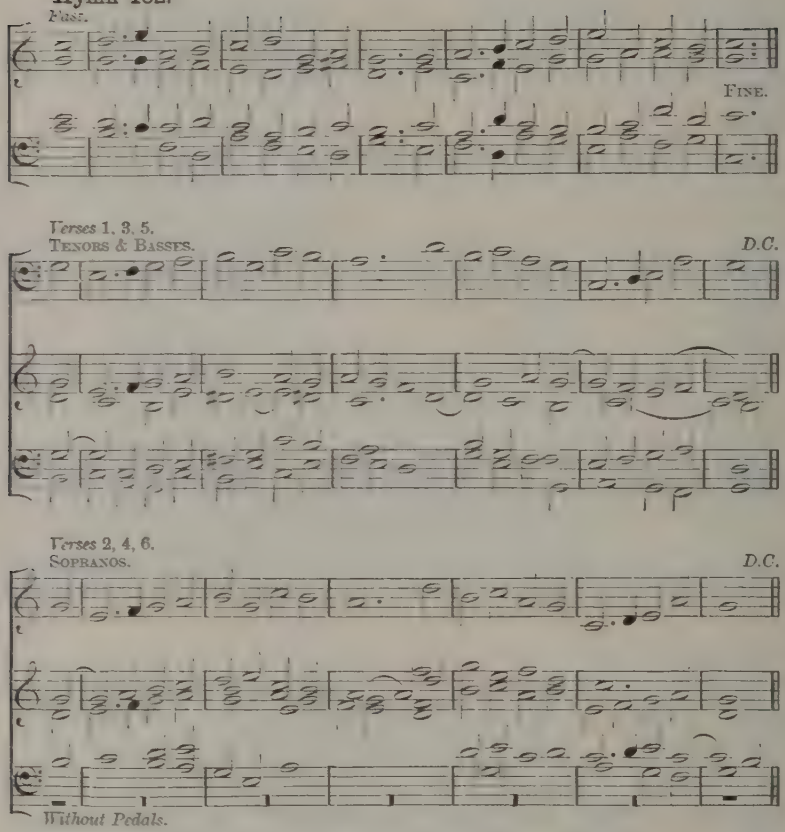
THE SECOND TUNE was set to Psalm cxxxi. in the Genevan Psalter of 1551, and is probably by Louis Bourgeois. Its original form was as follows:—



and in this form it is set in *Vattendon Hymnal*, No. 70. The present shape is that which has long been current in England. Cosin's L.M. translation of the "Veni Creator," which had found entrance into the Prayer Book and so into general use, needed a tune: and it was set to this in Playford, *Psalms*, 1671, but there every G except that in the third line is sharpened.

In 1562, when the French Psalter was completed, this melody was set also to Psalms c. and cxlii. The tune therefore was commonly entitled, "French Hundredth Psalm Tune" in English books of the XVIIIth century.

Hymn 182.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

This is the day which the Lord hath made.—Ps. cxviii. 24.

Salve, festa dies.

HAIL, festal day, of never-dying fame,
When first upon the Church the Spirit came.

Now takes the sun through heav'n a higher track
'Twixt leaving ocean's bed and coming back.
Hail, festal day, &c.

He moves through liquid air and shoots his rays,
And makes short nights between the lengthening days.
Hail, festal day, &c.

Far depths of cloudless sky are bared to sight;
The clear stars tell their story of delight.
Hail, festal day, &c.

SALVE, festa dies, toto venerabilis aevo,
qua nova de caelo gratia fulsit humo.

altius ignivomum solem caeli orbita ducit,
qui vagus oceanas exit et intrat aquas.

armatus radiis, elementa liquentia lustrans,
adhuc nocte brevi tendit in orbe diem.

splendida sincerum producunt aethera vultum
laetitiamque suam sidera clara probant.

The merry country offers all her store,
Now spring has brought its yearly wealth once more.
Hail, festal day, &c.

rus gaudens vario fundit munuscula fetu,
cum bene vernales reddidit annus opes.

White gleam the hawthorn bushes as we pass,
And green and tall grows up the waving grass.
Hail, festal day, &c.

mollia purpureum pingunt violaria campum,
prata virent herbis, et micat herba comis.

Day after day fresh flowers like stars arise,
And all the turf breaks into laughing eyes.
Hail, festal day, &c.

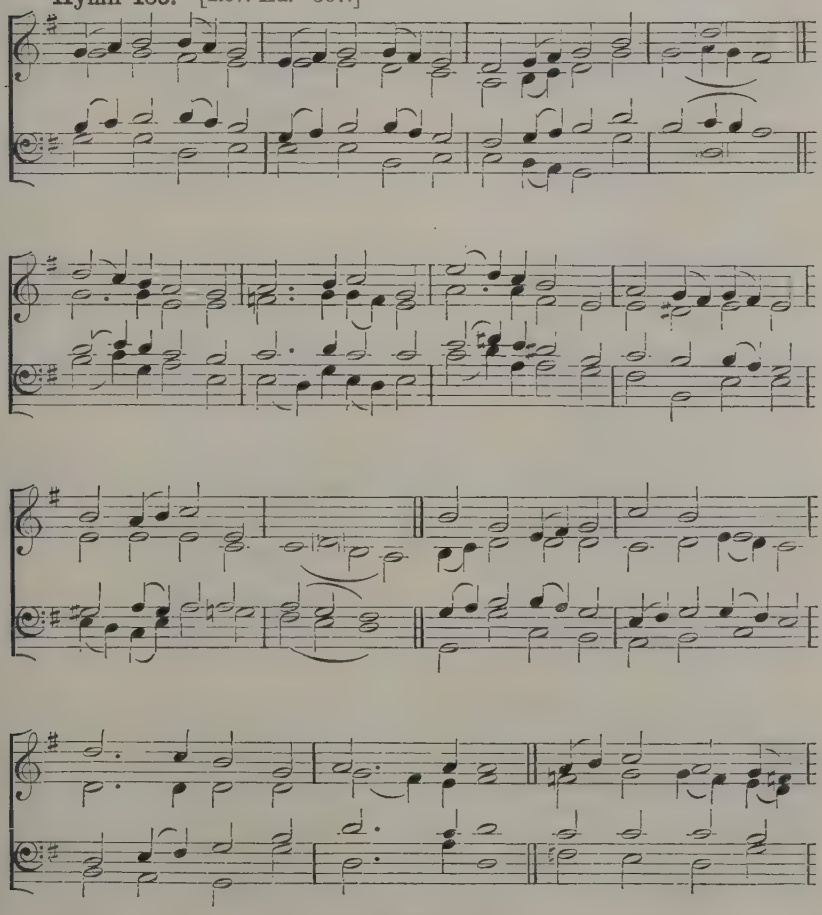
paulatim subeunt stellantia lumina florum,
arridentque oculis gramina tincta suis.

THIS HYMN is by Venantius Fortunatus (530–609), and the general history of the poem from which it is taken has been given at Hymn 144. This cento follows the Sarum Use, though some books add here a couplet which has been already utilised in the Ascensiontide cento, "Namque triumphanti," &c. (see Hymn 169). The whole is taken from Fortunatus, but the second line of the refrain is adapted, as at Sarum, to Whitsuntide. In other Uses, *e.g.* that of York, the Whitsuntide *Salve* is an independent imitation of the poem of Fortunatus, not a cento drawn from it.

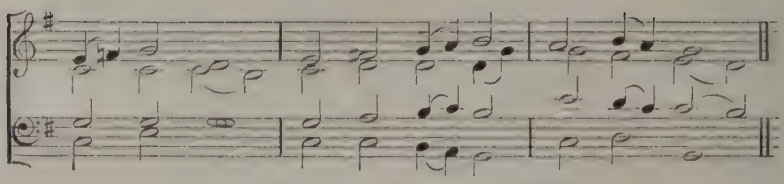
THE TRANSLATION was made for this edition by A. J. Mason.

THE TUNE (Ockley) is by Sir Charles V. Stanford, and was written for this edition.

Hymn 183. [Rev. Ed.* 507.]



WHITSUNTIDE.



[* *Copyright by the Proprietors of* Hymns Ancient and Modern.]

The spirit of the Lord filleth the world.—Wisd. i. 7.

Almum flamen, vita mundi.

BOUNTEOUS SPIRIT, ever shedding
Life the world to fill!
Swarms the fruitful earth o'erspreading,
Shoals their ocean pathway threading,
Own Thy quickening thrill:
Author of each creature's birth,
Life of life beneath the earth,
Everywhere, O SPIRIT blest,
Thou art motion, Thou art rest.

*Come, Creator! come bestowing
All Thy sevenfold dower!
Come, the face of earth renewing,
Peace and wealth around Thee strewing,
Rich in soothing power.
Comforter! what joy Thou art
To the blest and faithful heart;
To the plots that hell doth lay
Bringing uttermost dismay.

O'er the waters of creation
Moved Thy wings divine;
When the world, to animation
Waking 'neath Thy visitation,
Teem'd with powers benign.
Thou didst man to being call,
Didst restore him from his fall,
Pouring, like the latter rain,
Grace to quicken him again.

Thine the Gospel voices, crying
As with trumpet clear;
Till the world, in darkness lying,
Rose from deathly sleep, descrying
Bliss and glory near.
Man, to reach that prize reveal'd,
Arm'd with Thee as with a shield,
Strengthen'd with Thy might within,
Quells the prince of death and sin.

*Lowliest homage now before Thee
Let the ransom'd pay,
For Thy wondrous gifts implore Thee,
In Thy holiness adore Thee,
While in love they pray:
Holy! Holy! we repeat,
Kneeling at Thy mercy-seat;
To a Father's pity show
All the story of our woe.

ALMUM flamen, vita mundi,
cuius virtus vegetat
quidquid aequoris profundi,
soli quidquid et rotundi
spatium progerminat;
motor omnis creaturae,
vita vitae sub tellure,
motus atque requies,
Spiritus, tu unus es.

veni, Spiritus creator,
dono largus septuplo;
veni terrae renovator,
pacis atque boni sator,
locuples solacio.
o tu mentibus beatis
gaudium, sed pravitatis
inventori barathro
maxima confusio.

super aquas ferebatur
divus ille Spiritus,
quando mundus condebatur,
totus et animabatur
variis virtutibus:
tum, quem primum animavit,
mox collapsum recreavit,
largiter vivificam
nobis fundens gratiam.

orbi tubas excitasti
sacri evangelii,
per quas mundum suscitasti,
mortuumque praeparasti
ad fulgorem praemii:
nostrum roborasti pectus,
homo quo ceu scuto tectus
spiritu letiferum
debellaret spiritum.

huïc ergo inclinemur
salva gens Spiritui;
huius dona demiremur,
sanctitatem veneremur
in amore cernui.
geminemus, 'Sanctus, sanctus';
effundamus corde planctus
coram patre gratiae
memori miseriae.

Fount of grace for every nation,
  Refuge of the soul !
Strengthen Thou each new creation,
With the waters of salvation
  Make the guilty whole :
Rule on earth the powers that be ;
Give us priests inspired of Thee ;
Through Thy holy Church increase
Purest unity and peace.

ad te gratiarum fontem
  nostra currit anima :
firma spiritum insontem,
animumque lava sontem
  exundante gratia.
praesulum inspira mentes,
mundi dirige potentes ;
  sacra sit communitas,
  mera pax et unitas.

*Purge and sanctify us wholly
  From the leaven of ill ;
Save from Satan's grasp unholy ;
To a living faith and lowly
  Join a strenuous will ;
Till the olden zeal return,
And with mutual love we burn ;
Till in peace, no more to roam,
All the flock be gather'd home. Amen.

omnium repurga pectus
  a fermento saeculi ;
cedat Satan carne tectus ;
operosae quisque rectus
  corde subsit fidei,
et primaevo sub ardore
mutuoque sub amore
  totus grex fidelium
  colligatur ovium. Amen.

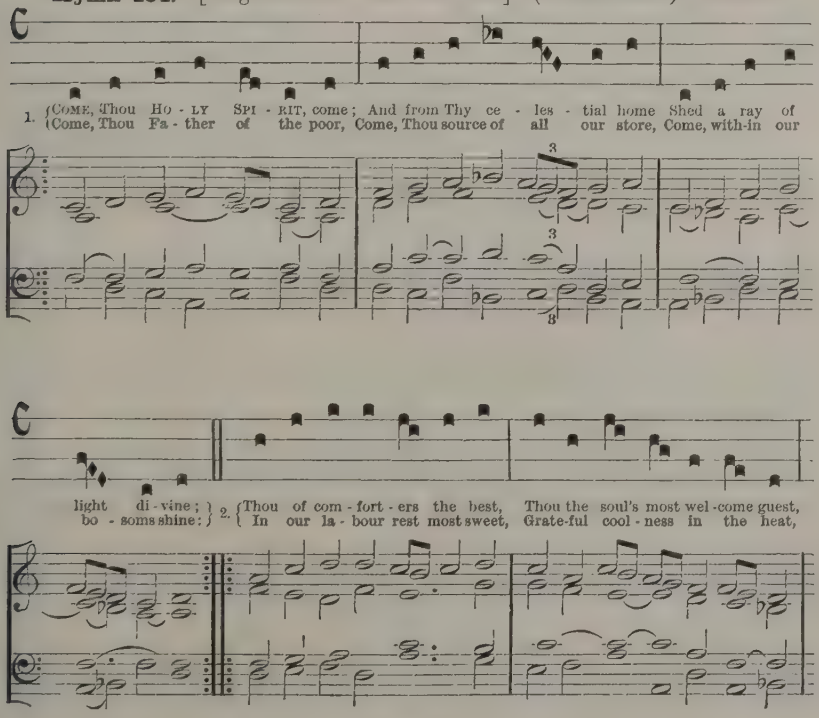
** These verses can be omitted.*

THIS HYMN was written by H. Lindenborn and published in his *Tochter Sion* (cp. Hymn 147), Cologne, 1741.

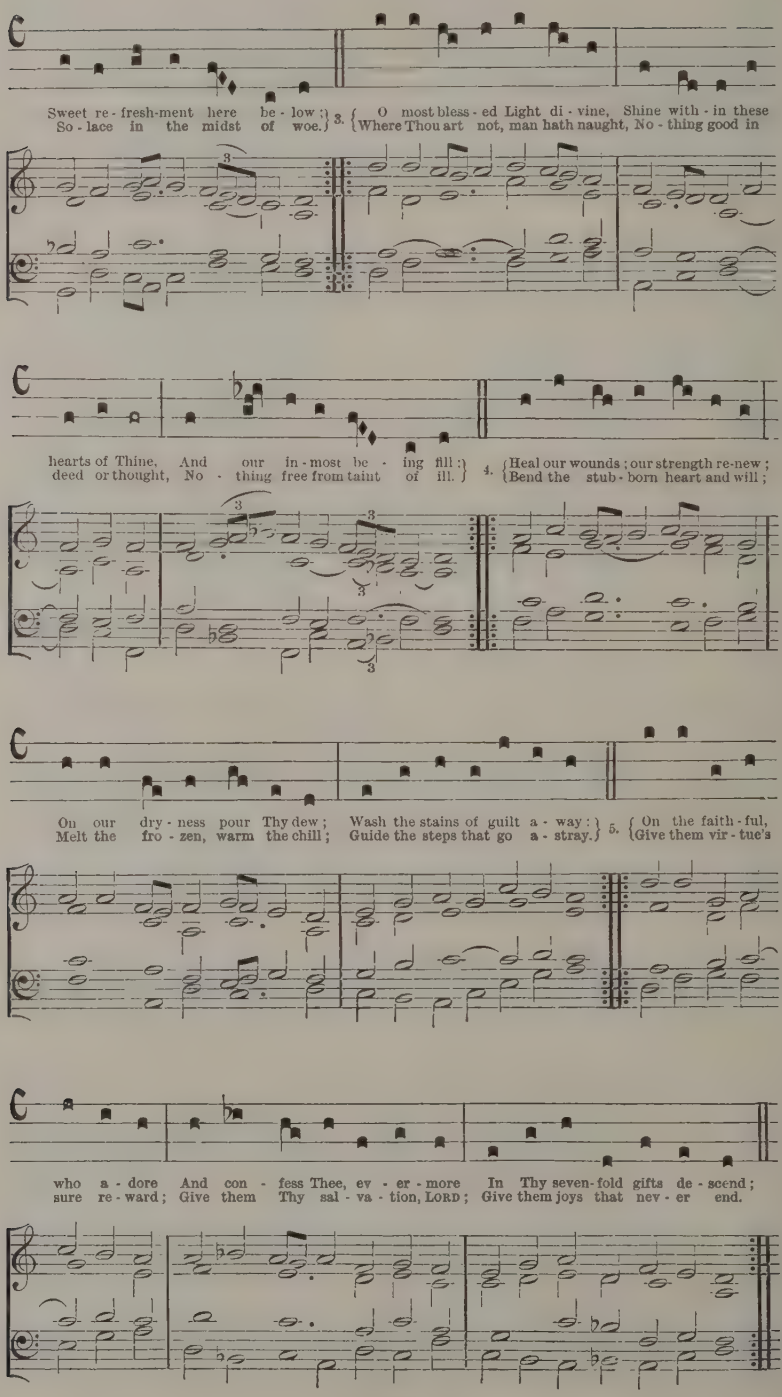
THE TRANSLATION is by Jackson Mason, and was contributed by him to the Supplement of the Revised Edition.

THE TUNE (York Minster) is by T. T. Noble, and was written by him for this edition.

Hymn 184. [Orig. Ed. 128 : Rev. Ed. 156.] (FIRST TUNE.) Mode i.



WHITSUNTIDE.



When thou lettest thy breath go forth they shall be made, and thou shalt renew the face of the earth.
Ps. civ. 30.

Veni, sancte Spiritus.

COME, Thou HOLY SPIRIT, come ;
And from Thy celestial home
Shed a ray of light divine ;
Come, Thou Father of the poor,
Come, Thou source of all our store,
Come, within our bosoms shine :

Thou of comforters the best,
Thou the soul's most welcome guest,
Sweet refreshment here below ;
In our labour rest most sweet,
Grateful coolness in the heat,
Solace in the midst of woe.

O most blessèd Light divine,
Shine within these hearts of Thine,
And our inmost being fill ;
Where Thou are not, man hath naught,
Nothing good in deed or thought,
Nothing free from taint of ill.

Heal our wounds ; our strength renew ;
On our dryness pour Thy dew ;
Wash the stains of guilt away ;
Bend the stubborn heart and will ;
Melt the frozen, warm the chill ;
Guide the steps that go astray.

On the faithful, who adore
And confess Thee, evermore
In Thy sevenfold gifts descend :
Give them virtue's sure reward ;
Give them Thy salvation, LORD ;
Give them joys that never end. Amen.

VENI, sancte Spiritus,
et emitte caelitus
lucis tuae radium :
veni, pater pauperum ;
veni, dator munerum ;
veni, lumen cordium,

consolator optime,
dulcis hospes animae,
dulce refrigerium,
in labore requies,
in aestu temperies,
in fletu solacium.

o lux beatissima,
reple cordis intima
tuorum fidelium :
sine tuo numine
nihil est in homine,
nihil est innoxium.

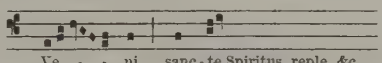
lava quod est sordidum,
riga quod est aridum,
rege quod est devium,
fove quod est languidum,
flecte quod est rigidum,
sana quod est saucium.

da tuis fidelibus
in te confidentibus
sacrum septenarium ;
da virtutis meritum,
da salutis exitum,
da perenne gaudium. Amen.

THIS SEQUENCE is one of the few compositions of the kind that has survived in the modern Latin rite. It has been ascribed to a number of different writers. The most plausible ascription is to Innocent III., *c.* 1215.

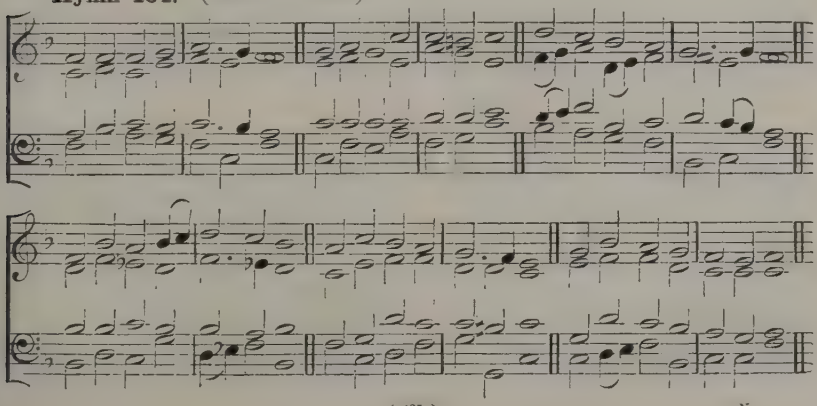
THE TRANSLATION is based on that of Caswall in his *Lyra Catholica*, 1849.

THE FIRST TUNE is the proper melody of the sequence. It is developed, like other early sequence, melodies out of the Whitsuntide Alleluia, which begins thus :—

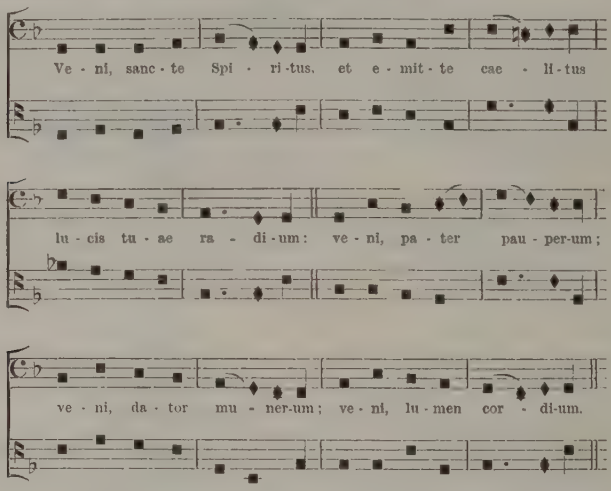


In form, however, neither words nor music are of the early rhythmical type, but of the later metrical type. The sequence did not find its way to any real extent into medieval English Uses.

Hymn 184. (SECOND TUNE.)

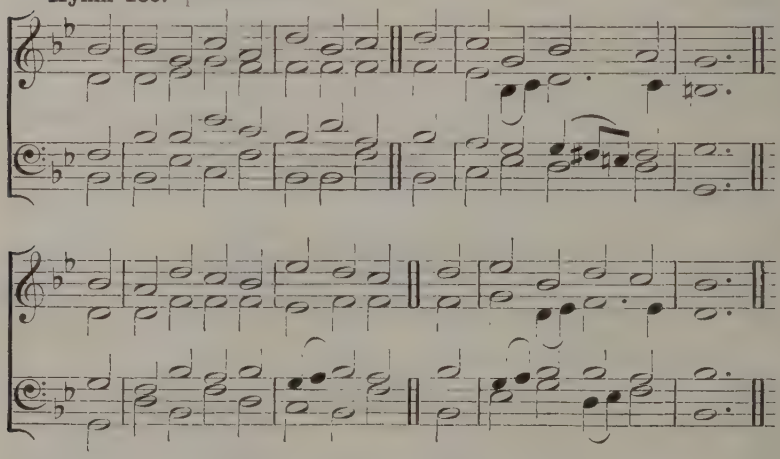


THE SECOND TUNE (Veni, sancte Spiritus = O 128 = R 156) is by S. Webbe, and is first found in *An Essay on the Church Plain Chant*, 1782, in the following form :—



The Tune here is anonymous, but in the *Collection of Motetts or Antiphons*, 1792, it is (in modern notation) "published by permission of Mr. Webbe."

Hymn 185.



And suddenly there came a sound from heaven, as of a rushing mighty wind.—Acts ii. 2.

WHEN GOD of old came down from heaven,
In power and wrath He came ;
Before His feet the clouds were riven,
Half darkness and half flame :

But when He came the second time,
He came in power and love ;
Softer than gale at morning prime
Hover'd His holy Dove.

The fires, that rush'd on Sinai down
In sudden torrents dread,
Now gently light, a glorious crown,
On every sainted head

And as on Israel's awe-struck ear
The voice exceeding loud,
The trump, that Angels quake to hear,
Thrill'd from the deep, dark cloud ;

So, when the SPIRIT of our GOD
Came down His flock to find,
A voice from heav'n was heard abroad,
A rushing, mighty wind.

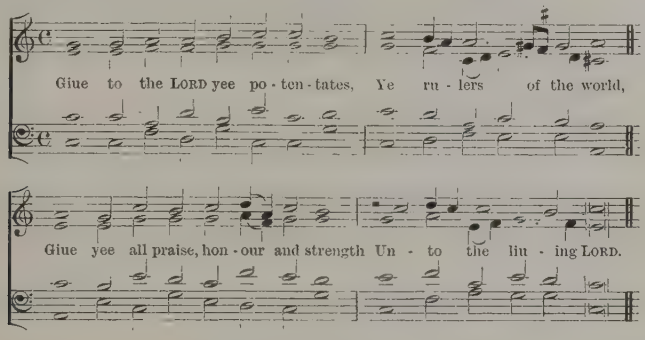
It fills the Church of GOD; it fills
The sinful world around;
Only in stubborn hearts and wills
No place for it is found.

Come, LORD; come, Wisdom, Love, and [Power;
Open our ears to hear;
Let us not miss th' accepted hour;
Save, LORD, by love or fear. Amen.

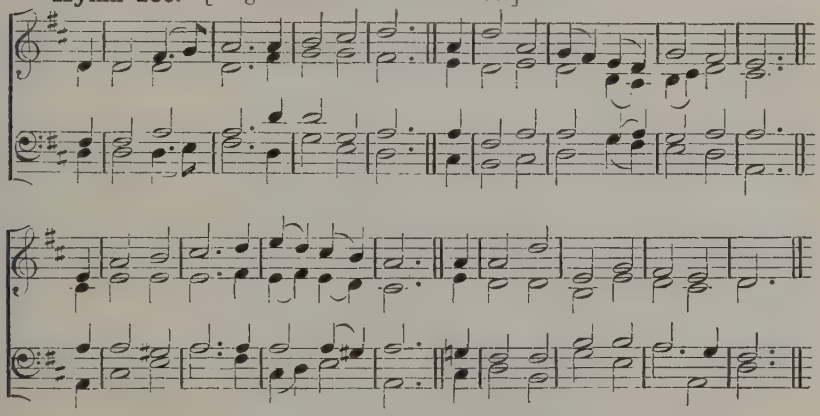
ALTERNATIVE TUNE, HYMN 64².

THIS HYMN, by John Keble (1792–1866), was first published in his *Christian Year*, 1827, in eleven stanzas of four lines for Whitsunday. This cento consists of stanzas 1, 3, 4, 6, 7, 9, 11.

THE TUNE (Carlisle) is from *The Whole Booke of Psalmes*, edited by T. Ravenscroft, 1621, where it figures thus, set to Psalm xxix. by Ravenscroft himself. It is there called a "Northern Tune."



Hymn 186. [Orig. Ed. 131 : Rev. Ed. 155.]



And the same day there were added unto them about three thousand souls.—Acts ii. 41.

SPIRIT of mercy, truth, and love,
Shed Thy sweet influence from above;
And still from age to age convey
The wonders of this sacred day.

In every clime, by every tongue,
Be GOD's surpassing glory sung;
Through all the listening earth be taught
The acts our ris'n Redeemer wrought.

Unfailing Comfort, heav'nly Guide,
Still o'er Thy Holy Church preside;
Still let mankind Thy blessings prove,
SPIRIT of mercy, truth, and love. Amen.

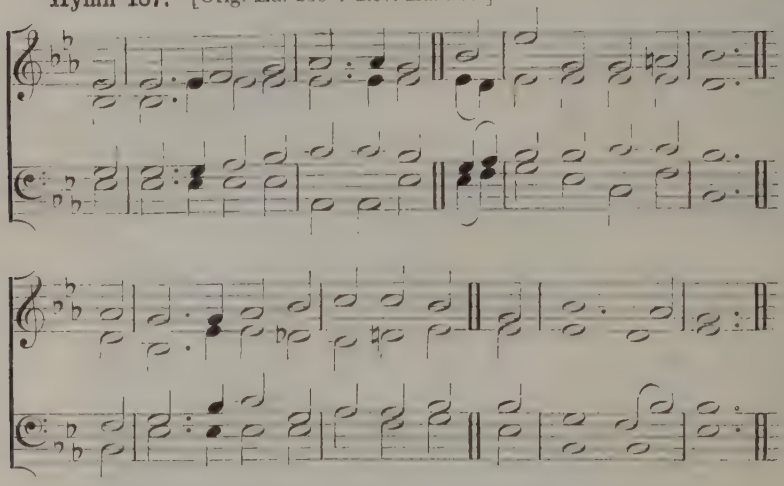
ALTERNATIVE TUNE, HYMN 5.

THE HYMN (author unknown) first appeared in a *Collection* published for use in the Foundling Hospital, London, 1774.

In the original:—St. 2, l. 2. amazing glory.
St. 3, l. 2. Thy favour'd Church.

THE TUNE (Truro) is taken from *Psalmodia Evangelica*, arranged by Thos. Williams, Part 2, 1789. It is there anonymous. The tune is by some assigned to Dr. Burney, but for this view there does not seem to be much authority. It is not among the nine tunes contributed by him to the Lock Hospital *Collection*, c. 1769. In later books, such as *The Congregationalist Harmonist* and *The Clerk's Companion*, the tune is still anonymous. It is also attributed to I. Tucker (1761–1825).

Hymn 187. [Orig. Ed. 139 : Rev. Ed. 207.]



If I go not away, the Comforter will not come unto you ; but if I depart, I will send him unto you.—St. John xvi. 7.

OUR Blest Redeemer, ere He breathed
His tender last farewell,
A Guide, a Comforter, bequeath'd
With us to dwell.

He came sweet influence to impart,
A gracious willing Guest,
While He can find one humble heart
Wherein to rest.

And His that gentle voice we hear,
Soft as the breath of even,
That checks each fault, that calms each fear,
And speaks of heaven.

And every virtue we possess,
And every victory won,
And every thought of holiness,
Are His alone.

SPIRIT of purity and grace,
Our weakness, pitying, see :
O make our hearts thy dwelling-place,
And meet for Thee. Amen.

THIS HYMN, by Harriet Auber (1773-1862), was first written by the authoress on a pane of glass in a window of her house at Hoddesdon, Herts. The glass was removed by some one after Miss Auber's death, and has never been found.

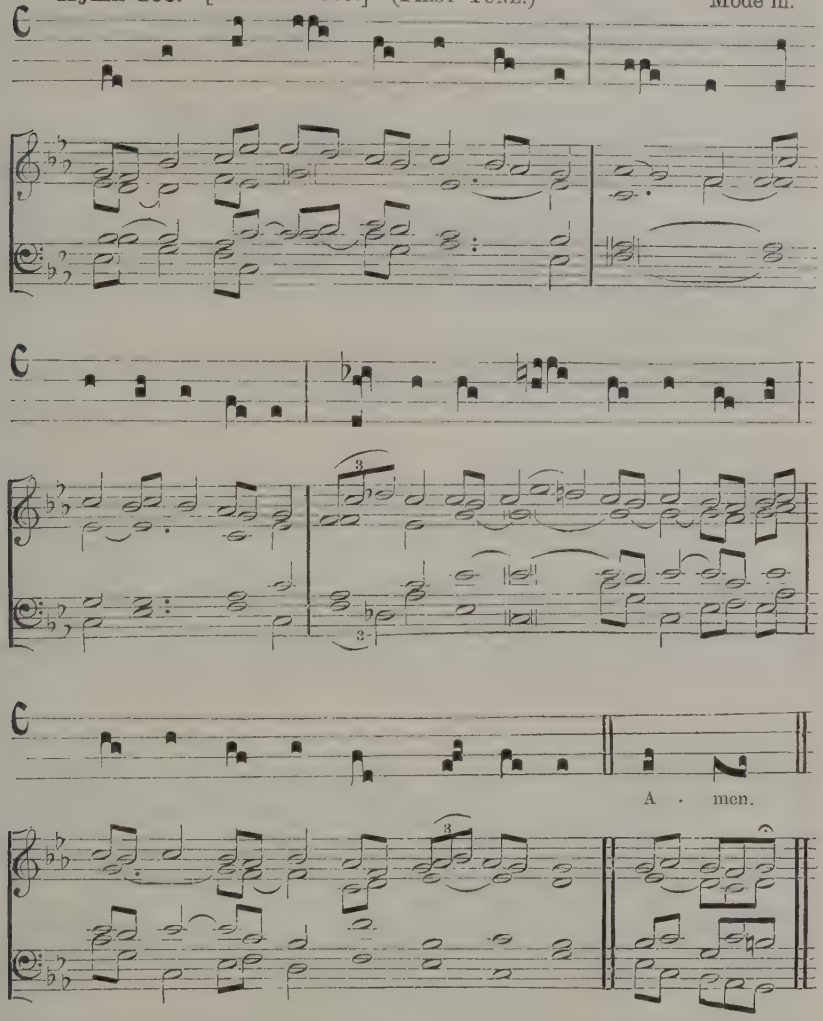
The hymn was first published in her *Spirit of the Psalms*, 1829, page 147, in seven stanzas of four lines, for Whitsunday. It is unaltered here, but stanzas 2 and 3 are omitted.

THE TUNE (St. Cuthbert = O 139 = R 207) is by the Rev. J. B. Dykes, composed for these words in the Original Edition.

The following Hymns are suitable for this season :

173 Part 2. HOLY GHOST, Illuminator.
356 O HOLY SPIRIT, LORD of grace.
359 LORD GOD the HOLY GHOST.
360 Come, HOLY SPIRIT, come.
361 Come, gracious SPIRIT, heav'nly Dove.
362 O HOLY GHOST, Thy people bless.
363 Gracious SPIRIT, HOLY GHOST.
365 Come to our poor nature's night.
399 Come, HOLY GHOST, our hearts inspire.
449 Breathe on me, Breath of GOD.
454 Awake, O LORD, as in the time of old.
525 O SPIRIT of the living GOD.
637 Litany of the HOLY GHOST.

Hymn 188. [Rev. Ed.* 509.] (First Tune.) Mode iii.



I am Alpha and Omega, the beginning and the ending . . . the first and the last.—Rev. i. 8.

Adesto, sancta Trinitas.

BE near us, Holy Trinity,
One God of equal majesty !
All things that are on Thee depend,
Who art beginning without end.

The myriad armies of the sky
Praise, worship, tell Thy Name most high :
This triple frame—earth, air, and sea—
Doth bless Thee everlastingly.

We also come, Thy servants all,
And at Thy feet adoring fall :
O join the vows and prayers we bring
With those high hymns the Angels sing.

ADESTO, sancta Trinitas,
par splendor, una deitas,
qui extas rerum omnium
sine fine principium.

te caelorum militia
laudat, adorat, praedicat,
triplexque mundi machina
benedicit per saecula.

adsumus et nos cernui
te adorantes famuli :
vota precesque supplicum
hymnis iunge caelestium.

Thee we confess one Light to be,
Thee, we adore, co-equal THREE;
Alpha and Omega, we cry,
And all things having breath reply,—

unum te lumen credimus,
quod et ter idem colimus:
Alpha et O quem dicimus,
te laudat omnis spiritus.

Praise to the FATHER, made of none,
Praise to His sole-begotten SON,
Praise to the HOLY SPIRIT be,—
Eternal Godhead, ONE in THREE! Amen.

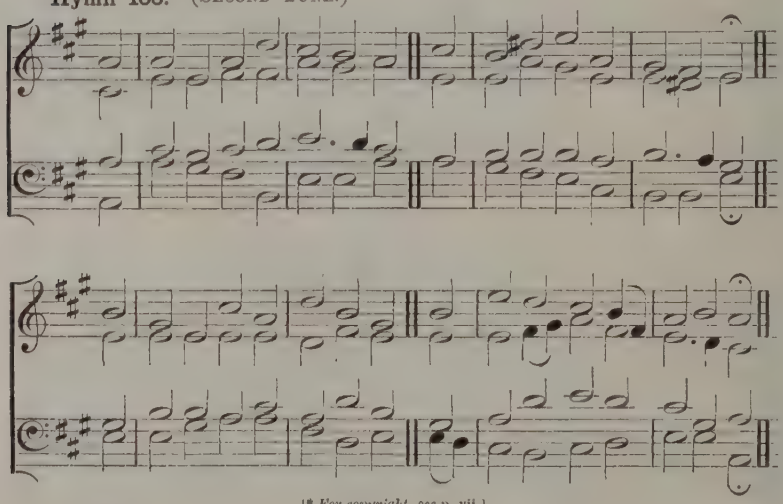
laus Patri sit ingenito,
laus eius Unigenito,
laus sit sancto Spiritui,
trino Deo et simplici. Amen.

THIS HYMN dates back to the origin of Trinity Sunday. The annual commemoration of the Trinity was at its first institution (IXth century) only a votive office without fixed date. In England it became customary to keep it on the Octave of Pentecost, and thence the custom spread till it became general in the West. In England the custom grew up of reckoning as Sundays after Trinity the "dominicæ vacantes" of summer, which were previously reckoned as Sundays after Pentecost, or after various festivals (St. Peter's Day, St. Lawrence's Day), occurring in the summer. This hymn is found in Anglo-Saxon sources, and came into the diocesan uses of Norman and later times.

THE TRANSLATION was made by the Compilers.

THE FIRST TUNE is that which is associated with the hymn in English Uses, except that at York a tune was in vogue written in the same mode and with the same opening as far as the sixth syllable, but otherwise different and far inferior. This melody has drawn some of its ideas from the tune of Hymn 9.

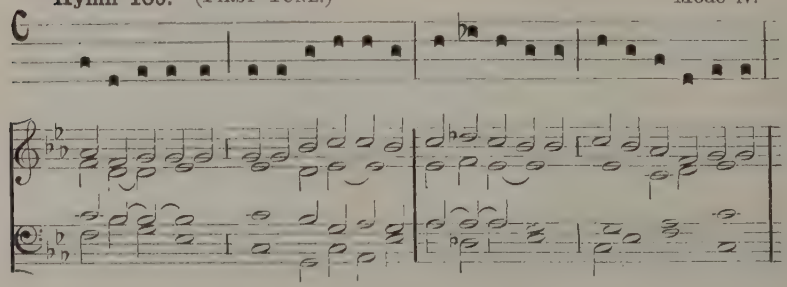
Hymn 188. (SECOND TUNE.)



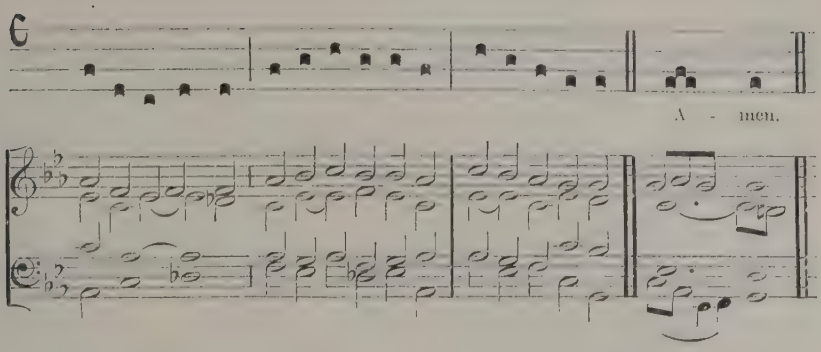
[* *For copyright, see* p. vii.]

THE SECOND TUNE (Sharon = R* 509) is by Rev. Sir F. Ouseley, and was written for the Revised Edition.

Hymn 189. (FIRST TUNE.) Mode iv.



TRINITY SUNDAY.



Praise our God, all ye his servants, and ye that fear him, both small and great.—Rev. xix. 5.

O Pater sancte.

FATHER most Holy, merciful and loving,
JESU, Redeemer, ever to be worshipp'd,
Life - giving SPIRIT, Comforter most gracious,
GOD everlasting.

O PATER sancte mitis atque pie,
o Iesu Christe Fili venerande
paracliteque Spiritus o alme,
Deus aeterne,

Three in a wondrous unity unbroken,
One perfect Godhead, love that never faileth,
Light of the Angels, succour of the needy,
Hope of all living;

trinitas sancta unitasque firma,
deitas vera, bonitas immensa,
lux angelorum, salus orphanorum,
spesque cunctorum,

All Thy creation serveth its Creator,
Thee every creature praiseth without ceasing;
We too would sing Thee psalms of true devotion;
Hear, we beseech Thee.

serviunt tibi cuncta quae creasti;
te tuae cunctae laudant creaturae;
nos quoque tibi psallimus devoti;
tu nos exaudi.

LORD GOD Almighty, unto Thee be glory,
One in Three Persons, over all exalted;
Thine, as is meet, be honour, praise, and blessing
Now and for ever. Amen.

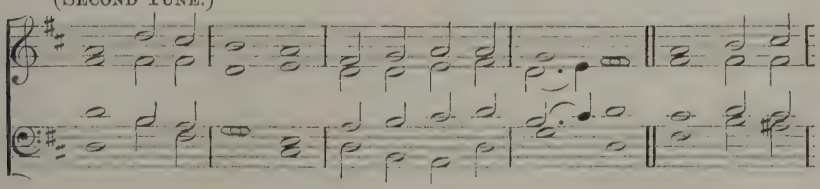
gloria tibi, omnipotens Deus,
trinus et unus, magnus et excelsus;
te decet hymnus, honor, laus, et decus
nunc et in aevum. Amen.

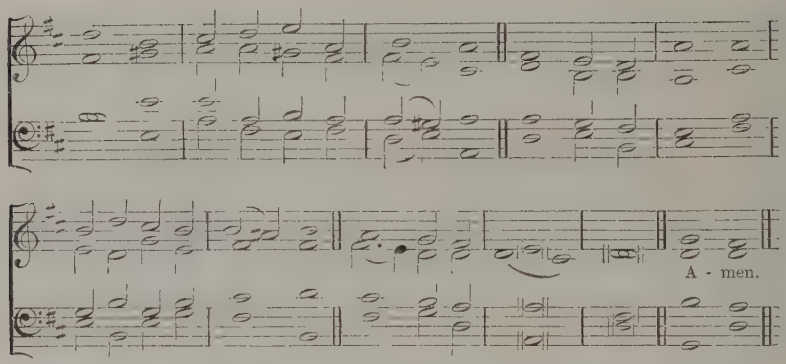
THIS HYMN is older and more widely diffused than the preceding hymn for Trinity Sunday, being found in early French hymnals of the Xth century. It is in outward form a sapphic, but its rhythm, as in other late medieval sapphics, is not the classical one. The sapphic caesura is retained, for the sapphic tunes, going back to the days when hymns were written in true sapphic metre, had preserved the tradition: the long lines thus fall into two parts, each of which have two accents, viz., on the first and the penultimate syllables.

THE TRANSLATION was made by A. E. Alston for this edition.

THE FIRST TUNE belongs properly to one section of the sapphic hymn of St. John Baptist, the celebrated hymn of Paul the Deacon beginning "Ut queant laxis resonare fibris," which gave the names Ut, re, mi, &c., to the notes of the scale, because beginning with C (Ut), each half line began a note higher than the preceding (see Introd. p. xxiii). The third section of this hymn, "O nimis felix," was sung to this tune, not to the tune of the earlier sections.

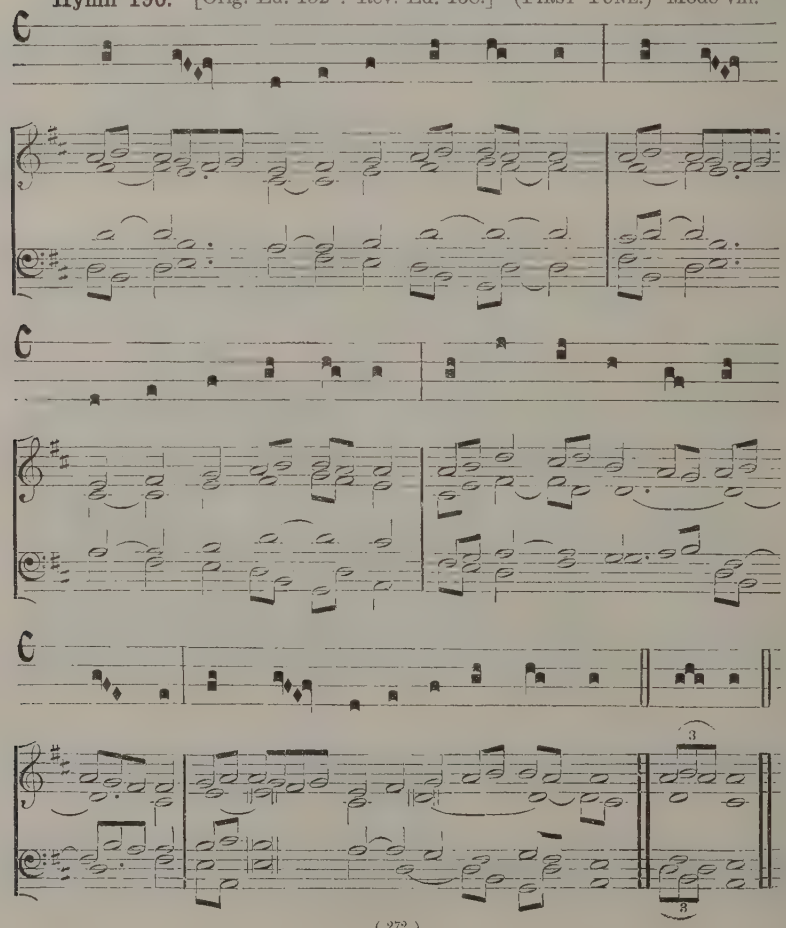
(SECOND TUNE.)





THE SECOND TUNE (Herr, deinen Zorn) is by Johann Crüger, and appeared for the first time either in the fourth edition of his *Praxis pietatis melica*, of which no copy is known, or else among the tunes which he contributed to Runge, *Geistliche Lieder*, 1653. It is there set to two hymns, "Herr, deinen Zorn," and "Lobet den Herren" (Zahn 996).

Hymn 190. [Orig. Ed. 132 : Rev. Ed. 158.] (FIRST TUNE.) Mode viii.



TRINITY SUNDAY.

And one cried unto another, and said, Holy, Holy, Holy is the Lord of Hosts.—Isai. vi. 3.

Ave, colenda trinitas.

ALL hail, adorèd TRINITY ;
All hail, Eternal UNITY ;
O GOD the FATHER, GOD the SON,
And GOD the SPIRIT, ever ONE.

To Thee upon this festal day
We offer here our thankful lay ;
O let our work accepted be,
That wholesome work of praising Thee.

THREE Persons praise we evermore,
ONE only GOD our hearts adore ;
In Thy sure mercy ever kind
May we our strong protection find.

O TRINITY ! O UNITY !
Be present as we worship Thee ;
Amid the songs that Angels sing
Accept the tribute that we bring. Amen.

AVE, colenda trinitas ;
ave, perennis unitas,
Pater Deus, Nate Deus,
et Deus alme Spiritus.

haec tibi nunc gratuita
depromimus praeconia,
quae tibi sint gratissima
et nobis saluberrima.

te trinum semper laudamus
atque unum adoramus :
tuae dulcis clementiae
sentiamus munimina.

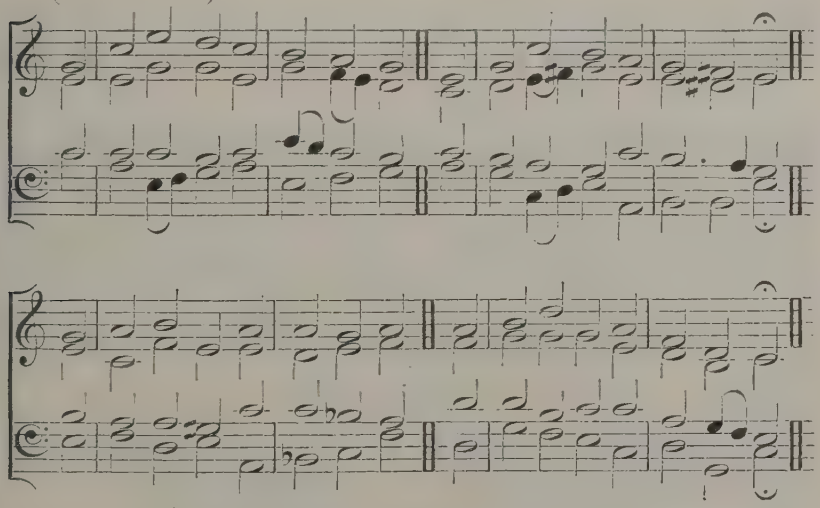
o Trinitas, o Unitas,
adesto supplicantibus
et angelorum laudibus
admitte quod persolvimus. Amen.

THIS HYMN is one of the Anglo-Saxon hymns for the Trinity office, but it did not find a place in the Norman and later Uses. Its versification is, in parts, not even accentual, but merely dependent upon the number of syllables.

THE TRANSLATION in the Original Edition is based on that of J. D. Chambers, published in his *Lauda Syon*, 1857, but it has been under further revision by the Compilers in this edition.

THE FIRST TUNE has been already dealt with at Hymn 36.

(SECOND TUNE.)



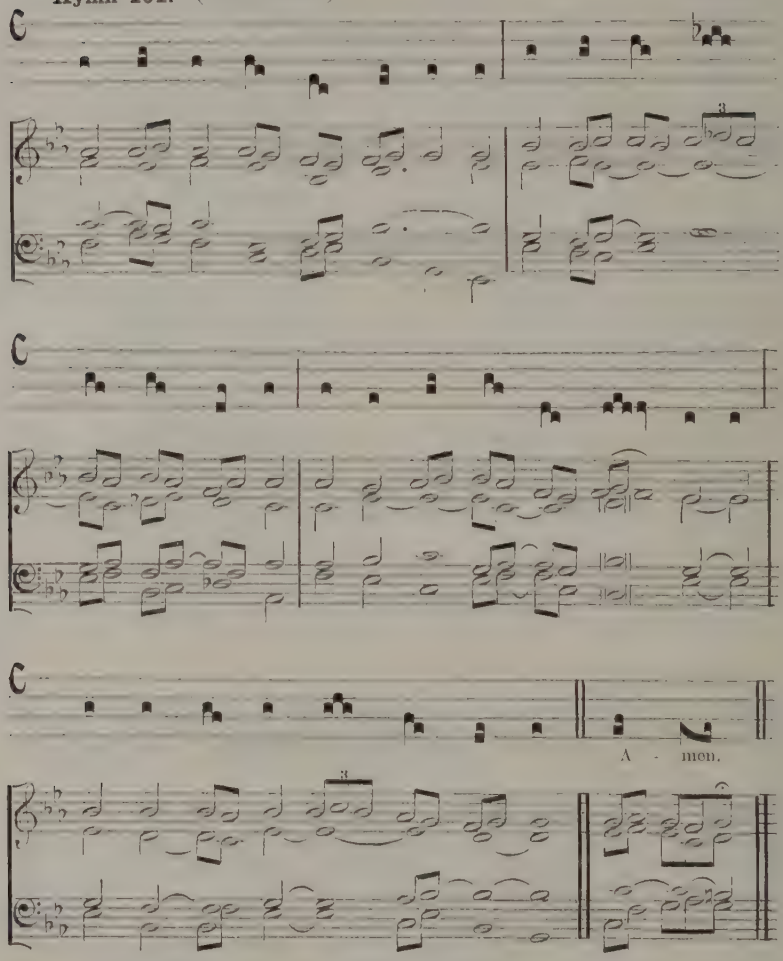
[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

THE SECOND TUNE (Ludnam Hill) is by Sir Hubert Parry, and was composed for this edition.

The following Hymns are suitable for this Festival :

36 O TRINITY, most blessèd Light.
308 Holy, Holy, Holy! LORD GOD Almighty !
309 Sound aloud Jehovah's praises.
310 Bright the vision that delighted.
311 THREE in ONE, and ONE in THREE.
312 FATHER, of heav'n, Whose love profound.
325 Glory to GOD, all the heavens are telling.

Hymn 191. (First Tune.) Mode iv.



He ordained twelve . . . that he might send them forth to preach, and to have power to heal sicknesses.—St. Mark iii. 14, 15.

Exultet caelum laudibus.

For Apostles.

LET all on earth their voices raise,
Re-echoing heav'n's triumphant praise
To Him, Who gave th' Apostles grace
To run on earth their glorious race.

Thou, at Whose word they bore the light
Of Gospel truth o'er heathen night,
To us that heav'nly light impart,
To glad our eyes and cheer our heart.

Thou, at Whose will to them was given
To bind and loose in earth and heaven,
Our chains unbind, our sins undo,
And in our hearts Thy grace renew.

EXULTET caelum laudibus,
resultet terra gaudiis;
apostolorum gloriam
sacra canunt sollemnia.

vos saecli iusti iudices
et vera mundi lumina,
votis precamur cordium,
audite preces supplicum.

qui caelum verbo clauditis
serasque eius solvitis,
nos a peccatis omnibus
solvite iussu, quaesumus.

Thou, in Whose might they spake the word
Which cured disease and health restored,
To us its healing power prolong,
Support the weak, confirm the strong.

And when the thrones are set on high,
And judgment's awful hour draws nigh,
Then, LORD, with them pronounce us blest,
And take us to Thine endless rest. Amen.

quorum praecepto subditur
salus et languor omnium,
sanate aegros moribus,
nos reddentes virtutibus.

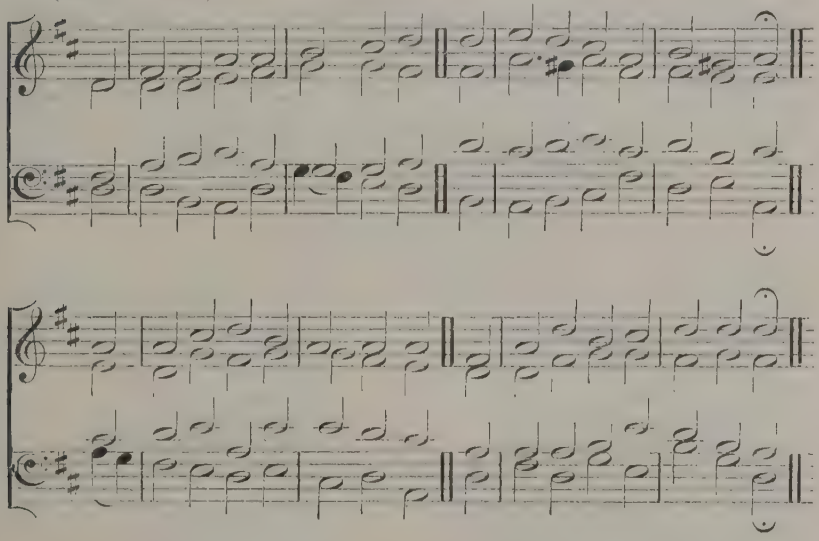
ut, cum iudex advenerit
Christus in fine saeculi,
nos sempiterni gaudii
faciat esse compotes. Amen.

THIS HYMN is one of those for the festivals of Apostles in the usual cycle, but its accentual versification shows it to belong to the later strata of the tradition.

THE TRANSLATION is based on that of Bishop Mant in his *Ancient Hymns*, 1837, which is rather a paraphrase than an actual version of the Latin. The address is made to God, and not to the Saints, throughout.

THE FIRST TUNE is the oldest of those which are specially connected with this hymn ; it is found set to it in the Leofric Collectar and other early MSS.

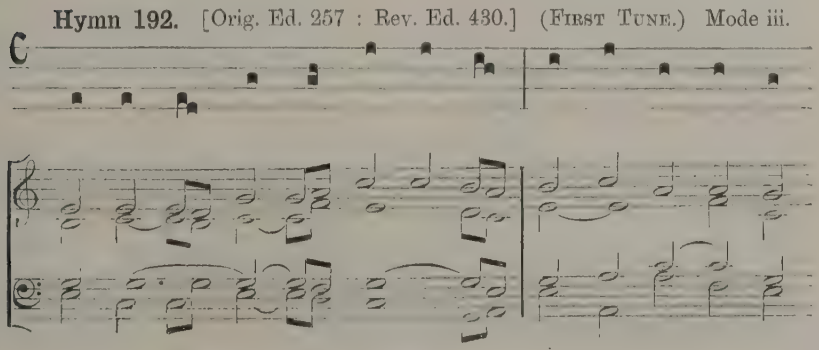
(SECOND TUNE.)

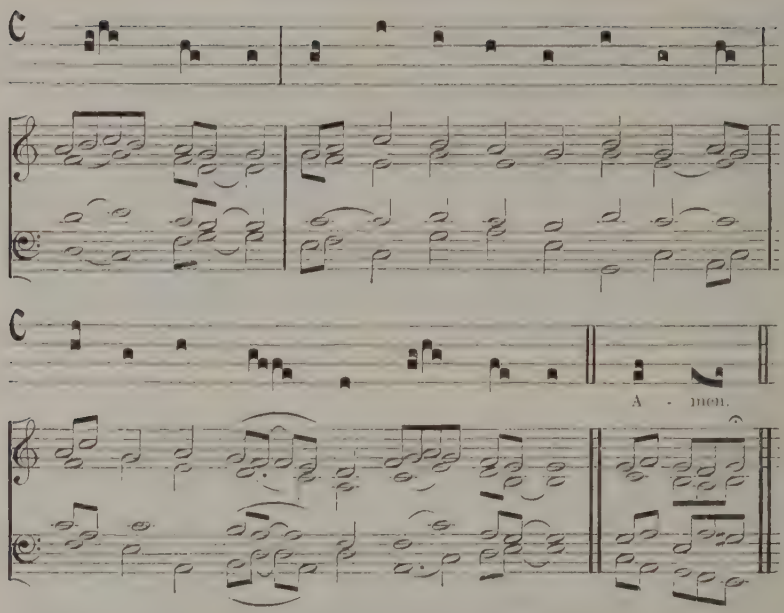


THE SECOND TUNE (Psalm 100, or Brecknock, or Durham, or Timsbury) is by J. Smith, and is to be found in his *First Set of Services, Anthems, and Psalm Tunes*, London, *c.* 1760.

The penultimate note has been altered from the leading note so as to give a plagal cadence at the end, and thus to correspond with the third line.

Hymn 192. [Orig. Ed. 257 : Rev. Ed. 430.] (FIRST TUNE.) Mode iii.





And the wall of the city had twelve foundations, and in them the names of the twelve Apostles of the Lamb.—Rev. xxi. 14.

FOR APOSTLES. **Aeterna Christi munera.**

TH' eternal gifts of CHRIST the King,
The Apostles' glory, let us sing;
And all with hearts of gladness raise
Due hymns of thankful love and praise.

For they the Church's Princes are,
Triumphant leaders in the war,
The heav'nly King's own warrior band,
True lights to lighten every land.

Theirs was the steadfast faith of Saints,
The hope that never yields nor faints,
The love of CHRIST in perfect glow,
That lay the prince of this world low.

In them the FATHER'S glory shone,
In them the SPIRIT'S will was done,
The SON Himself exults in them;
Joy fills the new Jerusalem.

To Thee, Redeemer, now we cry,
That Thou wouldst join with them on high
Thy servants, who this grace implore,
For ever and for evermore. Amen.

AETERNA Christi munera,
apostolorum gloriam,
laudes ferentes debitas
laetis canamus mentibus,

ecclesiarum principes,
belli triumphales duces,
caelestis aulae milites,
et vera mundi lumina.

devota sanctorum fides,
invicta spes credentium,
perfecta Christi caritas,
mundi triumphat principem.

in his paterna gloria,
in his voluntas Spiritus,
exultat in his Filius,
caelum repletur gaudio.

te nunc, redemptor, quaesumus
ut ipsorum consortio
iungas precantes servulos
in sempiterna saecula. Amen.

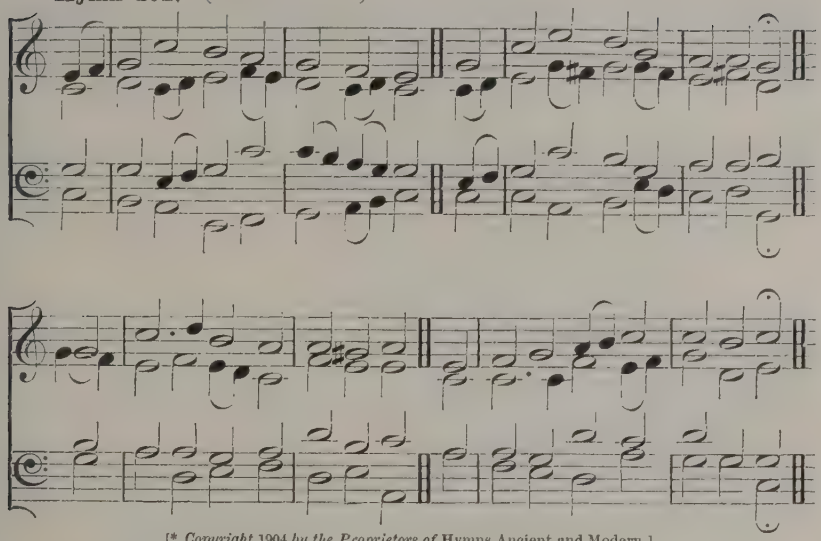
ALTERNATIVE TUNE, HYMN 202.

THIS HYMN is a cento from the hymn of St. Ambrose on the Martyrs, the rest of which is found at Hymn 202. This consists of the first and last verses, adapted to refer to apostles, together with the second, sixth, and seventh verses. The hymn was not included in Sarum Use, but its omission is unusual, as it was almost universally adopted for the days of the Apostles. The hymn in this form probably reaches almost as far back as St. Ambrose's own day.

THE TRANSLATION is based on that of Neale in the *Hymnal Noted*, 1852; it has been revised in this edition, especially in stanza 4, where the theology of St. Ambrose, altered by Neale, has been restored.

THE FIRST TUNE is that which was associated commonly with this hymn in England. In the Sarum Use it was allotted to a Hymn for Confessors, and a Hymn for Virgins (No. 212 below). In connexion with the latter it dates back at least to Saxon times. No less ancient is its connexion with the Apostles' hymn, and it is set to the Martyrs' hymn in Pseudo-Hucbald, *Musica Encheiriadis*, cap. vi., in the peculiar notation of that group of treatises, belonging probably to the IXth or Xth century.

Hymn 192. (Second Tune.)

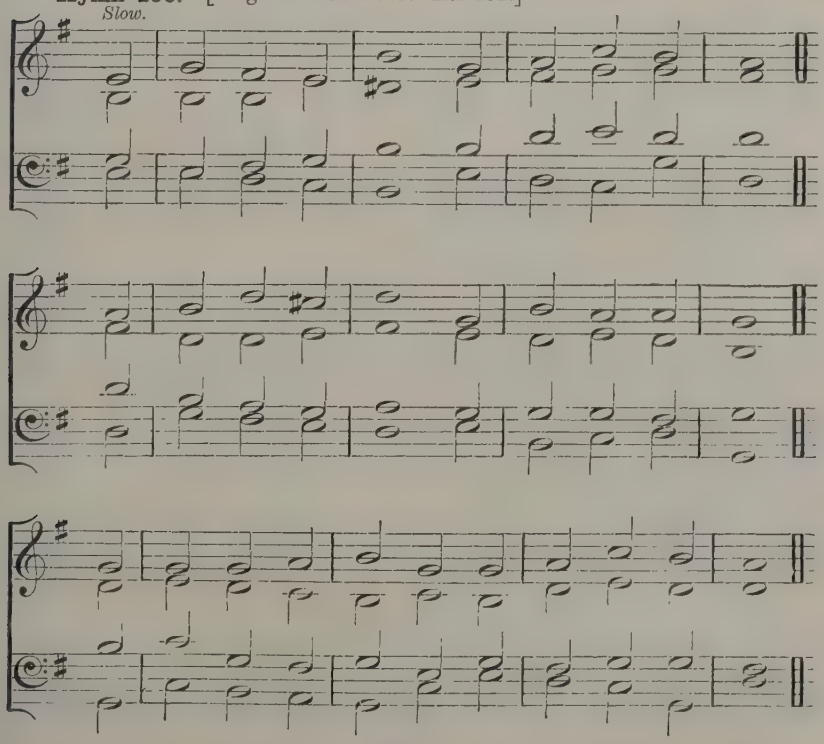


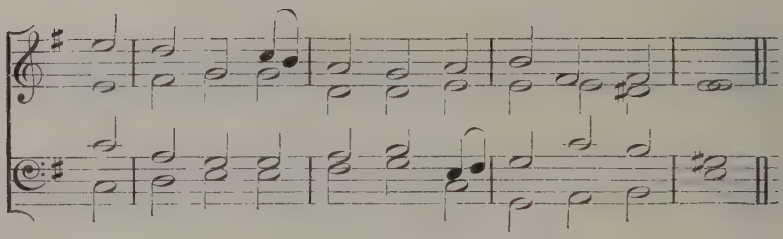
[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

The Second Tune (Apostoli) is by B. Luard Selby, and was written for this edition.

Hymn 193. [Orig. Ed. 258 : Rev. Ed. 431.]

Slow.





We preach not ourselves, but Christ Jesus the Lord.—2 Cor. iv. 5.

Supreme quales arbiter.

FOR APOSTLES.

DISPOSER Supreme, and Judge of the earth,
Who choosest for Thine the weak and the poor; [worth
To frail earthen vessels and things of no
Entrusting Thy riches which aye shall endure;

SUPREME quales arbiter
tibi ministros eligis,
tuas opes qui vilibus
vasis amas committere!

Those vessels soon fail, though full of Thy light,
And at Thy decree are broken and gone;
Thence brightly appeareth Thy truth in its might, [have shone.
As through the clouds riven the lightnings

haec nempe plena lumine
tu vasa frangi praecipis;
lux inde magna rumpitur,
ceu nube scissa fulgura.

Like clouds are they borne to do Thy great will,
And swift as the winds about the world go;
The WORD with His wisdom their spirits doth fill; [o'erflow.
They thunder, they lighten, the waters

totum per orbem nuntii
nubes velut citi volant:
verbo graves, Verbo Deo,
tonant, coruscant, perpluunt.

Their sound goeth forth, "CHRIST JESUS the LORD;"
Then Satan doth fear, his citadels fall:
As when the dread trumpets went forth at Thy word, [wall.
And one long blast shatter'd the Canaanite's

Christum sonant: versae ruunt
arces superbae daemonum;
circum tubis clangentibus
sic versa quondam moenia.

O loud be their trump, and stirring their sound,
To rouse us, O LORD, from slumber of sin;
The lights Thou hast kindled in darkness around,
O may they awaken our spirits within.

fac, Christe, caelestes tubae
somno graves nos excitent:
accensa de te lumina
pellant tenebras mentium.

All honour and praise, dominion and might,
To GOD, THREE in ONE, eternally be,
Who round us hath shed His own marvellous light,
And call'd us from darkness His glory to see. Amen.

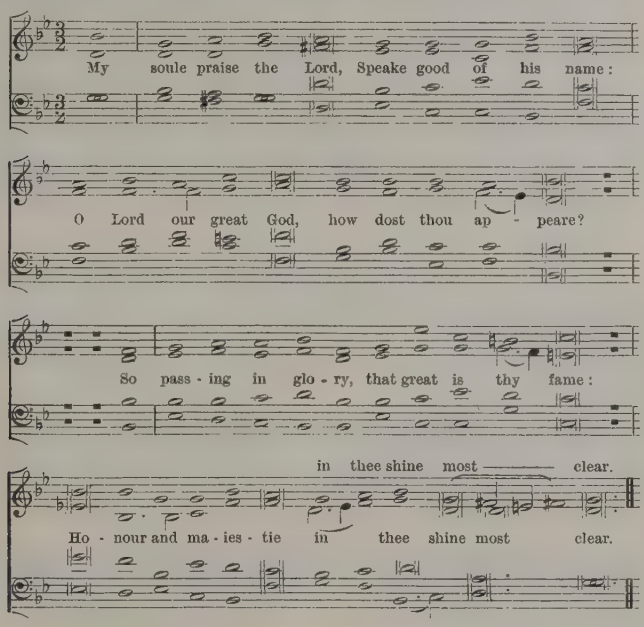
uni sit et trino Deo
suprema laus, summum decus,
de nocte qui nos ad suae
lumen vocavit gloriae. Amen.

ALTERNATIVE TUNE, HYMN 326.

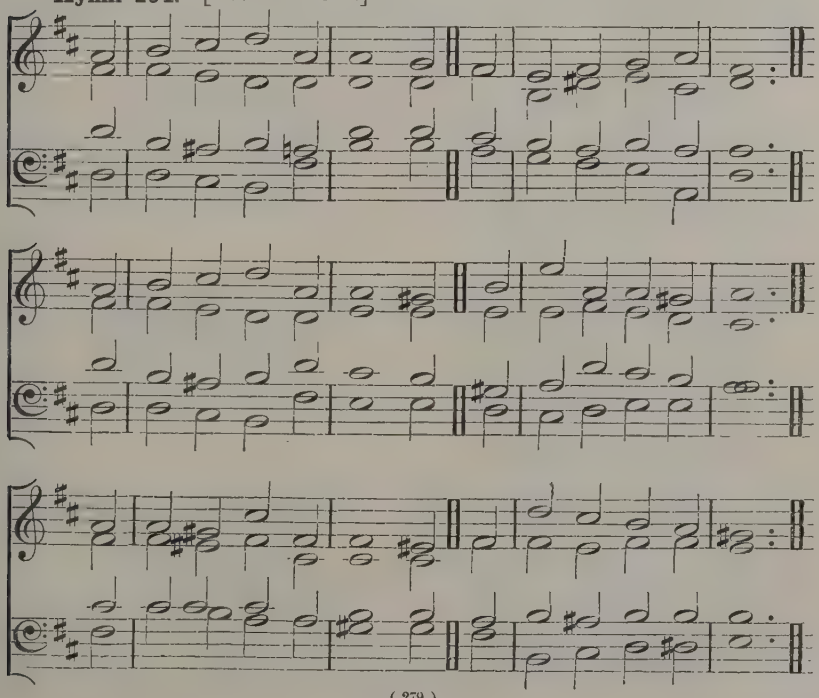
THIS HYMN, by J. B. de Santeuil, appeared first in the *Cluniac Breviary*, 1686, for the days of Apostles.

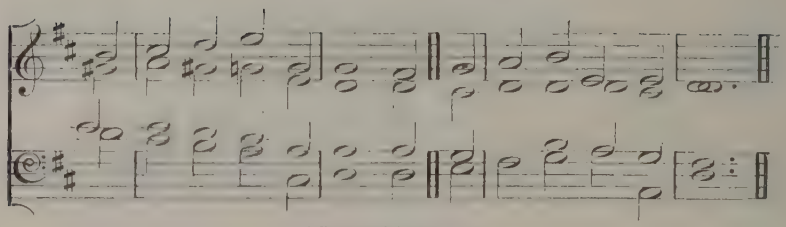
THE TRANSLATION is by Isaac Williams, and was first published in the *British Magazine*, 1836. This deals very freely with the original; some considerable alterations of the translator's text have been made by the Compilers, and the Doxology is theirs.

THE TUNE (Old 104th, or St. Werburg = O 156 = R 167) is found for the first time in Ravenscroft, *Psalmes*, 1621. This psalm was not translated in the earlier metrical psalters before 1561. It then appears for the first time, and is set either to a form of the Genevan Tune for Psalm civ., or to another independent melody. These were superseded by the present melody, which is English. It was set by Ravenscroft himself as follows, but in the third chord of the third line A is probably a misprint for B :—



Hymn 194. [Rev. Ed.* 620.]





[‡ *For copyright, see* p. vii.]

He chose twelve, whom also he named Apostles.—St. Luke vi. 13.

Stola regni laureatus.

FOR APOSTLES.

IN royal robes of splendour,
Before the great King's feet,
The Princes of His Kingdom,
The crown'd Apostles, meet;
To Him their songs adoring
With heart and tongue they bring,
Pure hearts and mighty voices—
E'en as the Angels sing.

STOLA regni laureatus,
summi regis est senatus
coetus apostolicus;
cui psallant mens et ora,
mentis mundae vox sonora;
hymnus est angelicus.

This Order sheds its lustre
O'er all the human race;
A court of righteous judgment,
The Rock of Gospel grace;—
Rock of His Church, for ages
Elected and foreknown;
Whose glorious Master-Builder
Is Head and Corner-Stone.

hic est ordo mundi decus,
omnis carnis iudex aequus
novae petra gratiae,
ab aeterno praeelectus,
cuius floret architectus
ad culmen ecclesiae.

These are the famous heralds
Who, pledged to want and loss,
Proclaim'd the war of suffering,
The glory of the Cross.
Day unto day shows knowledge;
Night unto night gives speech;
So these to earth's four corners
Their wondrous Gospel preach.

hi praeclari Nazaraei
bella crucis et tropaei
mundo narrant gloriam:
sic dispensant verbum Dei;
quod nox nocti, lux diei,
indicant scientiam.

CHRIST'S burden light they proffer,
His easy yoke proclaim;
The seed of life they scatter,
That all may own His Name.
The earth brought forth and budded,
Where'er their ploughshare ran,
And fruits of increase follow'd
The faith of GOD made Man.

onus leve, iugum mite
proponentes, semen vitae
mundi spargunt terminis:
germen promit terra culta;
feneratur fruge multa
fides Dei Hominis.

These are the sure foundation
On which the temple stands;
The living stones compacting
That house not made with hands;
The gates by which man enters
Jerusalem the new;
The bond which knits together
The Gentile and the Jew.

hi sunt templi fundamentum,
vivus lapis, et caementum
ligans aedificium;
hi sunt portae civitatis,
hi compago unitatis
Israel et gentium.

Let error flee before them,
  Let truth extend her sway ;
Let dread of final judgment
  To faith and love give way ;
That, loosed from our offences,
  We then may number'd be
Among Thy Saints in glory,
  Around the throne with Thee. Amen.

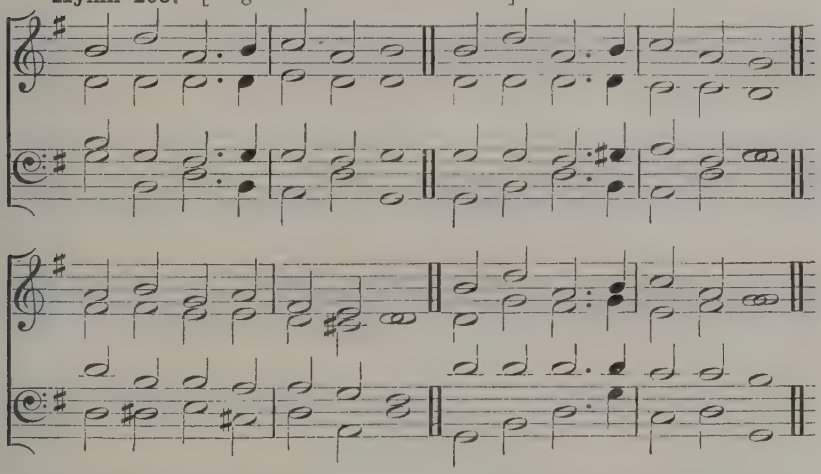
horum nutu cedat error,
crescat fides, absit terror
  finalis sententiae,
ut soluti a delictis
sociemur benedictis
  ad tribunal gloriae. Amen.

THIS SEQUENCE is one of the later metrical type, and comes from the hand of the master writer in that style, Adam of St. Victor. It belongs, therefore, to the middle of the XIIth century. It was written for the Common of Apostles, and soon came into use in French Graduals. Two stanzas are omitted after the fourth, and two more before the final, stanza.

THE TRANSLATION was made by Jackson Mason for the Supplement of the Revised Edition.

THE TUNE (Stola regia = R* 620) is by Sir John Stainer, and was written for the Supplement of the Revised Edition.

Hymn 195. [Orig. Ed. 259 : Rev. Ed. 432.]



Ye also shall sit upon twelve thrones, judging the twelve tribes of Israel.—St. Matt. xix. 28.

Caelestis aulae principes.

FOR APOSTLES.

CAPTAINS of the saintly band,
  Lights who lighten every land,
Princes who with JESUS dwell,
Judges of His Israel.

On the nations sunk in night
Ye have shed the Gospel light ;
Falsehood flies before the day ;
Truth is shining on our way.

Not by warrior's spear and sword,
Not by art of human word,
Preaching but the Cross of shame,
Rebel hearts for CHRIST ye tame.

Earth, that long in sin and pain
Groan'd in Satan's deadly chain,
Now to serve its GOD is free
In the law of liberty.

Distant lands with one acclaim
Tell the honour of your name,
Who, wherever man has trod,
Teach the mysteries of GOD.

CAELESTIS aulae principes,
  sacri duces exercitus,
bis sena mundi lumina,
olim futuri iudices,

mersis gravi caligine
per vos dies renascitur ;
quos vanus error luserat,
illustrat alma veritas.

non vi, nec armis militum,
fandi nec ullis artibus,
verbo sed irrisae crucis
Christo rebelles subditis.

quibus gemebat subditus,
rumpuntur orbis vincula ;
iam gaudet excusso iugo
liber Dei sub legibus.

vulgata terris omnibus
per vos Dei mysteria ;
sic vestra terris omnibus
praeclara facta personent.

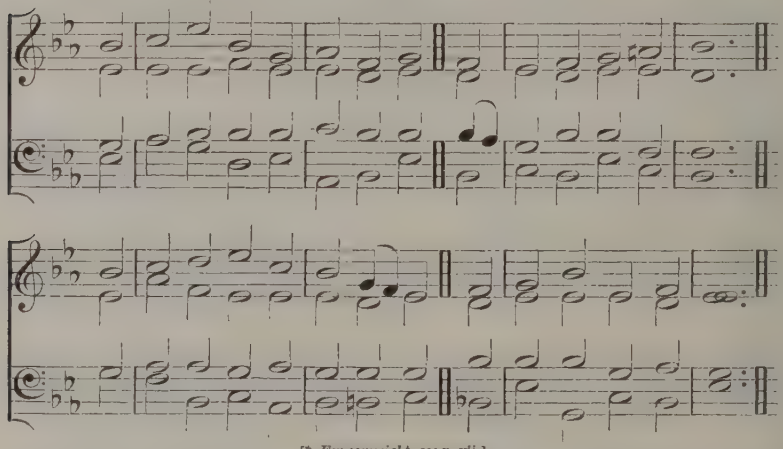
Glory to the THREE in ONE
While eternal ages run,
Who from deepest shades of night
Call'd us to His glorious light. Amen.

uni sit et trino Deo
suprema laus, summum decus,
de nocte qui nos ad suae
lumen vocavit gloriae. Amen.

ALTERNATIVE TUNE, HYMN 412.

THIS HYMN is by J. B. de Santeuil, and appeared first in the *Cluniac Breviary*, 1686.
THE TRANSLATION was made by Sir Henry Baker for the Original Edition.
THE TUNE (German Hymn, or Vienna = R 372) is by Ignaz Josef Pleyel (1757–1831). It is an adaptation from his quartet No. 4, op. 7 and it appeared in two forms in the last decade (but one) of the XVIIIth century, one being the present form and the other a tune in L.M.

Hymn 196. [Orig. Ed.* 260 : Rev. Ed. 433.]



[* *For copyright, see* p. vii.]

Behold upon the mountains the feet of him that bringeth good tidings, that publisheth peace.
Nah. i. 15.

Christi perennes nuntii.

FOR EVANGELISTS.

YE deathless messengers of CHRIST,
Who bear to every place
The unveil'd mysteries of GOD,
The Gospel of His grace,

The things in type and shadow dim
By holy prophets seen
In all the light of day ye saw
With not a cloud between.

What CHRIST, true Man, divinely wrought,
What GOD in Manhood bore,
Ye wrote, as GOD inspired, in words
That live for evermore.

Although in space and time apart,
One SPIRIT moved your will;
We in your sacred pages hear
That SPIRIT speaking still.

To GOD, the Blessèd THREE in ONE,
Be glory, praise, and might,
Who call'd us from the shades of death
To His own glorious light. Amen.

CHRISTI perennes nuntii,
retecta qui caelestibus
scriptis Dei mysteria
totum per orbem spargitis,

olim sub umbris condita
vates sacri quae viderant,
umbris procul cedentibus
vidistis haec pleno die.

humana quae tulit Deus,
divina quae gessit homo,
seris legenda posteris
dictante scripsistis Deo.

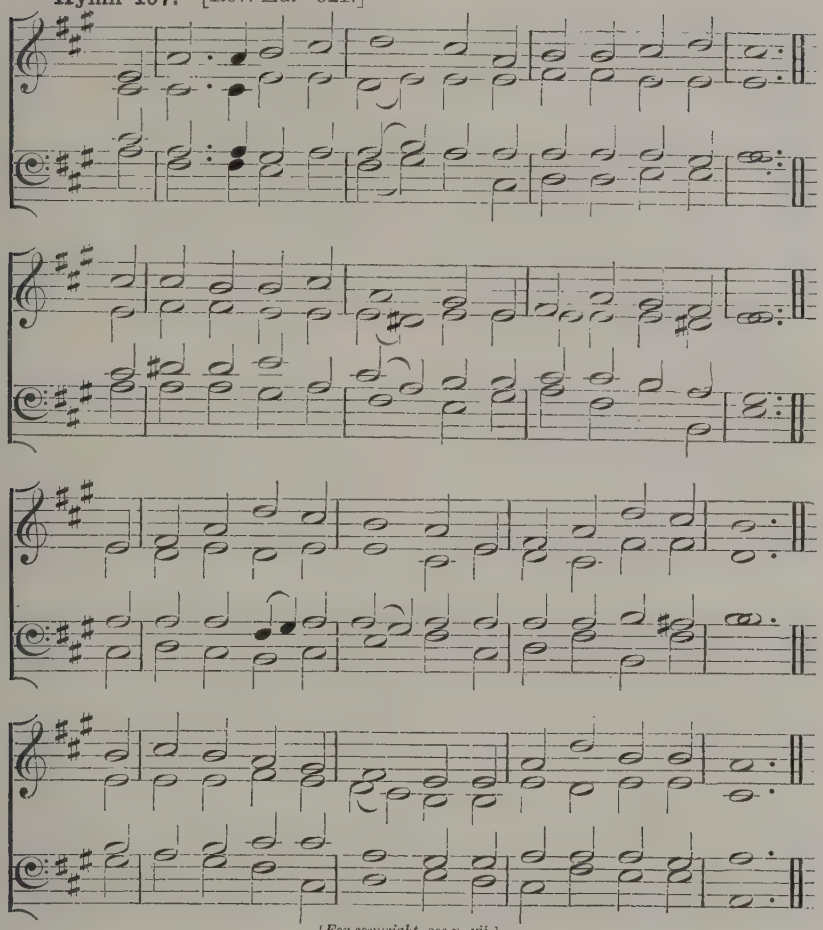
loco remotos, tempore,
vos rexit idem Spiritus;
vestris adhuc in paginis
nobis loqui non desinit.

uni sit et trino Deo
suprema laus, summum decus
de nocte qui nos ad suae
lumen vocavit gloriae. Amen.

ALTERNATIVE TUNE, HYMN 387.

THIS HYMN is by J. B. de Santeuil, and was first printed in the *Cluniac Breviary*, 1686.
THE TRANSLATION is based on that of Isaac Williams, printed first in the *British Magazine*, 1837.
THE TUNE (Malmesbury Abbey = R 44) is by J. Comley, and was written by him for the Revised Edition.

Hymn 197. [Rev. Ed.* 621.]



[*For copyright, see* p. vii.]

They four had one likeness.—Ezek. i. 16; x. 10.

Plausu chorus laetabundo.

FOR EVANGELISTS.

COME sing, ye choirs exultant,
Those messengers of GOD,
Through whom the living Gospels
Came sounding all abroad!
They spake, and lo! salvation
Stream'd forth and banish'd night;
Up rose the sun of glory
To flood the world with light.

He chose them, our Good Shepherd,
And, tending evermore
His flock through earth's four quarters,
In wisdom made them four;
One charter for all nations
The Lawgiver decreed;
And by four penmen utter'd
One glorious title deed.

PLAUSU chorus laetabundo
hos attollat, per quos mundo
sonant evangelia;
voce quorum salus fluxit,
nox praecessit, et illuxit
sol illustrans omnia.

curam agens sui gregis
pastor bonus, auctor legis,
quattuor instituit,
quadri orbis ad medellam
formam iuris et cautelam
per quos scribi voluit.

In one harmonious witness
The chosen four combine,
While each his own commission
Fulfils in every line;
As, in the Prophet's vision,
From out the amber flame
In form of visage diverse
Four living creatures came.

circa thema generale
habet quisque speciale
sibi privilegium;
quos designat in propheta
forma pictus in discreta
vultus animalium.

Lo, these the wingèd chariots,
That bring Emmanuel nigh;
The golden staves uplifting
The ark of God on high;
And these the fourfold river
Of Paradise above,
Whence flow for all the nations
New mysteries of love.

his quadrigis deportatur
mundo Deus; sublimatur
istis arca vectibus;
paradisi haec fluenta
nova fluunt sacramenta,
quae irrorant gentibus.

Four-square on this foundation
The Church of Christ remains,
A house to stand unshaken
By floods or winds or rains.
O glorious happy portion
In this safe home to be,
By God, true Man, united
With God eternally! Amen.

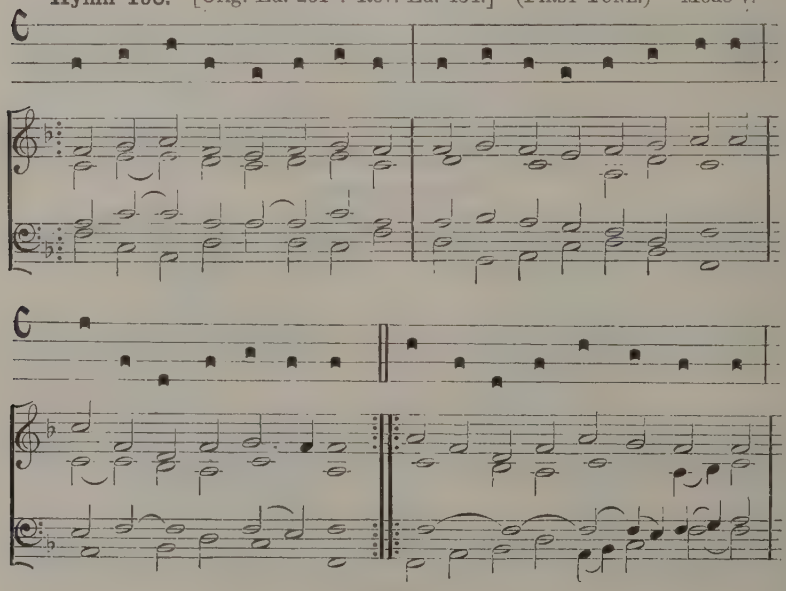
non est domus ruitura
hac subnixa quadratura;
haec est domus Domini:
glorietur in hac domo,
qua beatus vivit homo,
Deus iunctus homini. Amen.

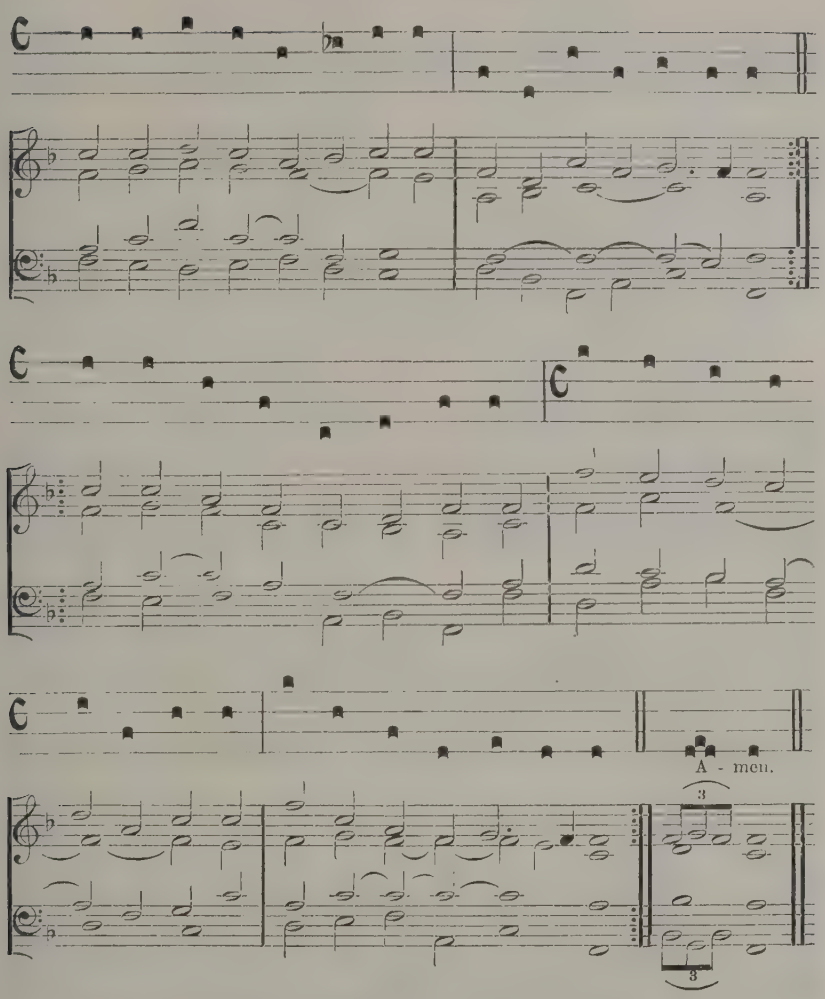
This Sequence was written by one of the imitators of Adam of St. Victor about the end of the XIIth century. It is found in the early Gradual of Paris but not in that of the Monastery of St. Victor. (Misset & Aubry, *Proses d'Adam*, 1900, pp. 22–24.) Four stanzas following the third are omitted here. It was in use at York, but not elsewhere in English diocesan Uses.

The Translation, by Jackson Mason, was made for the Supplement to the Revised Edition.

The Tune (Come sing = R* 621) is by T. L. Forbes, and was written by him for the London Church Choir Association. It was then contributed by him to the Supplement of the Revised Edition. In the present edition the fifth line has been harmonised, and a slight change has been made in the last line—both with the assent of the Composer.

Hymn 198. [Orig. Ed. 261 : Rev. Ed. 434.] (First Tune.) Mode v.





And a river went out of Eden to water the garden; and from thence it was parted, and became into four heads.—Gen. ii. 10.

Iucundare, plebs fidelis.

For Evangelists.

COME, pure hearts, in sweetest measure
Sing of those who spread the treasure
In the holy Gospels shrined;
Blessèd tidings of salvation,
Peace on earth their proclamation,
Love from God to lost mankind.

See the rivers four that gladden
With their streams the better Eden
Planted by our Lord most dear;
Christ the Fountain, these the waters;
Drink, O Sion's sons and daughters,
Drink and find salvation here.

IUCUNDARE, plebs fidelis,
cuius Pater est in caelis,
recolens Ezechielis
prophetae praeconia.
est Iohannes testis ipsi,
scribens in Apocalypsi,
'Vere vidi, vere scripsi
vera testimonia.'

paradisus his rigatur,
viret, floret, fecundatur;
his abundat, his rigatur
quattuor fluminibus.
fons est Christus, hi sunt rivi;
fons est altus, hi proclivi,
ut saporem fontis vivi
ministrent fidelibus.

O that we Thy truth confessing,
And Thy holy word possessing,
  Jesu, may Thy love adore;
Unto Thee our voices raising,
Thee with all Thy ransom'd praising
  Ever and for evermore. Amen.

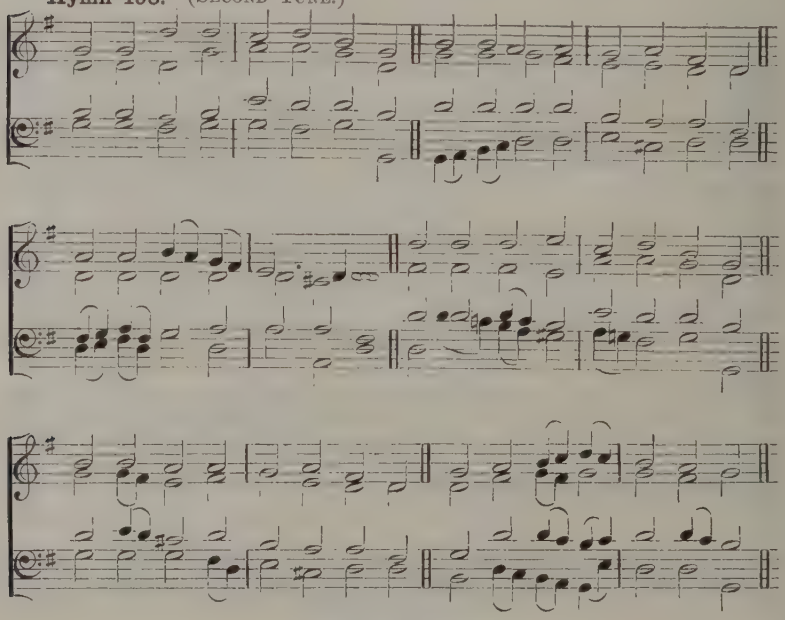
horum rivo debriatis
sitis crescat caritatis,
ut de fonte deitatis
  satiemur plenius ·
horum trahat nos doctrina
vitiorum de sentina,
sicque ducat ad divina
  ab imo superius. Amen.

THIS SEQUENCE has been generally attributed to Adam of St. Victor in the middle of the XIIth century, but it is rejected by Misset & Aubry in their edition of his *Proses*, Paris, 1900 (see p. 54). The full poem consists of ten stanzas, of which these are the first, the eighth and ninth. The sequence found its way into the Use of York, but not into other English diocesan Uses.

THE TRANSLATION is based on that of R. Campbell, first published in his *Hymns and Anthems*, 1850, but the first stanza owes more to the companion sequence, "Plausu chorus laetabundo" (Hymn 197) than to this. The translation of the third stanza is wholly due to the Compilers.

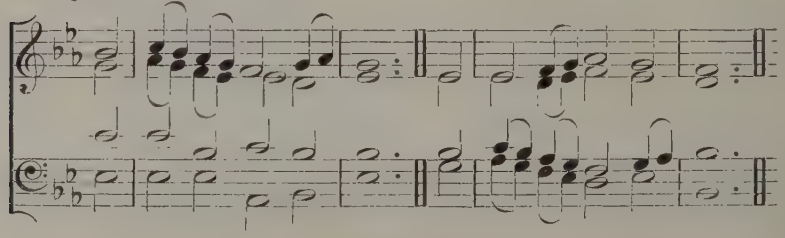
THE FIRST TUNE is a cento taken from the melody of "Plausu chorus laetabundo," Hymn 197. It consists of the first, third, and fourth of the nine strains which make up the melody in St. Gall MS. 546, f. 277.

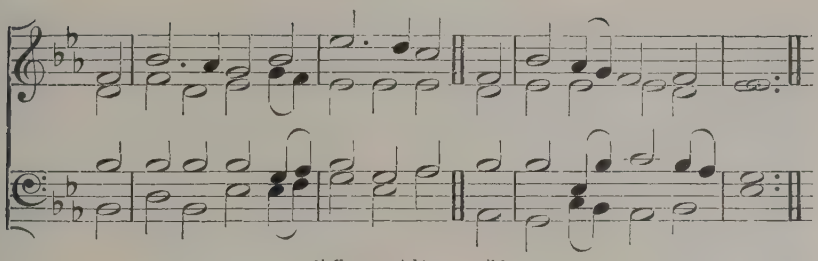
Hymn 198. (SECOND TUNE.)



THE SECOND TUNE (Evangelists = O 261 = R 434) is one of many modified forms in which a melody, originally found in König, *Harmonischer Lieder-Schatz*, Frankfort, 1738, is set to the hymn, "Alles ist an Gottes Segen." The immediate source from which this form is derived is the second part of J. C. Kühnau, *Vierstimmige alte und neue Choralgesänge*, published at Berlin in 1790; but some subsequent further alterations have been incorporated (see Zahn 3842f).

Hymn 199.





[† *For copyright, see* p. vii.]

How beautiful upon the mountains are the feet of him that . . . publisheth salvation.—Isai. lii. 7.

FOR EVANGELISTS.

HOW beauteous are their feet,
Who stand on Sion's hill;
Who bring salvation on their tongues
And words of peace instil.

How happy are our ears
That hear this joyful sound,
Which kings and prophets waited for,
And sought, but never found!

How blessèd are our eyes
That see this heav'nly light!
Prophets and kings desired it long,
But died without the sight.

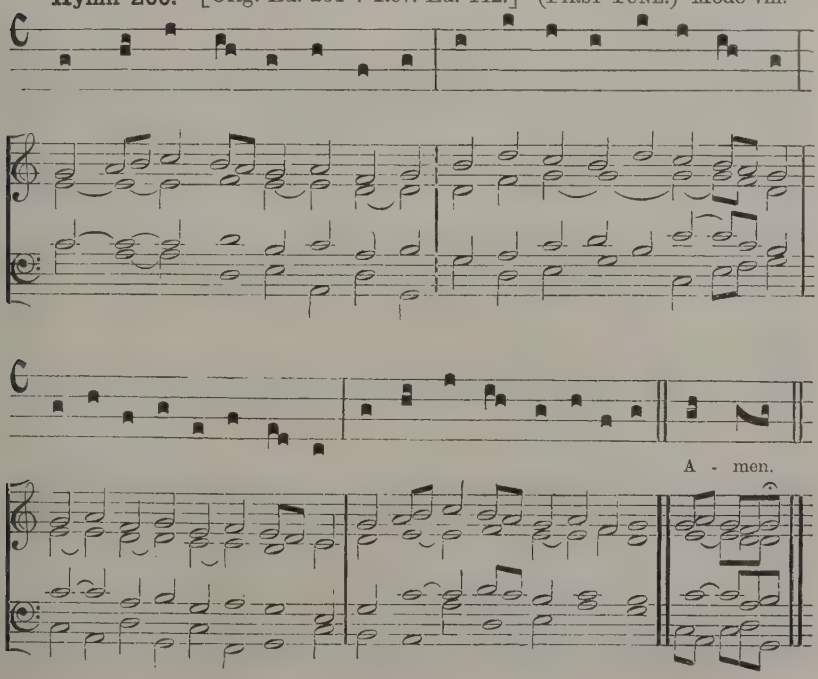
The LORD makes bare His arm
Through all the earth abroad;
Let every nation now behold
Their Saviour and their GOD. Amen.

THIS HYMN, by Isaac Watts (1674–1748), was written in 1707, and published in his *Hymns and Spiritual Songs*, Book 1, Hymn 10, p. 14, in six stanzas of four lines. The title given to it is "The Blessedness of Gospel Times; or, the Revelation of Christ to Jews and Gentiles." Stanzas 1, 3, 4, 6 are given here.

In the original:—St. 1, l. 4. peace *reveal.*
St. 2, l. 2. this *happy* sound.

THE TUNE (Venice) is by W. Amps. It was published in Thorne, *Selection of Psalm and Hymn Tunes*, 1853. The imitation of the upper parts in the first line by the lower parts in the second line is to be noted.

Hymn 200. [Orig. Ed. 264 : Rev. Ed. 442.] (FIRST TUNE.) Mode viii.



Blessed is the man that endureth temptation, for when he is tried he shall receive the crown of life.
St. James i. 12.

Deus, tuorum militum.

FOR MARTYRS.

O GOD, Thy soldiers' faithful LORD,
Their portion, and their great reward
From all transgressions set us free
Who sing Thy Martyr's victory.

By wisdom taught he learn'd to know
The vanity of all below,
The fleeting joys of earth disdain'd,
And everlasting glory gain'd.

His painful course he bravely ran,
In deadly conflict play'd the man ;
For Thee he pour'd his life away,
With Thee he lives in endless day.

We therefore pray Thee, LORD of love
Regard us from Thy throne above ;
On this Thy Martyr's triumph-day
Wash every stain of sin away.

All praise to GOD the FATHER be,
All praise, Eternal SON, to Thee,
Whom with the SPIRIT we adore
For ever and for evermore. Amen.

DEUS, tuorum militum
sors, et corona, praemium,
laudes canentes martyris
absolve nexu criminis.

hic nempe mundi gaudia,
et blandimenta noxia,
caduca rite deputans,
pervenit ad caelestia.

poenas cucurrit fortiter
et sustulit viriliter ;
pro te effundens sanguinem
aeterna dona possidet.

ob hoc precatu supplici
te poscimus, piissime,
in hoc triumpho martyris
dimitte noxam servulis.

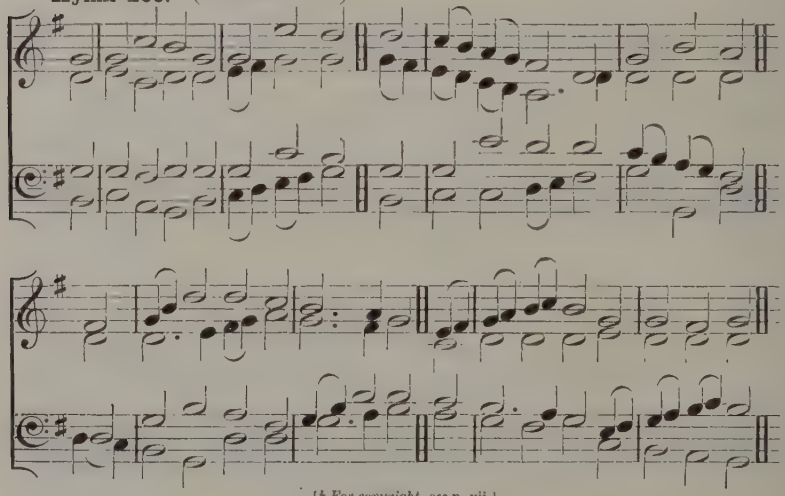
laus et perennis gloria
Deo Patri cum Filio
sancto simul Paraclito
in saeculorum saecula. Amen.

THIS HYMN is one of the early contributions to the liturgical series, and has considerable right to the term Ambrosian, though it cannot be ascribed with any confidence to St. Ambrose himself. It is found in Milanese use, and also in the Mozarabic Breviaries, as well as in the main cycle of Western use. The versification is, with slight exception, metrical as well as accentual.

THE TRANSLATION is based on that of Neale in the *Hymnal Noted*, 1852. It has been revised in this edition.

THE FIRST TUNE is associated with many hymns of the Common of Saints in medieval uses, this one among the number. The rhythm is more marked than is usually the case in plainsong melodies, but it is saved from falling into a too mechanical triple measure by the clivis on the penultimate syllables of the second and third lines. The first and last strains are identical as in Hymns 10, 57, 105, and 336.

Hymn 200. (SECOND TUNE.)

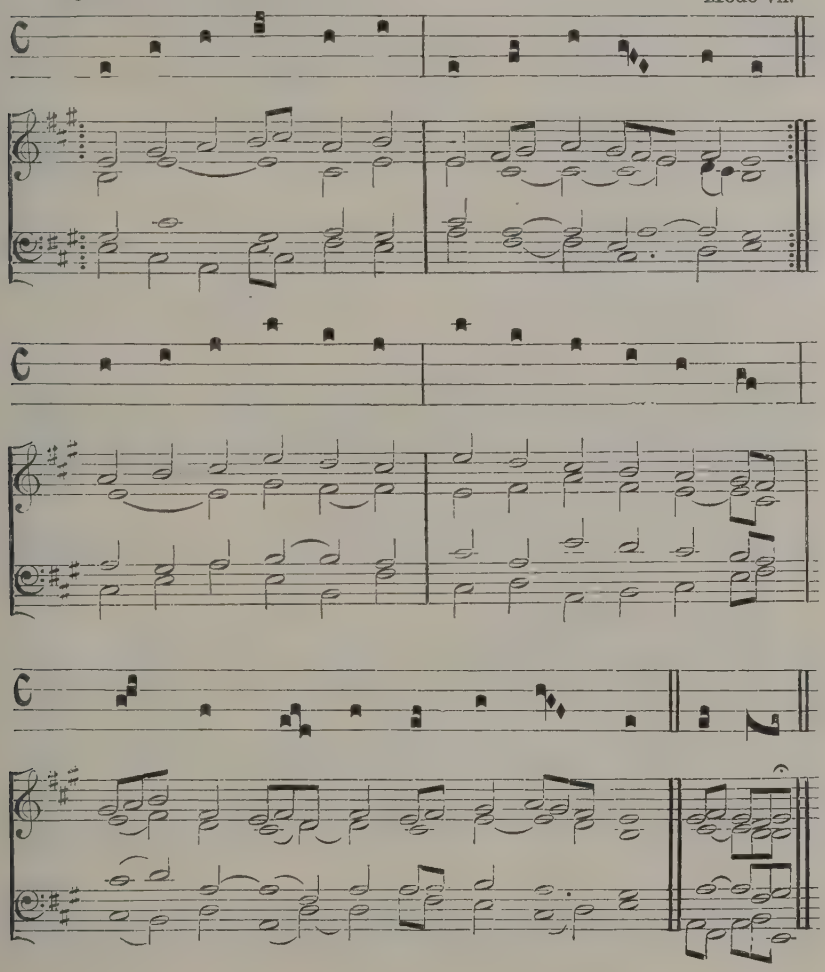


[† *For copyright, see* p. vii.]

A lower setting of this Tune is given at Hymn 72.

THE SECOND TUNE (Crowborough) is by Rev. W. G. Whinfield. It was first issued in a lithographed set of Eight Hymn Tunes (Priestley, Birmingham) set to "Again the LORD's own day is here" (No. 37). It subsequently appeared in *Alternative Hymn Tunes*, 1902. Like the celebrated tune of Tallis, called "Canon" (see Hymn 20), it is in the form of a strict canon for soprano and tenor.

Hymn 201. (First Tune.) Mode vii.



Who through faith and patience inherit the promises.—Heb. vi. 12.

Sanctorum meritis inclyta gaudia.

For Martyrs.

THE triumphs of the Saints,
The toils they bravely bore,
The love that never faints,
Their glory evermore,—
For these the Church to-day
Pours forth her joyous lay;
What victors wear so rich a bay?

This clinging world of ill
Them and their works abhorr'd;
Its withering flowers still
They spurn'd with one accord;
They knew them shortlived all,
How soon they fade and fall,
And follow'd, Jesu, at Thy call.

SANCTORUM meritis
inclyta gaudia
pangamus, socii,
gestaque fortia:
nam gliscit animus
promere cantibus
victorum genus optimum.

hi sunt quos retinens
mundus inhorruit:
ipsum nam sterili
flore peraridum
sprevere penitus,
teque secuti sunt,
rex Christe bone, caelitus.

What tongue may here declare,
Fancy or thought descry,
The joys Thou dost prepare
For these Thy Saints on high?
Empurpled in the flood
Of their victorious blood,
They won the laurel from their God.

quae vox, quae poterit
lingua retexere
quae tu martyribus
munera praeparas?
rubri nam fluido
sanguine laureis
ditantur bene fulgidis.

O Lord most High, we pray,
Stretch forth Thy mighty arm
To put our sins away
And shelter us from harm;
O give Thy servants peace,
From guilt and pain release;
Our praise to Thee shall never cease.
Amen.

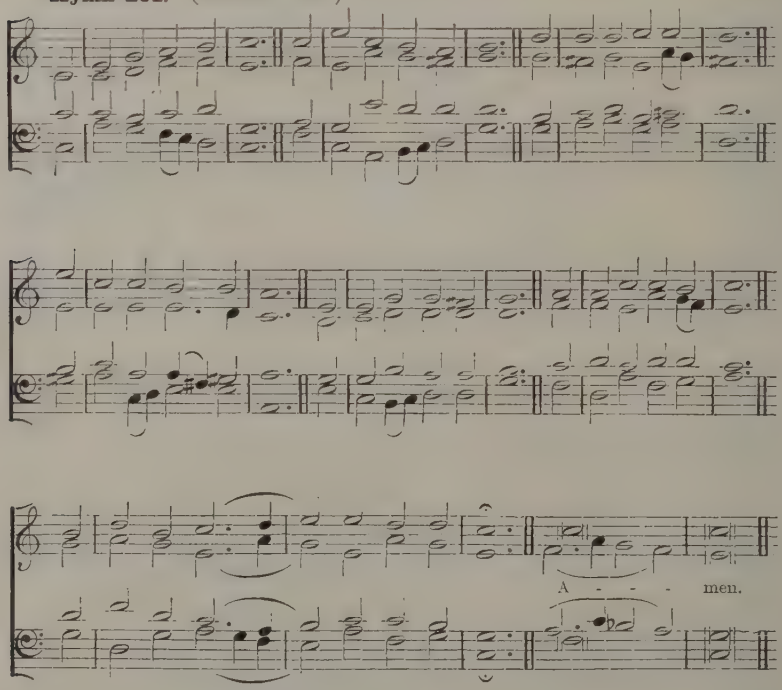
te, summa deitas
unaque, poscimus
ut culpas abluas,
noxia subtrahas,
des pacem famulis;
nos quoque gloriam
per cuncta tibi saecula. Amen.

This Hymn has long formed part of the normal Western cycle. It also penetrated into Mozarabic use. It is among the hymns referred to by Hincmar in his *De una et non trina deitate* (*P.L.* cxxv. 478, 498, 500), and is regarded by him as anonymous; Gotteschalk had appealed to it in support of his views, reading in the last stanza, no doubt, as was then usual, "Te trina deitas." The present text is a correction, probably made in consequence of the controversy. The hymn is often assigned to Rabanus Maurus, *e.g.* by Dreves (*Anal. Hymn.* L. 204, and *Hymnologische Studien zu Venantius Fortunatus und Rabanus Maurus*, Munich, 1908, p. 133), in spite of the fact that Raban wrote to Hincmar disapproving of the phrase in question. The second and third stanzas are omitted.

The Translation is based on that of Neale in the *Hymnal Noted*, 1852.

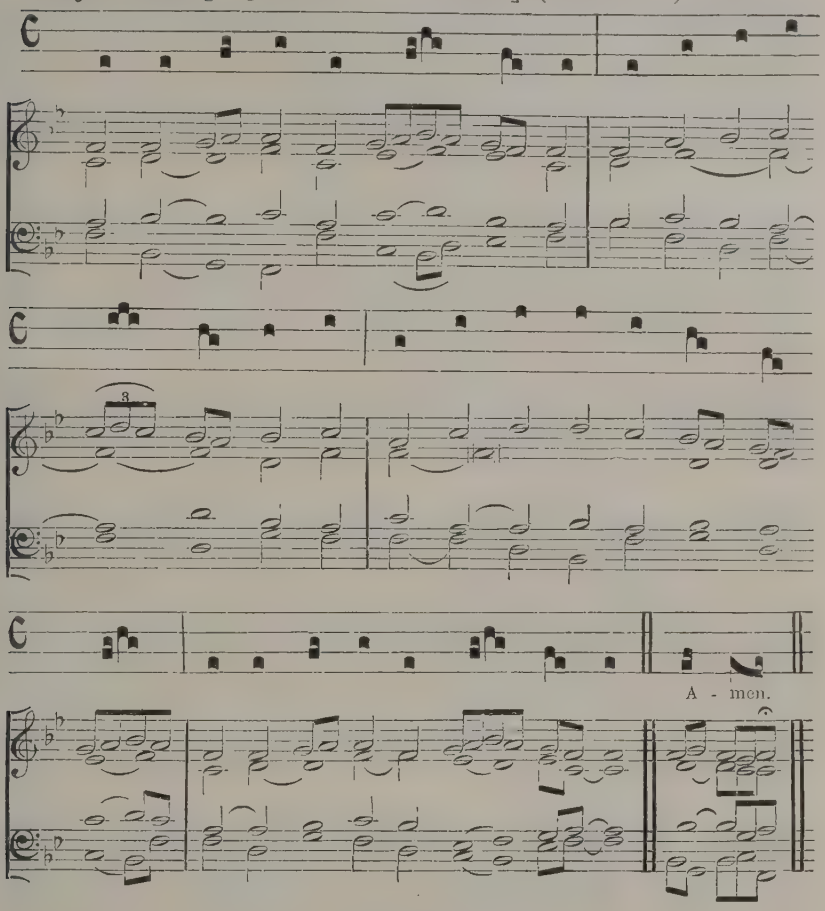
The First Tune is one of four associated with the hymn in the Sarum Use. It is also the most widespread of the four.

Hymn 201. (Second Tune.)



The Second Tune (Das herrlich hohe Fest) is by Chr. Peter, and appeared first in his *Arien*, 1667; thence it was taken into J. Franck, *Geistliches Sion*, 1674. The form given there is in triple time; the earlier form was not identical with the later in rhythm. It has therefore been adapted to suit this hymn.

Hymn 202. [Orig. Ed. 257 : Rev. Ed. 430.] (First Tune.) Mode vii.



Others were tortured, not accepting deliverance, that they might obtain a better resurrection.
Heb. xi. 35.

For Martyrs. **Aeterna Christi munera.**

TH' eternal gifts of Christ the King,
The Martyrs' triumphs let us sing,
And all with hearts of gladness raise
Due hymns of thankful love and praise.

The world its terrors urged in vain ;
They reck'd not of the body's pain :
One step, and holy death made sure
The life that ever shall endure.

The flame might scorch, the knife lay bare,
And savage beasts their members tear ;
But naught their constancy could shake
For that eternal kingdom's sake.

To Thee, Redeemer, now we cry,
That Thou wouldst join with them on high
Thy servants, who this grace implore,
For ever and for evermore. Amen.

AETERNA Christi munera
et martyrum victorias,
laudes ferentes debitas,
laetis canamus mentibus.

terrore victo saeculi,
poenisque spretis corporis,
mortis sacrae conpendio
lucem beatam possident.

traduntur igni martyres
et bestiarum dentibus,
sed permanent inmobiles
vitae perennis gratia.

te nunc, redemptor, quaesumus
ut martyrum consortio
iungas precantes servulos
in sempiterna saecula. Amen.

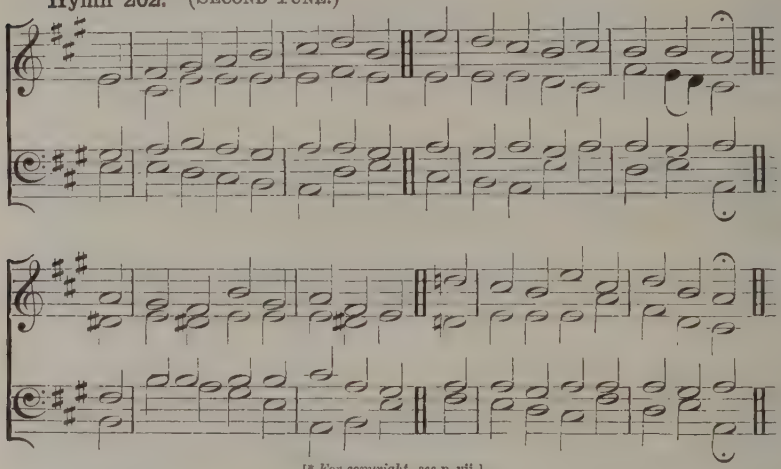
Alternative Tune, Hymn 192.

THE HYMN is by St. Ambrose, as Bede bears witness in his *De arte metrica*, and there is no need to doubt the ascription. Like the companion hymn above (No. 192), it was in very general use, though curiously enough not included in the Sarum rite. The verses utilised are the first and last, together with the third and a verse made up half of the fourth and half of the fifth verse of the original. (See Dreves, *Anal. Hymn.* L. p. 19.)

THE TRANSLATION is based on that of R. Campbell in his *Hymns and Anthems*, 1850. But in this edition the translations of this and the companion hymn have been brought more into accord with one another.

THE FIRST TUNE was used as a Lent hymn in England (see Introd., p. xxxi), but abroad it was the one principally associated with these two hymns. In the XVth century it was constantly treated as belonging to the Vth instead of the VIIth mode. This made it a more suitable theme for polyphonic treatment, and as such it figures in Palestrina's "Æterna Christi munera" Mass. At the same time its form was being spoilt, until it took the degraded shape in which it was given in Guidetti's *Directorium* (1582) and the *Hymnal Noted*, and taken thence into previous editions of *Hymns Ancient and Modern*.

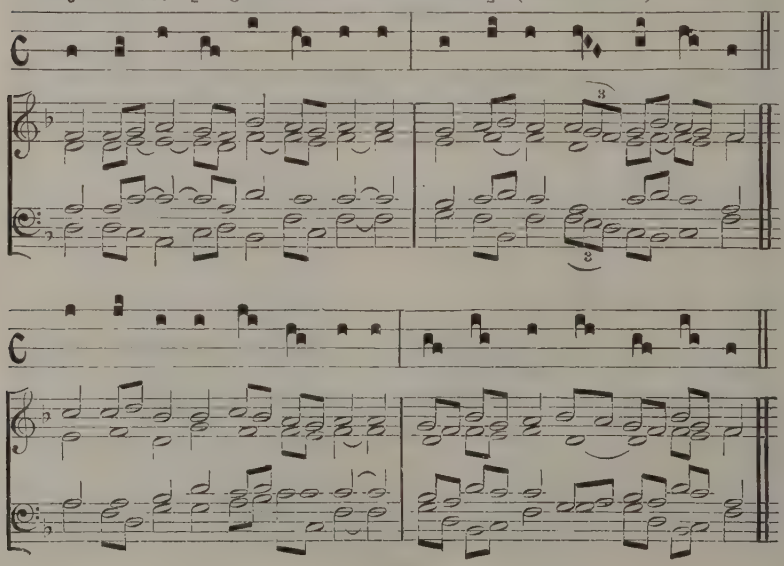
Hymn 202. (SECOND TUNE.)

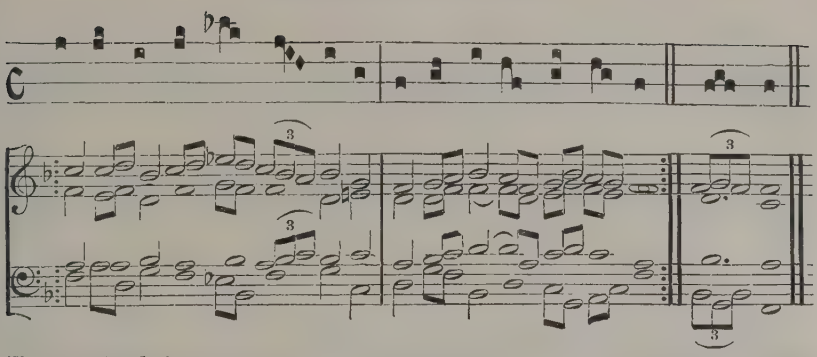


[* *For copyright, see* p. vii.]

THE SECOND TUNE (Constance = R. 444) was contributed by H. J. Gauntlett to the Revised Edition. It is not included in his *One Hundred Tunes*.

Hymn 203. [Orig. Ed.* 379 : Rev. Ed. 440.] (FIRST TUNE.) Mode vi.





They were stoned, they were sawn asunder, were tempted, were slain with the sword; . . . being destitute, afflicted, tormented; of whom the world was not worthy.—Heb. xi. 37.

O beata beatorum.

FOR MARTYRS.

BLESSÈD feasts of blessèd Martyrs,
Holy days of holy men,
With affection's recollections
Greet we your return again.

Worthy deeds they wrought and wonders,
Worthy of the Name they bore;
We with meetest praise and sweetest
Honour them for evermore.

Faith ne'er alter'd, hope ne'er falter'd,
Love of JESUS fill'd their heart;
Thus they glorious and victorious
Bravely bore the Martyr's part.

Rack'd with torments, haled to slaughter,
Fire, and axe, and murderous sword,
Chains and prison, foes' derision,
They endured for CHRIST the LORD.

So they pass'd through pain and sorrow,
Till they sank in death to rest;
Earth's rejected, GOD'S elected,
Gain'd the portion of the blest.

By contempt of worldly pleasures,
And by deeds of valour done,
They have reach'd the land of Angels,
And with them are knit in one.

Made co-heirs with CHRIST in glory,
His celestial bliss they share:
May they now before Him bending
Help us onward by their prayer;

That, this weary life completed,
And its fleeting trials past,
We may win eternal glory
In our FATHER'S home at last. Amen.

O BEATA beatorum
martyrum sollemnia!
o devote recolenda
victorum certamina!

digni dignis fulgent signis,
et florent virtutibus;
illos semper condecenter
veneremur laudibus

fide, voto, corde toto,
adhaeserunt Domino,
et invicti sunt addicti
atroci martyrio.

carcerati, trucidati,
tormentorum genera
igne laesi, ferro caesi,
pertulerunt plurima.

dum sic torti cedunt morti
carnis per interitum,
ut electi sunt adepti
beatorum praemium.

per contemptum mundanorum
et per bella fortia
meruerunt angelorum
victores consortia.

⌈ergo facti cohaeredes
Christo in caelestibus
apud ipsum vota nostra
promovete vocibus,

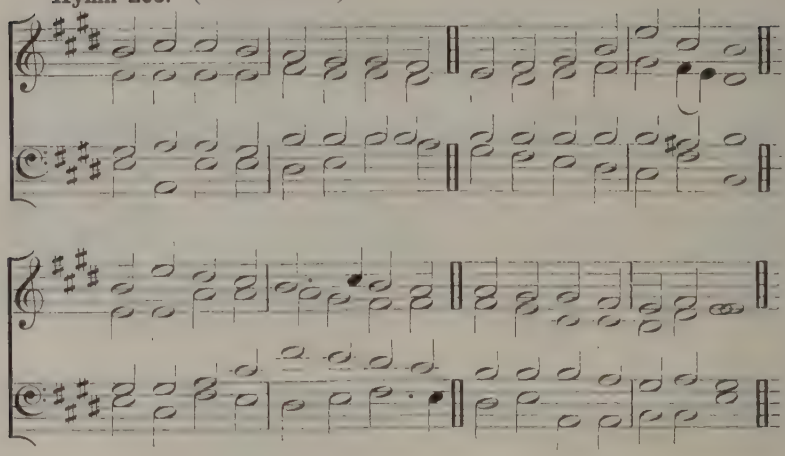
ut post finem huius vitae
et post transitoria
in perenni mereamur
exultare gloria.⌋ Amen.

THIS SEQUENCE is of German origin, and dates back to the XIVth century.

THE TRANSLATION is based on that of Neale in his *Mediæval Hymns*, 1851.

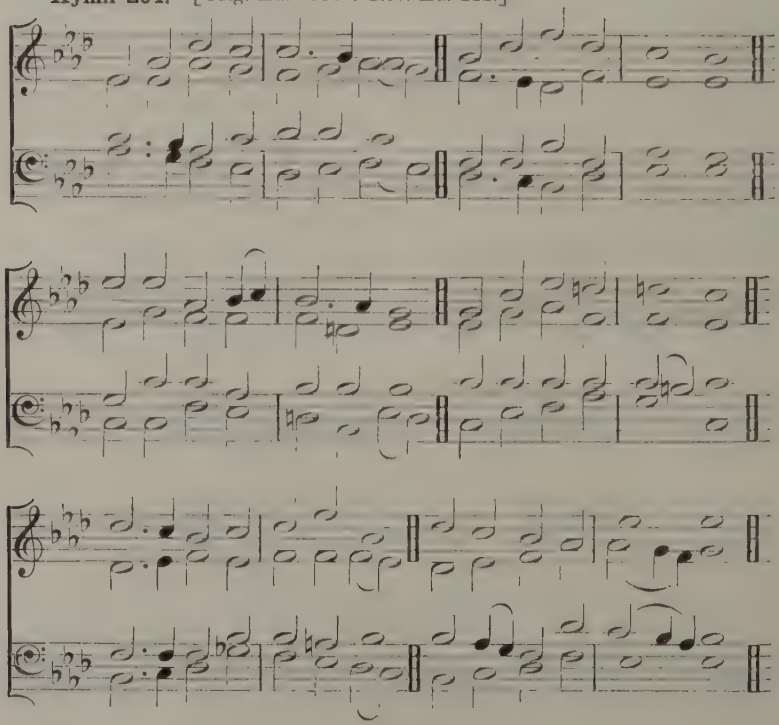
THE FIRST TUNE (St. Chrysostom's) is an Italian melody belonging to the hymn, "Alta Trinità beata.' It is found in a MS. collection of *Laudi Spirituali* of the XIVth century, now MS. II. i. 122 of the Biblioteca Nazionale Centrale at Florence (see Introd. p. xxxvii). It was quoted from this MS. by Burney in his *History of Music*, vol. 2, p. 328 (1782). He misread the first word, and hence it has been cited hitherto as "Alla Trinità beata." The tune in this edition has been restored almost exactly to the form in which it is given by Burney. From his time forward it became popular, and it is found under the name "Florence," and the source "Venetian Hymn" in the Second Part of Williams, *Psalmodia Evangelica*, 1789.

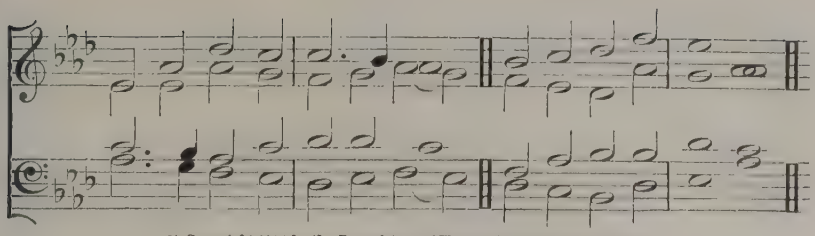
Hymn 203. (Second Tune.)



The Second Tune (Langdale, or Redhead, No. 143 or St. Nicholas, or St. Bede = R 440) is by R. Redhead, and first appeared in his *Church Hymn Tunes for the Several Seasons of the Church Year*, Second Series, 1859.

Hymn 204. [Orig. Ed.* 380 : Rev. Ed. 441.]





[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

Blessed are they which are persecuted for righteousness' sake; for theirs is the kingdom of heaven.
St. Matt. v. 10.

Τῶν ἱερῶν ἀθλοφόρων.

FOR MARTYRS.

LET our choir new anthems raise,
Wake the song of gladness:
GOD Himself to joy and praise
Turns the Martyrs' sadness:
Bright the day that won their crown,
Open'd heav'n's high portal,
As they laid the mortal down
To put on th' immortal.

Τῶν ἱερῶν ἀθλοφόρων
τὴν ἱερὰν καὶ σεπτὴν πανήγυριν,
ὁ λαὸς ὁ ἱερὸς,
ἱερῶς τιμήσωμεν αὐτῶν,
ταῖς δεήσεσι
δεινῶν ὅπως ῥυσθείημεν.

Never flinch'd they from the flame,
From the torture never;
Vain the foeman's sharpest aim,
Satan's worst endeavour:
For by faith they saw the land
Deck'd in all its glory,
Where triumphant now they stand
With the victor's story.

Ἱερονίκους στεφάνους
παρὰ Χριστοῦ εἰληφέναι σπεύδοντες,
τὸ θανεῖν ὑπὲρ τὸ ζῆν
οἱ γενναῖοι Μάρτυρες σαφῶς
ᾑρετίσαντο·
διὸ δόξης ἐπέτυχον.

Faith they had that knew no shame,
Love that could not languish:
And eternal hope o'ercame
Momentary anguish.
He Who trod the self-same road,
Death and hell defeated,
Wherefore those their sufferings show'd
Calvary repeated.

Μὴ δειλιάσαντες πόνους
τοὺς τῆς σαρκὸς, μὴ κολάσεις πτήξαντες,
μὴ τὸ πῦρ τῶν διωκτῶν,
ἀθλοφόροι Μάρτυρες Χριστὸν
ἐν σταδίῳ
ἀνδρικῶς ἀνεκηρύξατε.

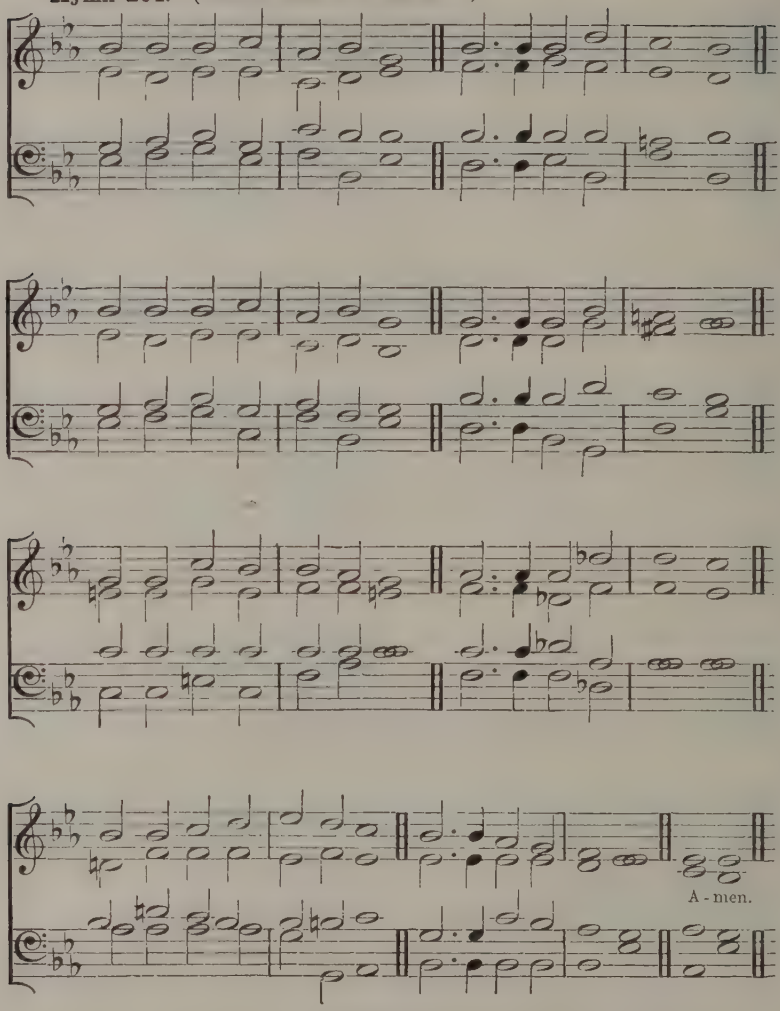
Up and follow, Christian men!
Press through toil and sorrow;
Scorn the night of fear, and then,
Oh the glorious morrow!
Who will venture on the strife?
Blest who first begin it;
Who will grasp the land of life?
Warriors, up and win it! Amen.

THE HYMN is part of the Canon for the festival of St. Timothy and St. Maura, Martyrs, kept on May 3 by the Orthodox Church. It was written by St. Joseph the Hymnographer, †883.

THE TRANSLATION was made by Neale and published in *Hymns of the Eastern Church*, 1862. It is a very free version, and derives its inspiration from other parts of the Canon besides the portions here given. It was somewhat altered when taken originally into *Hymns A. & M.*, and since. The fourth stanza was omitted in previous editions.

THE TUNE (Northleach) is by G. G. Stocks. It was written by him for the choir of Cowley St. John to be sung to this hymn, and is now published for the first time.

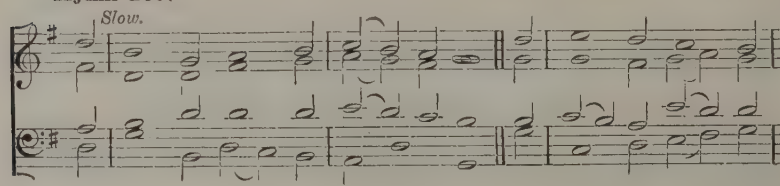
Hymn 204. (Tune in the Supplement.)

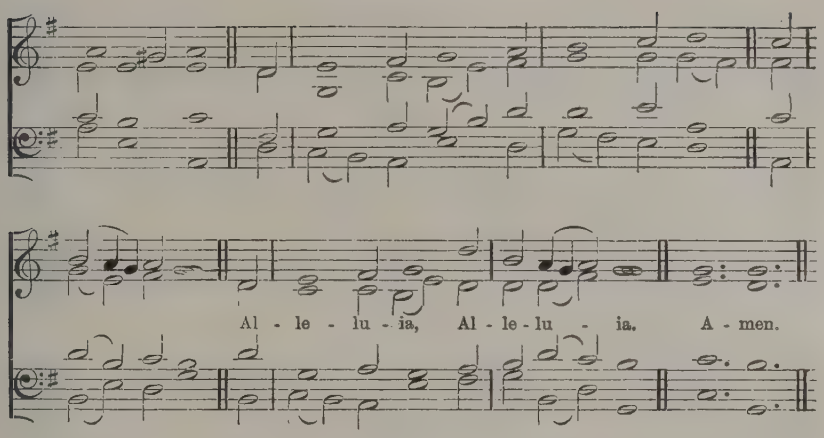


[* *For copyright, see* p. vii.]

The Tune in the Supplement (St. Joseph of the Studium = O* 380 = R 441) is by Sir Joseph Barnby, and was written for the Appendix to the Original Edition.

Hymn 205.





It is good, being put to death by men, to look for hope from God to be raised again by him.
2 Maccab. vii. 14.

Ex quo salus mortalium.

FOR MARTYRS.

OUR LORD the path of suffering trod,
And since His Blood for man hath flow'd,
'Tis meet that man should yield to GOD
The life he owed. Alleluia.

No shame to own the Crucified,—
Nay, 'tis our immortality
That we confess our GOD Who died,
And for Him die. Alleluia.

Fill'd with this thought, with patient smile
All threats the Martyr doth withstand,
Fights, LORD, Thy cause, and leans the while
Upon Thine hand. Alleluia.

Beholding his predestined crown,
Into death's arms he willing goes;
Dying, he conquers death; o'erthrown,
O'erthrows his foes. Alleluia.

LORD, make us Thine own soldiers true,
Grant us brave faith, a spirit pure,
That for Thy Name, Thy Cross in view,
We may endure. Alleluia.

Eternal FATHER of the WORD,
Eternal WORD, we Thee adore,
Eternal SPIRIT, GOD and LORD,
For evermore. Alleluia. Amen.

EX quo salus mortalium
fluxit sacer Dei cruor,
homo redemptus aemulum
Deo litavit sanguinem.

non iam crucis Christi pudet:
quin surgit ingens gloria
Deum fateri mortuum,
pro mortuo mori Deo.

hoc iste plenus spiritu
ridet minas, ridet neces,
tuaque fretus dextera
tibi, redemptor, militat.

parata spectans praemia,
securus ad poenas volat;
sic pugnat, ut speret mori
et morte mortem vincere.

da, Christe, tanti militis
aequare facta fortia;
da sustinere pro tuo
quodcumque durum nomine.

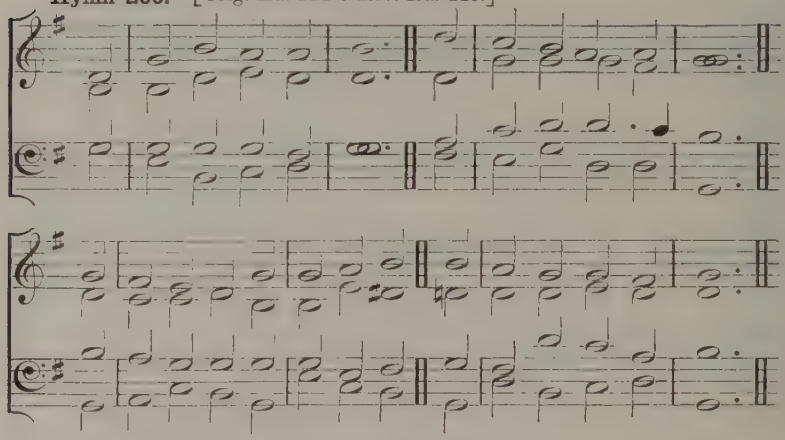
aeterne tu Verbi Pater,
aeterne Fili par Patri,
et par utrique Spiritus,
tibi, Deus, sit gloria. Amen.

THE HYMN, by J. B. de Santeuil, was first printed in the *Cluniac Breviary*, 1686.

THE TRANSLATION is by I. Williams, and was printed in his *Hymns translated from the Parisian Breviary*, 1839, but some alterations have been made by the Compilers in taking it for this edition in place of another version, "For man the Saviour shed," which was in the previous editions. The Alleluia is added.

THE TUNE (Heut triumphiert) is found in *Christlich neu-vermehrt und gebessertes Gesangbuch*, Erfurt, 1663, set to the hymn "Heut triumphiert mit Freud und Wonn." It is anonymous (Zahn 284).

Hymn 206. [Orig. Ed. 144 : Rev. Ed. 446.]



I reckon that the sufferings of this present time are not worthy to be compared with the glory which shall be revealed in us.—Rom. viii. 18.

FOR MARTYRS.

OH, what, if we are CHRIST'S,
Is earthly shame or loss?
Bright shall the crown of glory be
When we have borne the cross.

Keen was the trial once,
Bitter the cup of woe,
When martyr'd Saints, baptized in blood,
CHRIST'S sufferings shared below:

Bright is their glory now,
Boundless their joy above,
Where, on the bosom of their GOD,
They rest in perfect love.

LORD, may that grace be ours,
Like them in faith to bear
All that of sorrow, grief, or pain
May be our portion here;

Enough if Thou at last
The word of blessing give,
And let us rest beneath Thy feet,
Where Saints and Angels live.

All glory, LORD, to Thee,
Whom heav'n and earth adore;
To FATHER, SON, and HOLY GHOST,
One GOD for evermore. Amen.

A higher setting of this Tune is given at Hymn 75.

THIS HYMN, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was written in the first instance for St. James' Day, then first published in Murray, *Hymnal*, 1852, No. 126, as a general hymn for Saints, in six stanzas of four lines. It has been given in every edition of *Hymns A & M.* from the first with two variations from the original, viz. :—

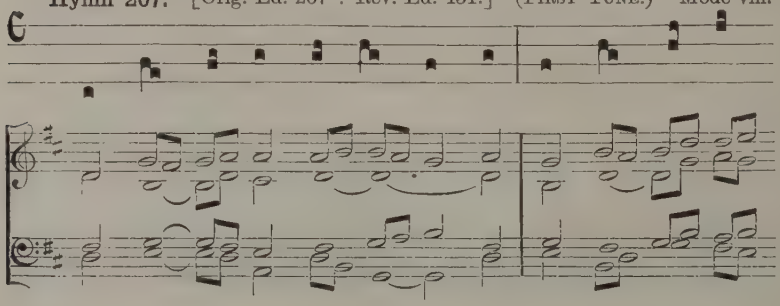
St. 4, l. 2. Ever like them to bear,
and a new Doxology.

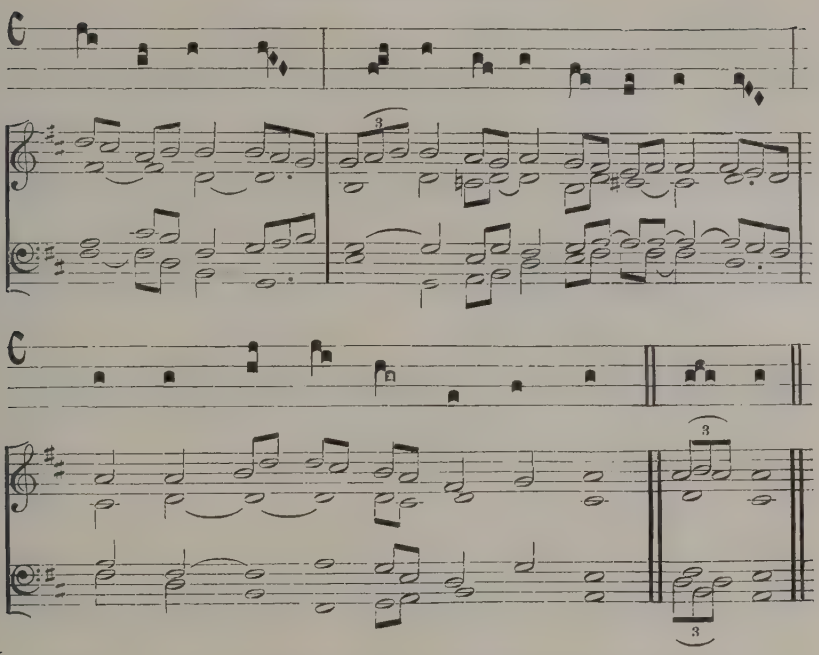
In its first form stanza 2, l. 3, had :—

When Herod's sword, baptized in blood,
The martyred saint below.

THE TUNE (St. Michael = O 144 = R 446) has been dealt with at Hymn 75.

Hymn 207. [Orig. Ed. 267 : Rev. Ed. 451.] (FIRST TUNE.) Mode viii.





Whosoever therefore shall confess me before men, him will I confess also before my Father which is in heaven.—St. Matt. x. 32.

Non parta solo sanguine.

For a Confessor.

NOT by the Martyr's death alone
The Saints their crown in heav'n have [won ;
There is a triumph robe on high
For bloodless fields of victory.

What though Thy servant did not feel
The cross, or flame, or torturing wheel,
Yet daily to the world he died ;
His flesh, through grace, he crucified.

What though nor chain, nor scourging sore,
Nor cruel beasts his members tore,
In perfect love to Thee, O Christ,
His life was daily sacrificed.

O Lord, to us Thy grace supply,
That we through life may learn to die,
And thus, when life's brief day is o'er,
May live with Thee for evermore.

O Fount of sanctity and love,
O perfect Rest of Saints above,
All praise, all glory be to Thee
Both now and through eternity. Amen.

NON parta solo sanguine
ornat beatos purpura ;
sunt incruenta quae suos
habent triumphos praelia.

non iste flammas, non cruces,
non sensit uncos pectines ;
crudelis et durus sibi
se morte lenta conficit.

si lictor illi defuit,
si vincla, fustes, ungulae,
parata pro Christo mori
hoc supplet omne caritas.

da, Christe, sic nos vivere,
discamus ut semper mori ;
da post brevis vitae dies
vitae perennis gaudia.

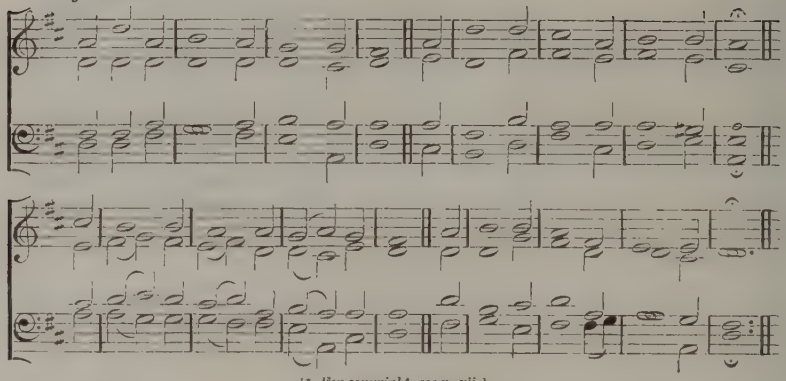
fons sanctitatis o Deus,
aeterna iustorum quies,
honor tibi, laus, gloria
nunc et per omne saeculum. Amen.

The Hymn is by J. B. de Santeuil, and appeared first in the *Cluniac Breviary*, 1686. The fourth and fifth stanzas are omitted.

The Translation is based upon that of I. Williams, published in the *British Magazine*, 1833, and in his *Hymns translated from the Parisian Breviary*, 1839. But it has been much altered by the Compilers both at its adoption into the Original Edition and subsequently.

The First Tune is taken from the Solesmes Hymnal (1885), where it is set to "Deus tuorum militum," and other hymns of the Common of Saints. It is probably the equivalent of an ancient tune that has been used in England since Anglo-Saxon days for the hymn "Jesu Redemptor omnium" (see Hymn 207), but not found in Sarum Use. In the *Paris Antiphonal* (1737) the hymn (with a different Doxology) is given for the Common of Just Men, with three tunes, including those given at Hymn 192 and Hymn 90.

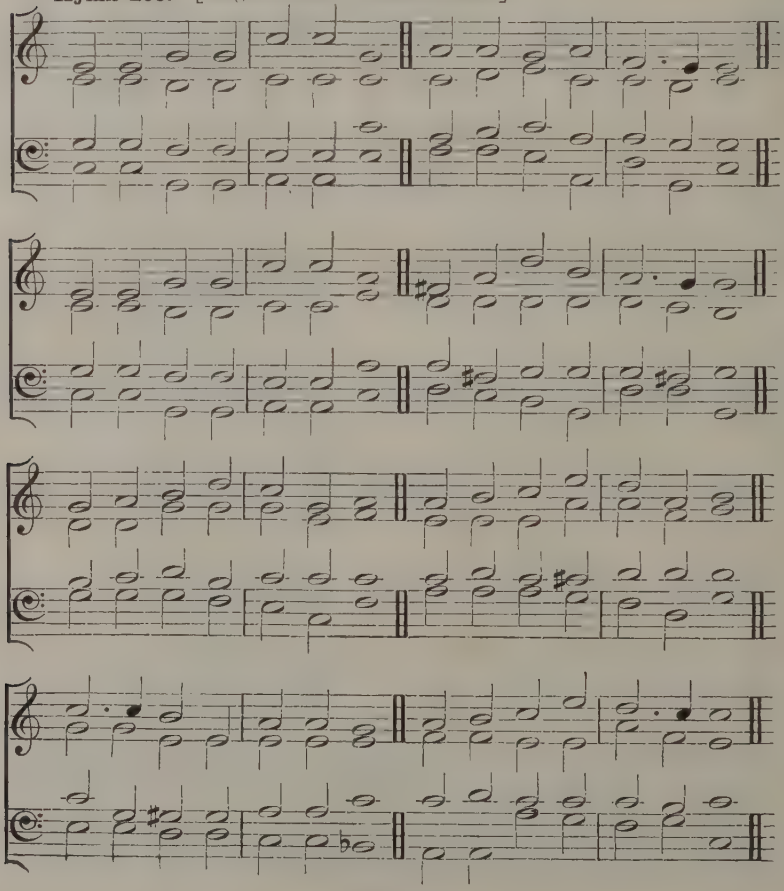
Hymn 207. (Second Tune.)



[* *For copyright, see* p. vii.]

The Second Tune (Wells = R 451) is by W. H. Monk, and was contributed by him to the Revised Edition.

Hymn 208. [Orig. Ed.* 381 : Rev. Ed. 454.]



He gave some . . . pastors and teachers.—Eph. iv. 11.

FOR A DOCTOR.

JESU, for the beacon-light
By Thy holy Doctors given,
When the mists of error's night
Gather'd o'er the path to heaven,
For the witness that they bare
To the truth they learn'd of Thee,
For the glory that they share,
Let our praise accepted be.

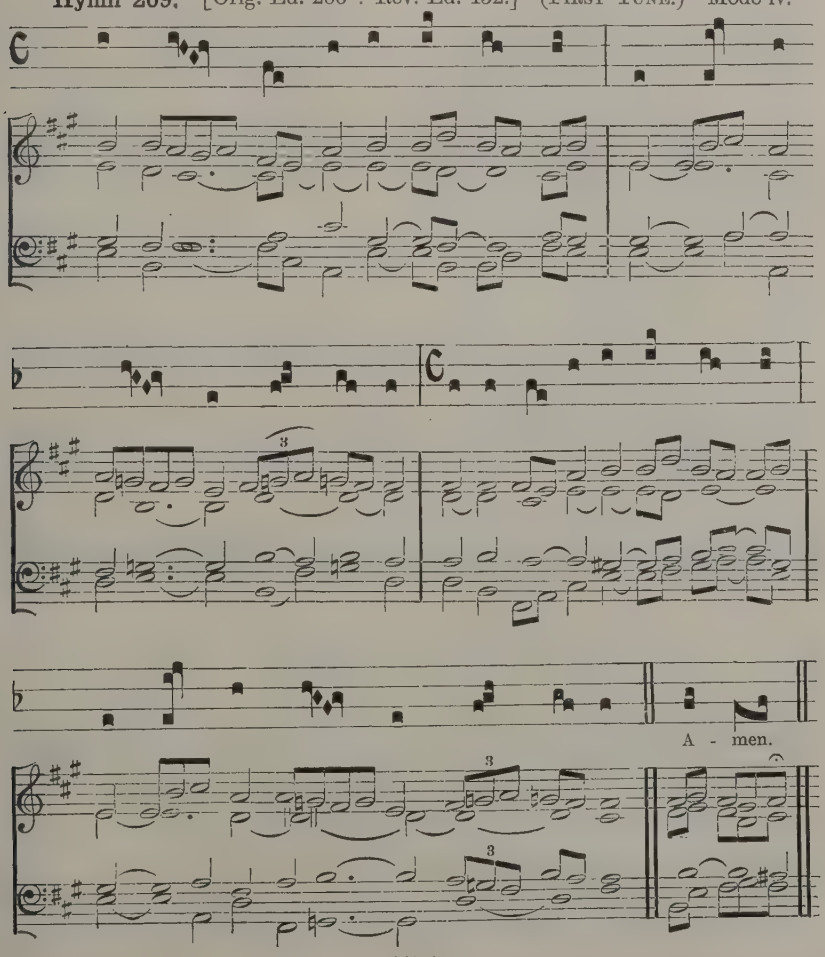
In Jerusalem below
They were workmen at Thy call;
Each with one hand met the foe,
With the other built the wall;
Watchmen on the mountain set,
Scribes instructed in Thy word,
Menders of the Gospel net
For the service of the LORD.

Like Thy learnèd sons of yore,
JESU, may our teachers still
Know and guard Thy sacred lore
With brave heart and patient skill;
In these later days of strife
Keep, O keep them true to Thee,
Till beside the well of life
Light in Thine own light they see. Amen.

THIS HYMN, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was written for, and first published in, the Appendix to the Original Edition.

THE TUNE (Culford = R 454) is by E. J. Hopkins, and is taken from *The Temple Church Choral Service*, edited by him in 1867. The tune is there set to the words, "Songs of praise the angels sang" (see Hymn 319).

Hymn 209. [Orig. Ed. 266 : Rev. Ed. 452.] (FIRST TUNE.) Mode iv.



I have fought the good fight, I have finished my course, I have kept the faith.—2 Tim. iv. 7.

FOR A BISHOP.

Iesu redemptor omnium.

O THOU Whose all-redeeming might
Crowns every chief in faith's good [fight,
In mercy bend Thine ear to-day
And hear us, JESU, while we pray.

In faithful strife for Thy dear Name
Thy servant earn'd the saintly fame,
And pious hearts with praise revere
His memory from year to year.

Earth's fleeting joys he counted naught,
For higher, truer joys he sought;
And with the Angels round Thy throne
Unfailing treasures are his own.

O grant that we, most gracious GOD,
May follow in the steps he trod,
And, aided by his prayers, may gain
The cleansing of our guilty stain.

To Thee, O CHRIST, our loving King,
All glory, praise and thanks we bring;
Whom with the FATHER we adore
And HOLY GHOST for evermore. Amen.

IESU redemptor omnium,
perpes corona praesulum,
in hac die clementius
nostris faveto vocibus,

tui sacri qua nominis
confessor almus claruit:
cuius celebrat annua
devota plebs sollemnia.

qui rite mundi gaudia
huius caduca respuens
cum angelis caelestibus
laetus potitur praemiis.

huius, benigne, annue
nobis sequi vestigia;
huius precatu servulis
dimitte noxam criminis.

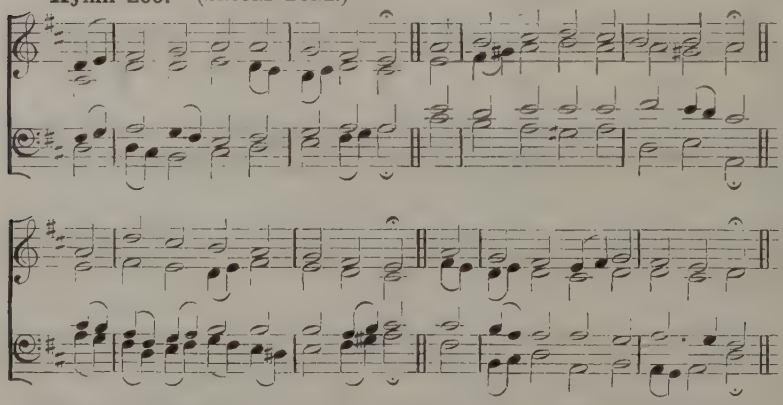
sit, Christe rex piissime,
tibi Patrique gloria
cum Spiritu Paraclito
in sempiterna saecula. Amen.

THE HYMN belongs to the normal Latin cycle, and has been in use in England since Anglo-Saxon times.

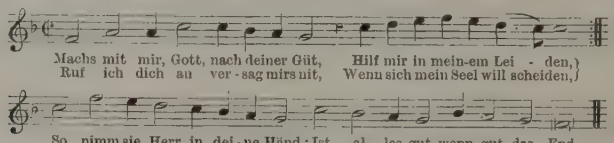
THE TRANSLATION is by R. M. Benson, and was contributed by him to the Original Edition. One alteration has been made in this edition.

THE FIRST TUNE is one which, according to Sarum Use, is set to the hymn "Iam lucis orto sidere" (see Hymn 1). It is unusual in tonality through the alternation of B♯ and B♭. The second and fourth lines are identical (cp. Hymn 9), and the greater part of the first and third (for the general structure cp. Hymn 76). The opening is like that of Hymn 222.

Hymn 209. (SECOND TUNE.)

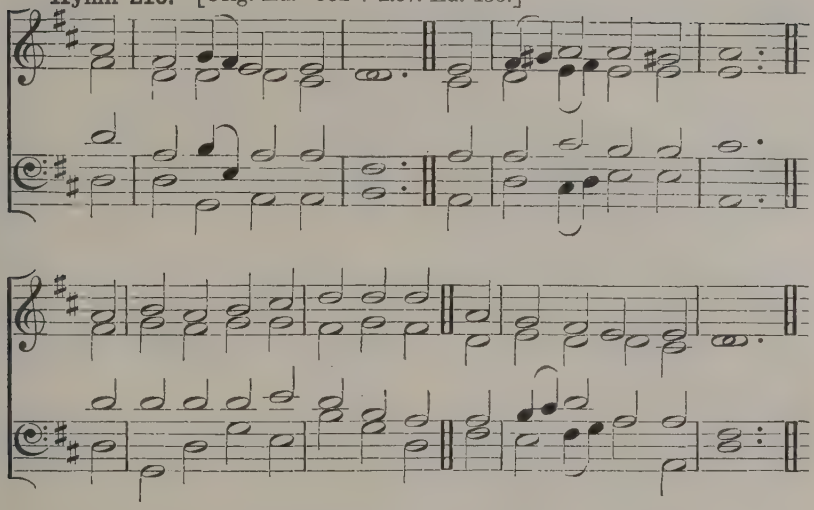


THE SECOND TUNE (Machs mit mir, or Eisenach, or Chertsey) is by J. H. Schein, and was first published as a fly-sheet in 1628, and then included in the second edition of his *Cantional*, Leipzig, 1645. The earlier edition appeared in 1627. Its original form was as follows (Zahn 2383):—



There are two settings by Bach, *Choralgesänge* 87 and 261 = 310, each of them different from this.

Hymn 210. [Orig. Ed.* 382 : Rev. Ed. 453.]



The memory of the just is blessed.—Prov. x. 7.

For a Bishop.

O SHEPHERD of the sheep,
High Priest of things to come,
Who didst in grace Thy servant keep,
And take him safely home;

Accept our song of praise
For all his holy care,
His zeal unquench'd through length of days,
The trials that he bare.

Chief of Thy faithful band,
He held himself the least,
Though Thy dread keys were in his hand,
O everlasting Priest.

So, trusting in Thy might,
He won a fair renown;
So, waxing valiant in the fight,
He trod the lion down;

Then render'd up to Thee
The charge Thy love had given;
And when Thou comest he shall see
Thy face in highest heaven.

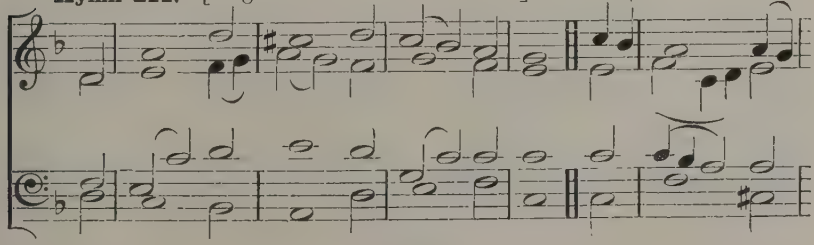
On all our Bishops pour
The Spirit of Thy grace;
That, as he won the palm of yore,
So they may run their race;

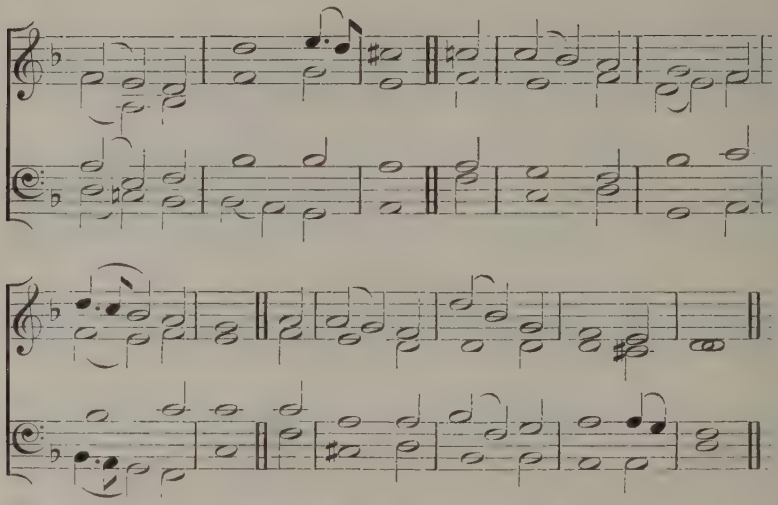
That, when this life is done,
They may with him adore
The ever Blessèd Three in One,
In bliss for evermore. Amen.

This Hymn, by Vincent Stuckey Stratton Coles (b. 1845), was written in 1866, when Mr. Coles was an undergraduate at Oxford, and was first published in the Appendix to the Original Edition.

The Tune (Ach, wachet, wachet auf, or Swabia = R 453) is by J. M. Spiess, and taken from his *David, Harpffen-Spiel*, Heidelberg, 1745. The original is for a different metre 6 7 6 7. 7 7. The adaptation was made for Havergal, *Church Psalmody*, 1847. See also Zahn 4229 and Bäumker i. 629.

Hymn 211. [Orig. Ed.* 388 : Rev. Ed. 456.]





My beloved is mine, and I am his.—Cant. ii. 16.

FOR A VIRGIN.

O LAMB of GOD, Whose love divine
  Draws virgin souls to follow Thee,
And bids them earthly joys resign
  If so they may Thy beauty see ;

The Saint of whom we sing to-day
  Was faithful to Thy loving call,
And, casting other hopes away,
  Took Thee to be her GOD, her All.

To Thee she yielded up her will,
  Her heart was drawn to Thine above ;
Content if Thou wouldst deign to fill
  Thine handmaid with Thy perfect love.

Beneath Thy Cross she loved to stand,
  Like Mary in Thy dying hour,
That blessings from Thy pierced hand
  Might clothe her with undying power ;

With power to win the crown of light
  For virgin-souls laid up on high,
And ready keep her lamp at night
  To hail the Bridegroom drawing nigh.

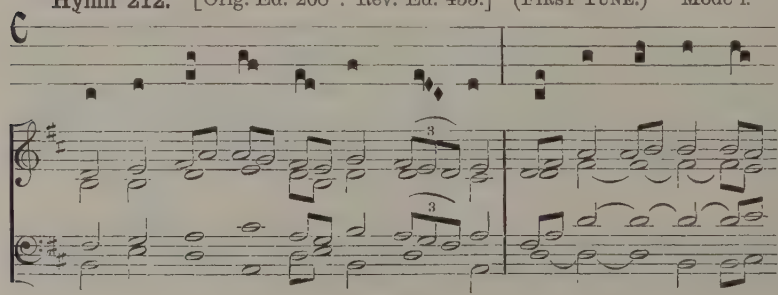
And surely Thou at last didst come
  To end the sorrows of Thy bride,
And bear her to Thy peaceful home
  With Thee for ever to abide.

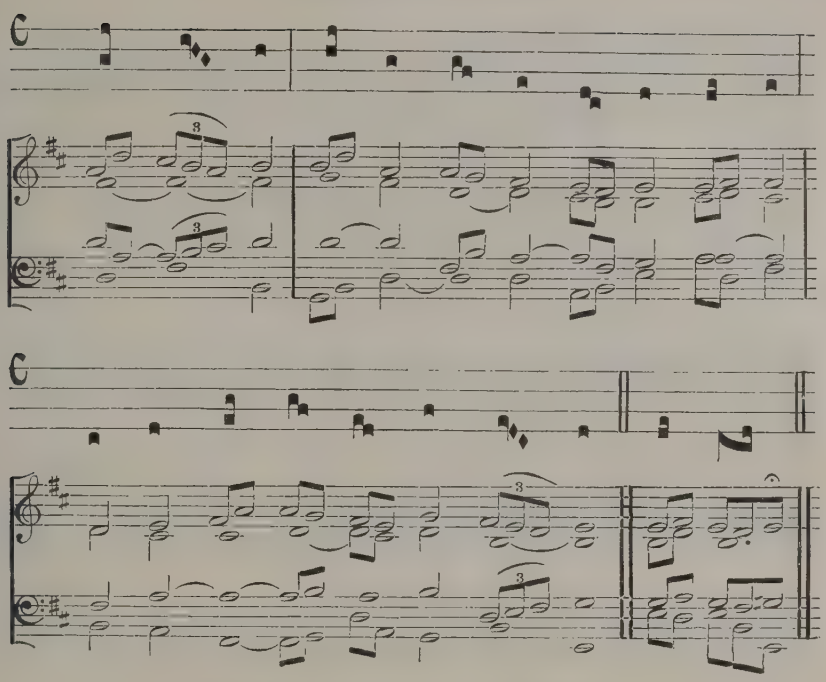
All glory, JESU, for the grace
  That drew Thy Saint to follow Thee :
O grant us in Thy love a place
  Both now and through eternity. Amen.

THIS HYMN, by Vincent Stuckey Stratton Coles (b. 1845), was first published in the Appendix to the Original Edition.

THE TUNE (Calvary) is by J. Broderip (d. 1785), and is printed in *British Psalmody*, 1822. The melody and bass are taken thence, but transposed a note down. The hymn is not included in Broderip's own publication, *Psalms and Hymns and Spiritual Songs*. Other tunes in the book are by R. Broderip, the son, but this is specially distinguishable as by "J. Broderip of Wells."

Hymn 212. [Orig. Ed. 268 : Rev. Ed. 455.] (FIRST TUNE.) Mode i.





Thy name is an ointment poured forth, therefore do the virgins love thee.—Cant. i. 3.

Iesu corona virginum.

FOR A VIRGIN.

O JESU, Thou the Virgins' Crown,
Thy gracious ear to us bow down,
Born of that Virgin whom alone
The Mother and the Maid we own.

Amongst the lilies Thou dost feed,
By virgin choirs accompanied ;
In Thee, their Bridegroom and their LORD,
They find their plentiful reward.

And wheresoe'er Thy footsteps wend,
The Virgins still with praise attend ;
Rejoicing after Thee they throng,
And pour for Thee their sweetest song.

O gracious LORD, we Thee implore
Thy grace into our minds to pour
From all defilement keep us free,
And pure in heart to follow Thee.

All praise to GOD the FATHER be,
All praise, Eternal SON, to Thee,
Whom with the SPIRIT we adore
For ever and for evermore. Amen.

IESU corona virginum,
quem mater illa concipit,
quae sola virgo parturit,
haec vota clemens accipe,

qui pascis inter lilia
saeptus choreis virginum,
sponsus decorus gloria,
sponsisque reddens praemia.

quocumque pergis, virgines
sequuntur, atque laudibus
post te canentes cursitant,
hymnosque dulces personant.

te deprecamur, largius
nostris adauge mentibus
nescire prorsus omnia
corruptionis vulnera.

Deo Patri sit gloria
eiusque soli Filio
sancto simul cum Spiritu
nunc et per omne saeculum. Amen.

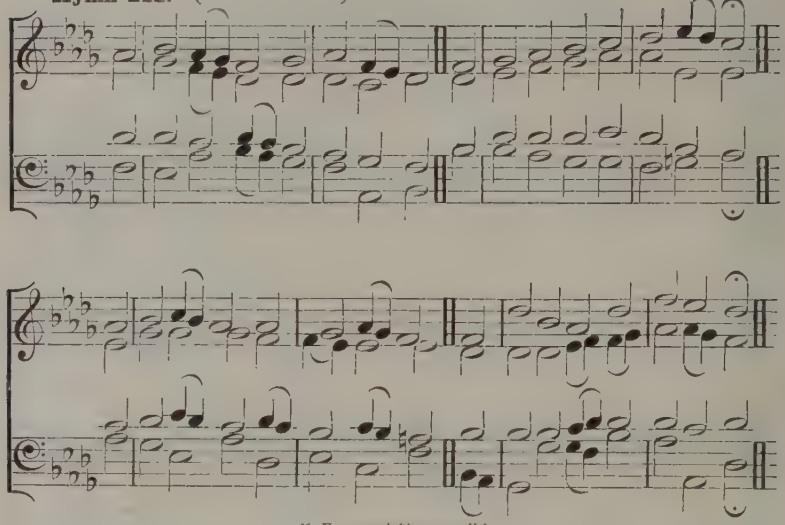
A higher setting of this Tune is given at Hymn 57.

THIS HYMN is ascribed to St. Ambrose, though with some doubt (see Introd. p. xiii). The versification and subject matter are worthy of him, the thoughts are all found in his prose writings, and the hymn has a firm place in the Milanese liturgical tradition. It was in universal use throughout the West, and even in the Mozarabic rite.

THE TRANSLATION is based upon that of Neale in the *Hymnal Noted*, 1854. It was considerably altered for the Original Edition, but has been freshly revised in this edition, and to some degree in the direction of Neale's version.

THE FIRST TUNE has been already dealt with at Hymn 57.

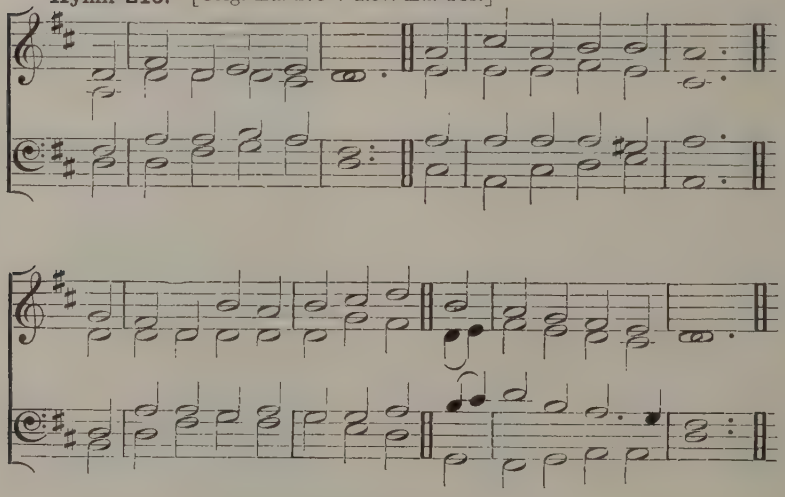
Hymn 212. (Second Tune.)



[* *For copyright, see* p. vii.]

The Second Tune (Eastwick) is by T. T. Noble, and was published first in *Alternative Hymn Tunes*, 1902.

Hymn 213. [Orig. Ed. 273 : Rev. Ed. 448.]



And they glorified God in me.—Gal. i. 24.

For Saints' Days in General.

FOR Thy dear Saint, O Lord,
Who strove in Thee to live,
Who follow'd Thee, obey'd, adored,
Our grateful hymn receive.

For Thy dear Saint, O Lord,
Who strove in Thee to die,
And found in Thee a full reward,
Accept our thankful cry.

Thine earthly members fit
To join Thy Saints above,
In one communion ever knit,
One fellowship of love.

JESU, Thy Name we bless,
And humbly pray that we
May follow them in holiness,
Who lived and died for Thee.

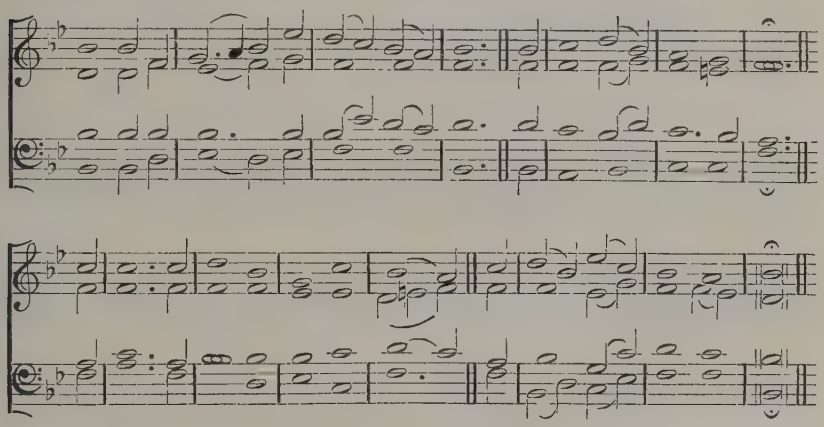
All might, all praise, be Thine,
FATHER, co-equal SON,
And SPIRIT, Bond of love divine,
While endless ages run. Amen.

A higher setting of this Tune is given at Hymn 74.

THE HYMN is by Bishop Richard Mant (1776–1848). In its original form, "For all Thy Saints, O Lord," it was given by him in his *Ancient Hymns, &c.*, 1837, in six stanzas of four lines, as a "Hymn on All Saints." This may be seen in *Hymnal Companion*, 410. The present form is composed of five stanzas, 1, 2, 3, 5, of Bishop Mant's hymn, much altered, and another doxology.

THE TUNE (St. Helena = O 273 = R 448) has been dealt with at Hymn 74.

Hymn 214. [Orig. Ed. 262 : Rev. Ed. 438.]



These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb.—Rev. vii. 14.

HOW bright these glorious spirits shine!
Whence all their white array?
How came they to the blissful seats
Of everlasting day?

Lo! these are they from sufferings great
Who came to realms of light,
And in the Blood of CHRIST have wash'd
Those robes that shine so bright.

Now with triumphal palms they stand
Before the throne on high,
And serve the GOD they love amidst
The glories of the sky.

Hunger and thirst are felt no more,
Nor suns with scorching ray;
GOD is their sun, Whose cheering beams
Diffuse eternal day.

The LAMB, Which dwells amidst the throne,
Shall o'er them still preside,
Feed them with nourishment divine,
And all their footsteps guide.

Midst pastures green He'll lead His flock,
Where living streams appear;
And GOD the LORD from every eye
Shall wipe off every tear.

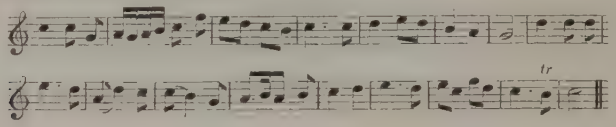
TO FATHER, SON, and HOLY GHOST,
The GOD Whom we adore,
Be glory, as it was, is now,
And shall be evermore. Amen.

ALTERNATIVE TUNE, HYMN 223.

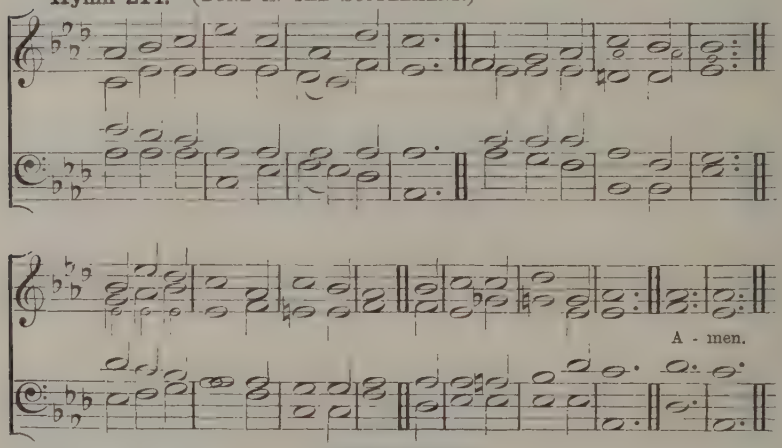
THIS HYMN, by Isaac Watts (1674–1748), beginning "These glorious minds, how bright they shine," was first published in his *Hymns, &c.*, 1707, Book i., No. 41, in six stanzas of four lines. In the Draft of the Scottish *Translations* and *Paraphrases* of 1745, No. xliii., a recast of this hymn is given, and repeated with some changes in 1751. In the authorised issue of the *Translations, &c.*, of 1781 it was much changed, probably by W. Cameron (1751–1811), and began as we have it now. The Doxology has been added.

THE TUNE (Bromsgrove) is found in the second part of Williams, *Psalmodia Evangelica*, 1789. It is anonymous there, and in many succeeding books, but it is assigned to one Collins in Gall, *British Psalmody*, 1844, and elsewhere. In some books it is ascribed to Milgrove.

Its form in the book of 1789 is as follows:—



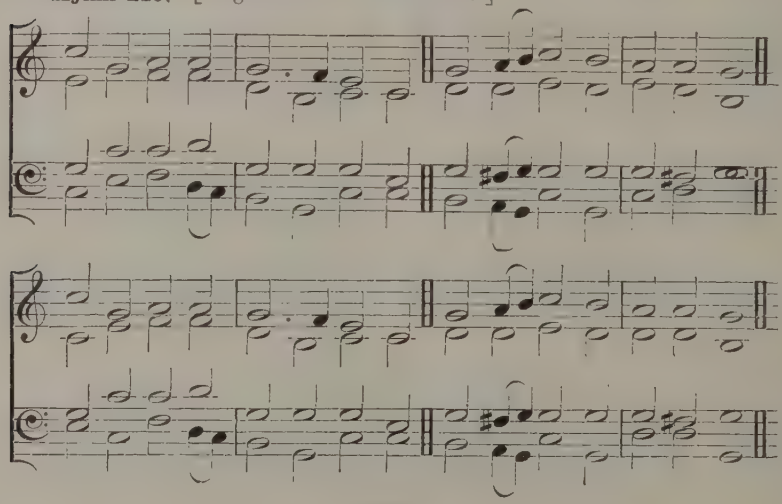
Hymn 214. (TUNE IN THE SUPPLEMENT.)



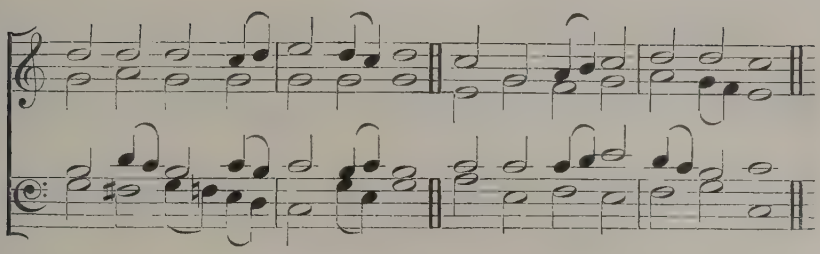
[* *For copyright, see* p. vii.]

THE TUNE IN THE SUPPLEMENT (Beatitudo = R 438) is by the Rev. J. B. Dykes, and was written by him for this hymn in the Revised Edition.

Hymn 215. [Orig. Ed. 255 : Rev. Ed. 427.]



SAINTS' DAYS.



What are these which are arrayed in white robes? and whence came they?—Rev. vii. 13.

Wer sind die vor Gottes Throne?

WHO are these like stars appearing,
These, before God's throne who stand?
Each a golden crown is wearing;
Who are all this glorious band?
Alleluia, hark! they sing,
Praising loud their heav'nly King.

Who are these in dazzling brightness,
Clothed in God's own righteousness?
These, whose robes of purest whiteness
Shall their lustre still possess,
Still untouch'd by time's rude hand;
Whence came all this glorious band?

These are they who have contended
For their Saviour's honour long,
Wrestling on till life was ended,
Following not the sinful throng;
These, who well the fight sustain'd,
Triumph by the Lamb have gain'd.

These are they whose hearts were riven,
Sore with woe and anguish tried,
Who in prayer full oft have striven
With the God they glorified;
Now, their painful conflict o'er,
God has bid them weep no more.

These, th' Almighty contemplating,
Did as priests before Him stand,
Soul and body always waiting
Day and night at His command:
Now in God's most holy place
Blest they stand before His face. Amen.

WER sind die vor Gottes Throne?
Was ist das für eine Schaar?
Träget Jeder eine Krone,
Glänzend wie die Sterne klar;
Halleluia singen All,
Loben Gott mit hohem Schall.

Wer sind die in reiner Seide,
Welche ist Gerechtigkeit,
Angethan mit weissem Kleide,
Das bestäubet keine Zeit
Und veraltet nimmermehr?—
Wo sind diese kommen her?—

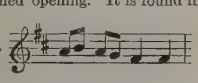
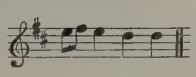
Es sind die, so wohl gerungen
Für des grossen Gottes Ehr',
Haben Welt und Tod bezwungen,
Folgend nicht dem Sünderheer,
Die erlanget in dem Krieg
Durch des Herren Arm den Sieg.

Es sind die, so viel erlitten;
Trübsal, Schmerzen, Angst, und Noth;
Im Gebet auch oft gestritten
Mit dem hochbelobten Gott;
Nun hat dieser Kampf ein End,
Gott hat all ihr Leid gewendt.

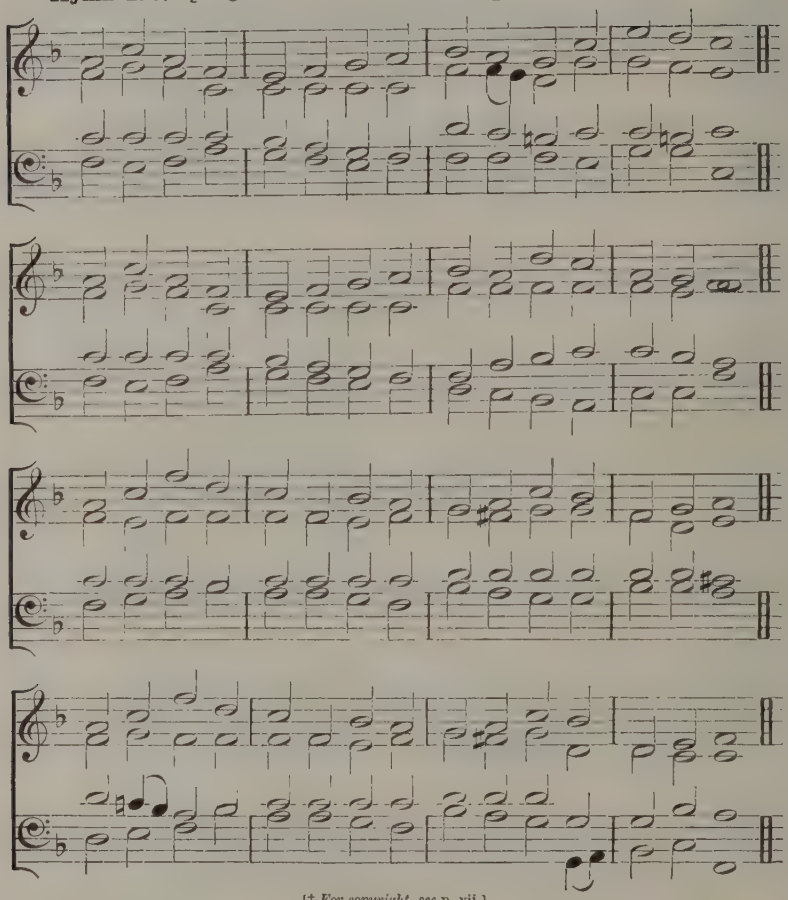
Es sind die, so stets erschienen
Hier als Priester vor dem Herrn,
Tag und Nacht bereit, zu dienen,
Leib und Seel' geopfert gern;
Nunmehr stehn sie All' herum
Vor dem Stuhl in Heiligthum. Amen.

The Hymn is by H. T. Schenk (1656–1727), and is apparently his only contribution to hymnody. Since its publication in 1719 it has spread far and wide. The original consists of twenty stanzas, of which these are 1, 3, 4, 5, 9.

The Translation, by Miss Frances Cox, was published in her *Sacred Hymns from the German*, 1841.

The Tune (Zeuch mich, zeuch mich mit den Armen, or All Saints = O 255 = R 427) belongs properly to another hymn with the above-mentioned opening. It is found in D major in *Geistreiches Gesang-Buch*, Darmstadt, 1698, where it has in the second bar  Similarly there are double notes at the end of the last two lines and in the last bar, thus:  (Zahn 3749).

Hymn 216. [Orig. Ed.* 378 : Rev. Ed. 436.]



[‡ *For copyright, see* p. vii.]

After this I beheld, and lo, a great multitude, which no man could number, of all nations, and kindreds, and people, and tongues, stood before the throne, and before the Lamb, clothed with white robes, and palms in their hands.—Rev. vii. 9.

HARK! the sound of holy voices,
Chanting at the crystal sea,
Alleluia, Alleluia,
Alleluia, LORD, to Thee:
Multitude which none can number,
Like the stars in glory, stands
Clothed in white apparel, holding
Palms of victory in their hands.

Patriarch, and holy Prophet,
Who prepared the way of CHRIST,
King, Apostle, Saint, Confessor,
Martyr, and Evangelist,
Saintly Maiden, godly Matron,
Widows who have watch'd to prayer,
Join'd in holy concert, singing
To the LORD of all, are there.

They have come from tribulation,
And have wash'd their robes in Blood,
Wash'd them in the Blood of JESUS;
Tried they were, and firm they stood;
Mock'd, imprison'd, stoned, tormented,
Sawn asunder, slain with sword,
They have conquer'd death and Satan
By the might of CHRIST the LORD.

Marching with Thy Cross their banner,
They have triumph'd following
Thee, the Captain of salvation,
Thee, their Saviour and their King;
Gladly, LORD, with Thee they suffer'd;
Gladly, LORD, with Thee they died,
And by death to life immortal
They were born, and glorified.

SAINTS' DAYS.

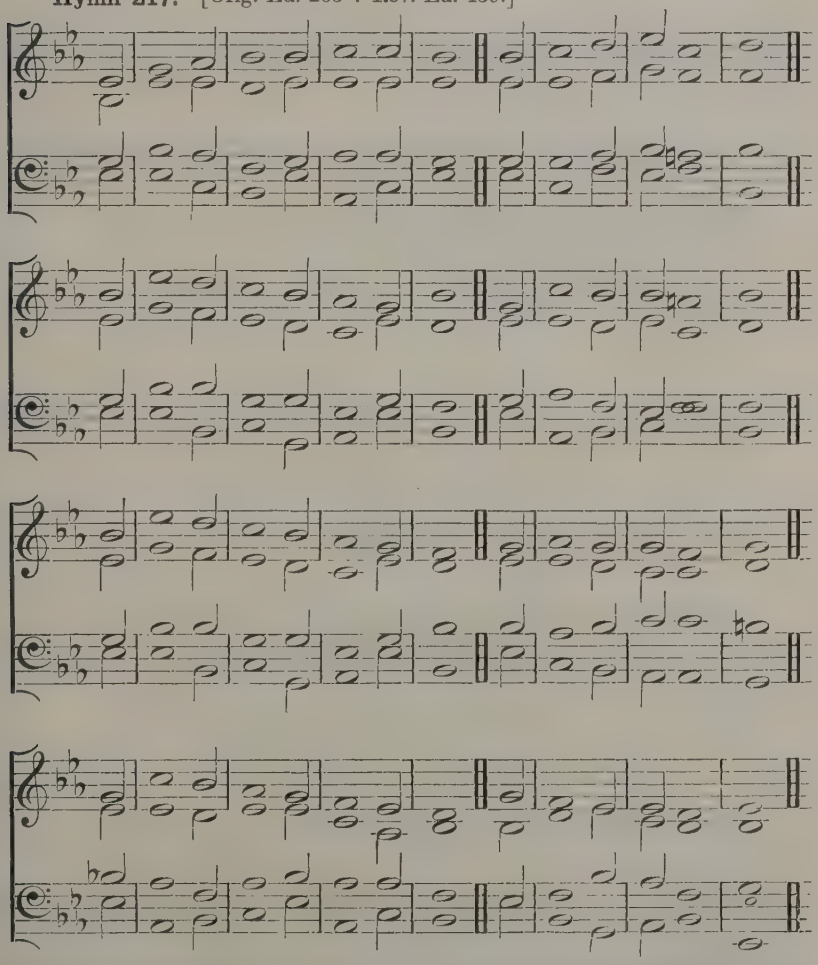
Now they reign in heav'nly glory,
  Now they walk in golden light,
Now they drink, as from a river,
  Holy bliss and infinite;
Love and peace they taste for ever,
  And all truth and knowledge see
In the Beatific Vision
  Of the Blessèd TRINITY.

GOD of GOD, the One-begotten,
  LIGHT of LIGHT, Emmanuel,
In whose Body join'd together
  All the Saints for ever dwell;
Pour upon us of Thy fulness,
  That we may for evermore
GOD the FATHER, GOD the SON, and
  GOD the HOLY GHOST adore. Amen.

THIS HYMN, by Bishop Christopher Wordsworth (1807–1885), was first published in his *Holy Year*, 1862, No. 106, in six stanzas of four double lines, for All Saints' Day. In a note on this hymn, with special reference to stanza 5, the Bishop says: "The whole hymn, from beginning to end, is in harmony with the Epistle for the Festival (Rev. vii. 2, &c.), and, like it, is the utterance in triumphant song of a vision of the *final* gathering of the Saints."

THE TUNE (Deerhurst = R 438) is by J. Langran. It was composed in 1859 and published separately as a tune for "Lord, dismiss us with Thy blessing." In a somewhat altered form it figured with the name "Deerhurst" in Foster, *Psalms and Hymns* (London, 1863), *i.e.* the musical edition of Hall, "Mitre Hymn Book." In 1865, at a Choral Festival in Peterborough Cathedral, it was set to these words. This association was perpetuated in *Church Hymns*, 1874 (but with the name "Holy Voices"), and in the Revised Edition (see a facsimile and fuller details in *Mus. Times*, Feb. 1907).

Hymn 217. [Orig. Ed. 263 : Rev. Ed. 439.]



This Tune may also be sung in Common Time if preferred, by making the Semibreves, throughout, into Minims.

SAINTS' DAYS.

Fight the good fight of faith, lay hold on eternal life.—1 Tim. vi. 12.

THE SON of GOD goes forth to war,
A kingly crown to gain ;
His blood-red banner streams afar !
Who follows in His train ?
Who best can drink his cup of woe,
Triumphant over pain,
Who patient bears his cross below,
He follows in His train.

The Martyr first, whose eagle eye
Could pierce beyond the grave ;
Who saw his Master in the sky,
And call'd on Him to save.
Like Him, with pardon on his tongue
In midst of mortal pain,
He pray'd for them that did the wrong ;
Who follows in his train ?

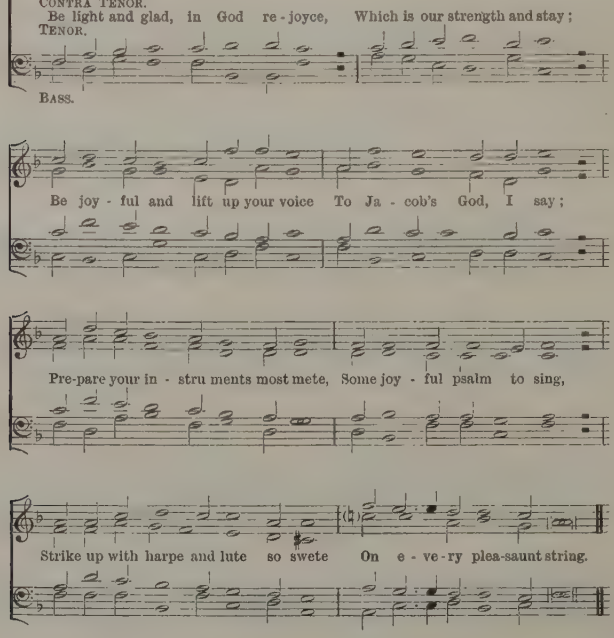
A glorious band, the chosen few
On whom the SPIRIT came,
Twelve valiant Saints, their hope they knew,
And mock'd the cross and flame.
They met the tyrant's brandish'd steel,
The lion's gory mane,
They bow'd their necks, the death to feel ;
Who follows in their train ?

A noble army, men and boys,
The matron and the maid,
Around the Saviour's throne rejoice
In robes of light array'd.
They climb'd the steep ascent of heaven
Through peril, toil, and pain ;
O GOD, to us may grace be given
To follow in their train. Amen.

ALTERNATIVE TUNE, HYMN 403 OR 517.

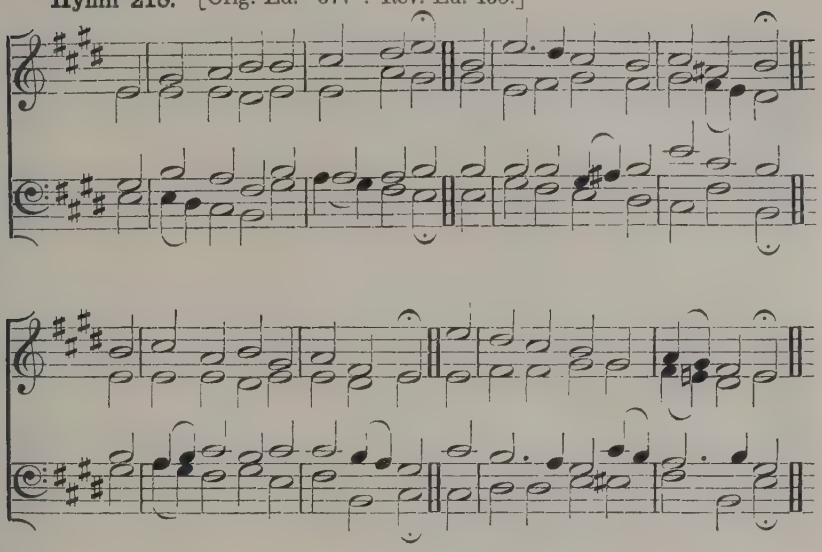
THIS HYMN, by Bishop Reginald Heber (1783–1826), was published in his posthumous *Hymns, &c.*, 1827, p. 17, in eight stanzas of four lines, as the hymn for St. Stephen's Day.

THIS TUNE (Old 81st, or St. Paul's = O 263 = R 439) is set to the 81st Psalm in the first complete English metrical psalter, *The Whole Book of Psalmes*, 1562. The Psalm was not in the earlier editions. In the *Psalmes* of 1563 the tune is set thus by Parsons :—



There are several misprints in the Contra Tenor book which are corrected here. A similar melody is set in duple time to the 77th Psalm, with the tune in the medius. The name St. Paul's was given to the tune by W. Riley in 1762 in order to facilitate its being sung with other words besides the 81st Psalm.

Hymn 218. [Orig. Ed.* 377 : Rev. Ed. 435.]



Therefore are they before the throne of God, and serve him day and night in his temple.
Rev. vii. 15.

LO! round the throne, a glorious band,
The Saints in countless myriads stand,
Of every tongue redeem'd to GOD,
Array'd in garments wash'd in Blood.

Through tribulation great they came;
They bore the cross, despised the shame;
From all their labours now they rest,
In GOD's eternal glory blest.

They see their Saviour face to face,
And sing the triumphs of His grace;
Him day and night they ceaseless praise,
To Him the loud thanksgiving raise:

"Worthy the LAMB, for sinners slain,
Through endless years to live and reign;
Thou hast redeem'd us by Thy Blood,
And made us kings and priests to GOD."

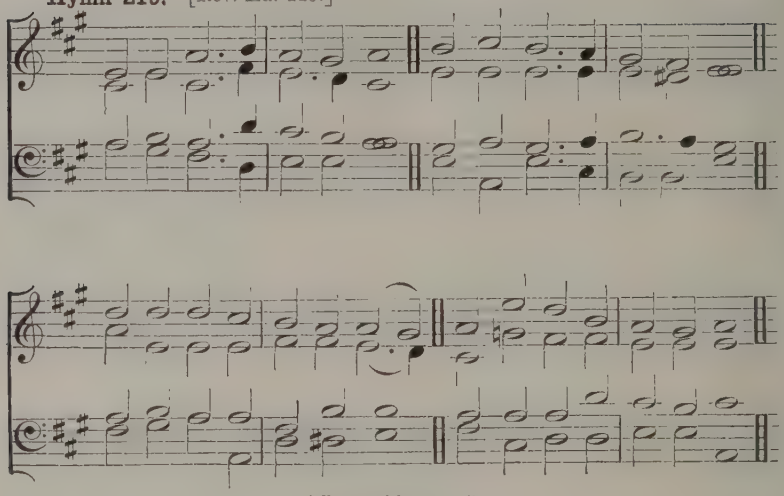
O may we tread the sacred road
That Saints and holy Martyrs trod;
Wage to the end the glorious strife,
And win, like them, a crown of life. Amen.

ALTERNATIVE TUNE, HYMN 15.

THIS HYMN is by Rowland Hill (1744-1833). The earliest form of it, beginning, "Exalted high at God's right hand," was published by him in his *Collection of Psalms and Hymns*, 1783 (see *Lyra Brit.*, p. 309). The hymn was recast in its present form (with a few alterations) in Cotterill, *Selection*, 1810, No. 122.

THE TUNE (Rex gloriose martyrum) is set to the Latin hymn from which it takes its name, and to a German version of it, in the *Catholische Geistliche Gesänge*, Andernach, 1608. The rhythm is there irregular, and there is no accidental marked at the end of the second line. The tune was imported to England first in *Psalms and Hymns for Public Worship*, 1863.

Hymn 219. [Rev. Ed. 445.]



[† *For copyright, see* p. vii.]

Clothed with white robes, and palms in their hands.—Rev. vii. 9.

PALMS of glory, raiment bright,
Crowns that never fade away,
Gird and deck the Saints in light,
Priests, and kings, and conquerors they.

Yet the conquerors bring their palms
To the LAMB amidst the throne,
And proclaim in joyful psalms
Victory through His Cross alone.

Kings their crowns for harps resign,
Crying, as they strike the chords,
"Take the Kingdom, it is Thine,
King of kings, and Lord of lords."

Round the altar priests confess,
If their robes are white as snow,
'Twas the Saviour's righteousness,
And His Blood, that made them so.

They were mortal too like us;
O when we like them must die,
May our souls translated thus
Triumph, reign, and shine on high. Amen.

THIS HYMN, by James Montgomery (1771–1854), was written for the Sheffield Sunday School Union, and was printed for use at the Anniversary in June, 1829, in six stanzas of four lines. It is given in his *Poet's Portfolio*, 1835, p. 240; and in his *Original Hymns*, 1853, p. 160.

Stanza 5 is omitted here.

In the original:—St. 3, l. 1. for harps their crowns.

THE TUNE (Palms of Glory = R 445) is by Abp. Maclagan, and was contributed by him to the Revised Edition.

Hymn 220. [Rev. Ed. 437.]

Compassed about with so great a cloud of witnesses.—Heb. xii. 1.

In unison.

1. FOR all the Saints who from their labours rest, . . . Who Thee by faith before the world confess'd, . .
2. Thou wast their Rock, their Fortress, and their Might; Thou, LORD, their Captain in the well-fought fight;
3. O may Thy sol-diers, faithful, true, and bold, . . . Fight as the Saints who nobly fought of old, . . .

. . . Thy Name, O JE - SU, be for ev - er bless'd. . . . Al - - le - lu - ia!
. . . Thou in the dark - ness still their one true Light. . . . Al - - le - lu - ia!
. . . And win, with them, the vic - tor's crown of gold. . . . Al - - le - lu - ia!

In harmony.

4. O blest com-munion! fel - low-ship di - vine! . . We fight, as they did, neath the ho - ly sign; . .

. . . And all are one in Thee, for all are Thine. . . Al - - le - lu - ia!

In unison.

5. And when the strife is fierce, the war - fare long, . . Steals on the ear the dis-tant triumph-song,

. . . And hearts are brave a-gain, and arms are strong. . . Al - - - le - lu - - - ia!

Sopranos only.

6. The gold-en eve-ning brightens in the west; . . . Soon, soon to faith - ful warriors comes their rest;

p

Without Pedals.

. . . Sweet is the calm of Par - a - dise the blest. . . . Al - - le - lu - - ia!

Ped.

Tenors and Basses only.

7. But lo! there breaks a yet more glorious day; . . . The Saints tri - umphant rise in bright ar - ray:

cres.

SAINTS' DAYS.

. . . . The King of glo - ry pass - es on His way. . . . Al - - - le - lu - - ia!

In unison.

8. From earth's wide bounds, from o - cean's far - thest coast, . . . Through gates of

f

pearl streams in the count - less host, ... Sing - ing to FA - THER, SON, and

HO - LY GHOST . . . . Al - - - le - lu - - ia!

Harmony.

A - men.

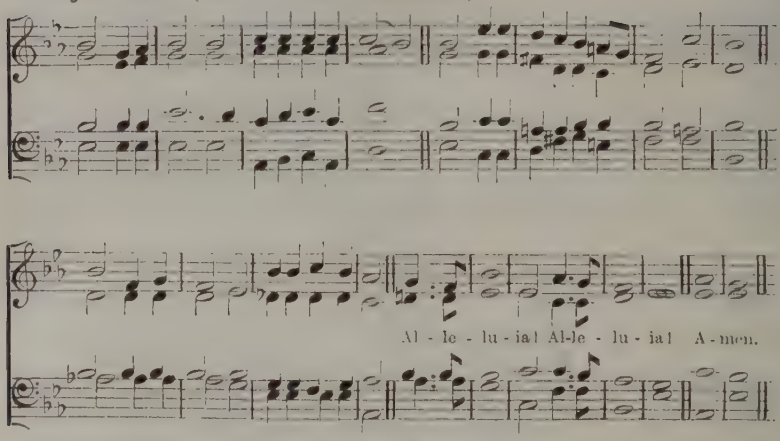
[*Copyright* 1904 *by* C. V. STANFORD.]

THIS HYMN, by Bishop W. Walsham How (1823–1897), was first published in Earl Nelson's *Hymn for Saints' Days, and other Hymns, by a Layman*, 1864, in eleven stanzas of three lines with the refrain "Alleluia." It was given in the Revised Edition.

The alterations here made from that form in stanzas 2 and 4 were made by the special request of the Bishop.

THE TUNE (Engelberg) is by Sir Charles V. Stanford, and was written by him for this edition.

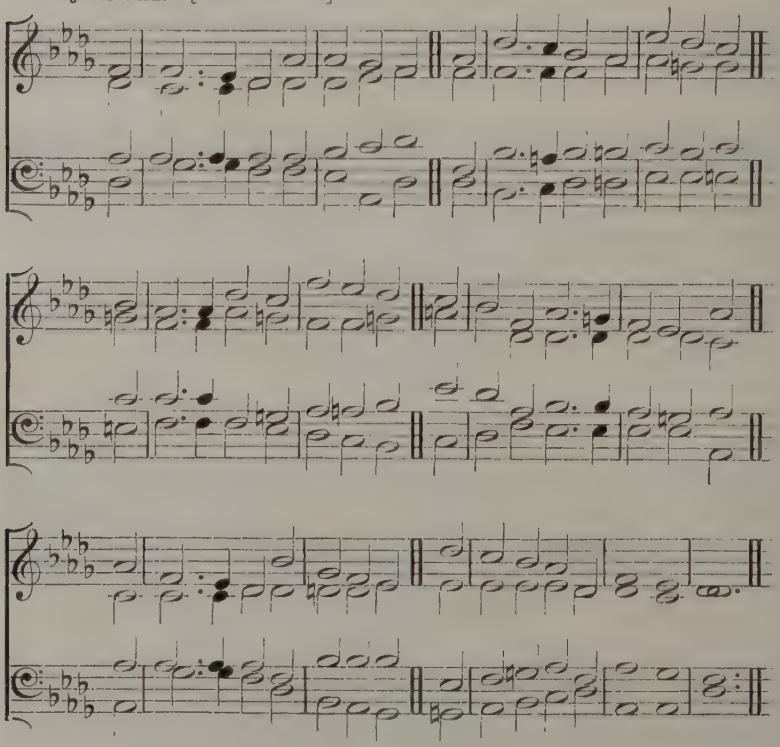
Hymn 220. (Tune in the Supplement.)



[‡ *For copyright, see* p. vii.]

The Tune in the Supplement (For all the Saints, or St. Philip = R 437 [1]) is by Sir Joseph Barnby, and was contributed by him to the *Sarum Hymnal*, 1869.

Hymn 221. [Rev. Ed. 428.]



[‡ *For copyright, see* p. vii.]

SAINTS' DAYS.

That they may rest from their labours.—Rev. xiv. 13.

THE Saints of GOD ! their conflict past,
And life's long battle won at last,
No more they need the shield or sword ;
They cast them down before their LORD :
O happy Saints ! for ever blest,
At JESUS' feet how safe your rest !

The Saints of GOD ! their wanderings done,
No more their weary course they run,
No more they faint, no more they fall,
No foes oppress, no fears appal :
O happy Saints ! for ever blest,
In that dear home how sweet your rest !

The Saints of GOD ! life's voyage o'er,
Safe landed on that blissful shore,
No stormy tempests now they dread,
No roaring billows lift their head :
O happy Saints ! for ever blest,
In that calm haven of your rest !

The Saints of GOD their vigil keep
While yet their mortal bodies sleep,
Till from the dust they too shall rise
And soar triumphant to the skies :
O happy Saints ! rejoice and sing ;
He quickly comes, your LORD and King.

O GOD of Saints, to Thee we cry ;
O SAVIOUR, plead for us on high ;
O HOLY GHOST, our Guide and Friend,
Grant us Thy grace till life shall end ;
That with all Saints our rest may be
In that bright Paradise with Thee. Amen.

THIS HYMN, by Archbishop William Dalrymple Maclagan, was written in 1869, and first published in *Church Bells*, 1870 ; afterwards in *Church Hymns*, 1871 ; and in *Hymns A. & M., Revised Edition.*

THE TUNE (Rest, or Magdalen = R 428) is by Sir John Stainer, and was contributed by him to the Revised Edition, having been written in 1873 for the London Church Choir Association. The harmonies have been altered so that the fifth line is no longer set for unison.

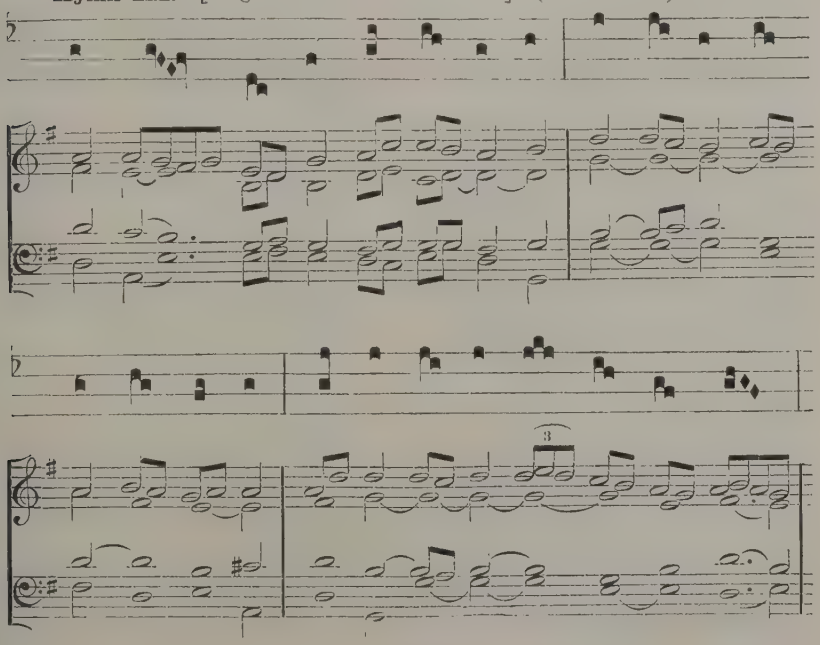
The following Hymns are also suitable for Saints' Days :

413 Soldiers, who are CHRIST's below.

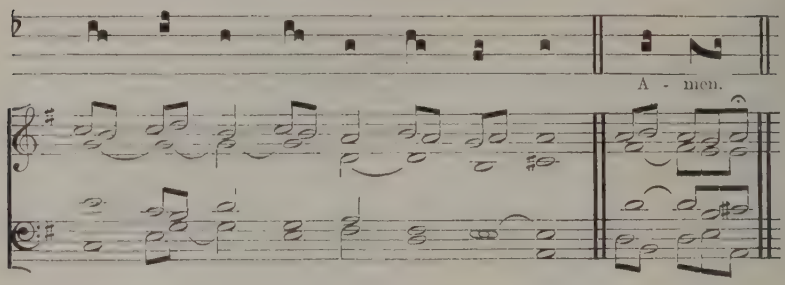
414 O happy band of pilgrims.

THE BLESSED VIRGIN MARY.

Hymn 222. [Orig. Ed. 249 : Rev. Ed. 449.] (FIRST TUNE.) Mode ii.



THE BLESSED VIRGIN MARY.



Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women.
St. Luke i. 28.

Quem terra, pontus, aethera.

THE GOD, Whom earth, and sea, and sky
Adore and laud, and magnify,
Who governs all the threefold frame,
To birth as Child of Mary came.

Beneath th' o'ershadowing of grace,
A maiden lent a dwelling-place
To that dread LORD, Whom night and day
The sun and moon and all obey.

O blessèd Mother, blessèd Maid,
Thou art the ark wherein was laid
The high Artificer Whose hand
The round world in its hollow spann'd.

Bless'd in the word that Gabriel brought,
The HOLY GHOST within her wrought
To fashion for a human birth
The long Desired of all the earth.

O glorious above woman-kind,
More high than any star hath shined,
Thy Maker, Who His work foreknew,
His nurture from thy bosom drew.

All that was lost by woful Eve
Thy beauteous Offspring did retrieve;
That mourners might regain the height,
Heav'n made of thee its window bright.

Thou wast the great King's entrance door,
Light's gate, through which the sunbeams pour;
Ye ransom'd nations, hail with mirth
Life through the Virgin brought to earth.

O LORD, the Virgin-born, to Thee
Eternal praise and glory be,
Whom with the FATHER we adore
And HOLY GHOST for evermore. Amen.

QUEM terra, pontus, aethera,
colunt, adorant, praedicant,
trinam regentem machinam,
claustrum Mariae baiulat.

cui luna, sol, et omnia
deserviunt per tempora,
perfusa caeli gratia
gestant puellae viscera.

beata mater munere,
cuius supernus artifex,
mundum pugillo continens,
ventris sub arca clausus est.

beata caeli nuntio,
fecunda sancto Spiritu,
desideratus gentibus
cuius per alvum fusus est.

o gloriosa femina,
excelsa supra sidera,
qui te creavit provide,
lactas sacrato ubere.

quod Eva tristis abstulit,
tu reddis almo germine;
intrent ut astra flebiles
caeli fenestra facta es.

tu regis alti ianua,
et porta lucis fulgida;
vitam datam per virginem,
gentes redemptae, plaudite.

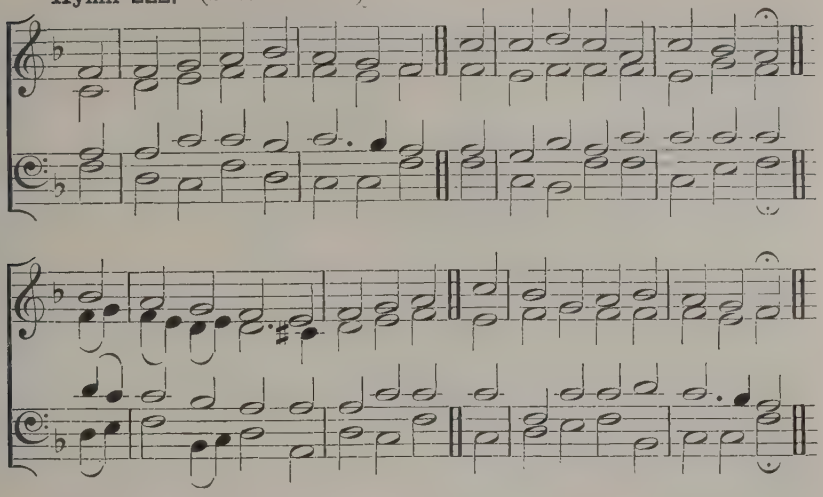
gloria tibi, Domine,
qui natus es de virgine,
cum Patre et sancto Spiritu
in sempiterna saecula. Amen.

THE HYMN forms part of the general Western Series. It has been attributed to Venantius Fortunatus (530–609), and Dreves agrees (*Anal. Hymn.* L. p. 88). At Sarum and elsewhere it was divided into two parts, allotted to Mattins and Lauds of the festivals of the Blessed Virgin. In earlier editions of *Hymns A. & M.* only the first part (four stanzas and doxology) were included, but the remainder is now added.

THE TRANSLATION is based on that of Neale, who made his version of the first part of the hymn for the *Hymnal Noted*, 1854. This part has now been revised, and the second part is added by the Compilers.

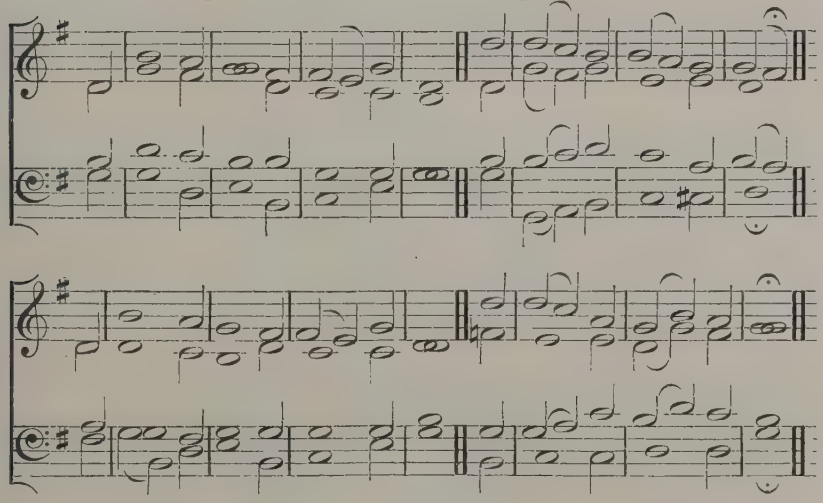
THE FIRST TUNE is that which is universally associated with the hymn; its use is traceable in England to pre-Conquest times. Though the hymn is not found in the Ambrosian rite the tune occurs in a simple form set to the hymn "Amore Christi nobilis."

Hymn 222. (Second Tune.)



The Second Tune (St. Ambrose = O 249 = R 449) is taken from Aynès' edition of La Feillée, *Méthode de Plain Chant*, 1808, where it is set to "Nil laudibus nostris eges," and is written in alternate square notes and diamonds.

Hymn 223. [Orig. Ed.* 376 : Rev. Ed. 450.]



Mary, the mother of Jesus.—Acts i. 14.

SHALL we not love thee, Mother dear,
Whom Jesus loves so well,
And to His glory, year by year,
Thy joy and honour tell?

Bound with the curse of sin and shame
We helpless sinners lay,
Until in tender love He came
To bear the curse away.

And thee He chose from whom to take
True flesh His Flesh to be,
In it to suffer for our sake,
By it to make us free.

Thy Babe He lay upon thy breast,
To thee He turn'd for food;
Thy gentle nursing soothed to rest
Th' Incarnate Son of God.

O wondrous depth of grace divine
That He should bend so low!
And, Mary, Oh, what joy 'twas thine
In His dear love to know:

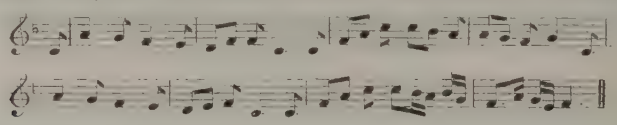
Joy to be Mother of the LORD—
And thine the truer bliss,
In every thought, and deed, and word
To be for ever His.

And as He loves thee, Mother dear,
We too will love thee well,
And to His glory, year by year,
Thy joy and honour tell.

JESU, the Virgin's Holy Son,
We praise Thee and adore,
Who art with GOD the FATHER One
And SPIRIT evermore. Amen.

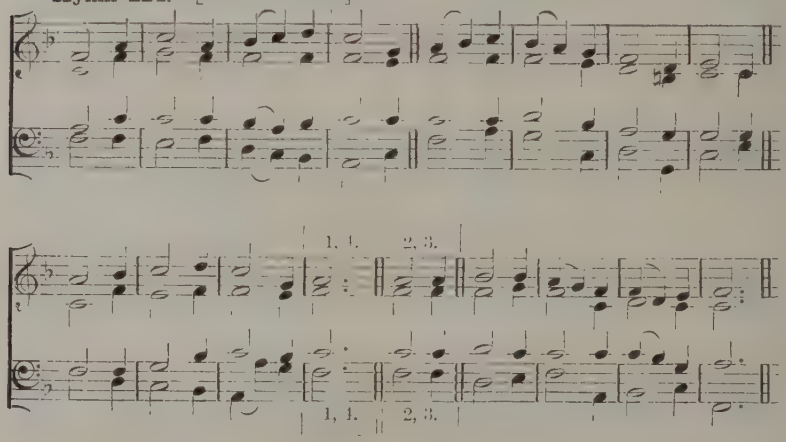
THIS HYMN, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was written for, and first published in, the Appendix to the Original Edition, and, after revision, in the Revised Edition.

THE TUNE (Belmont) has been assigned to various composers, amongst whom are Samuel Webbe, Samuel Webbe, jun., and Mozart, but there is little authority for ascribing it to any of them. It is probably an adaptation from a melody in Wm. Gardiner, *Sacred Melodies*, 1812. The original form of it is as follows:—



See another theory of its origin in Lightwood, 354.

Hymn 224. [Rev. Ed.* 622.]



Blessed is the womb that bare thee, and the paps which thou hast sucked.—St. Luke xi. 27.

VIRGIN-BORN, we bow before Thee;
Blessèd was the womb that bore Thee;
Mary, Mother meek and mild,
Blessèd was she in her Child.

Blessèd was the breast that fed Thee:
Blessèd was the hand that led Thee;
Blessèd was the parent's eye
That watch'd Thy slumbering infancy.

Blessèd she by all creation,
Who brought forth the world's salvation,
Blessèd they—for ever blest, [best.
Who love Thee most and serve Thee

Virgin-born, we bow before Thee;
Blessèd was the womb that bore Thee;
Mary, Mother meek and mild,
Blessèd was she in her Child. Amen.

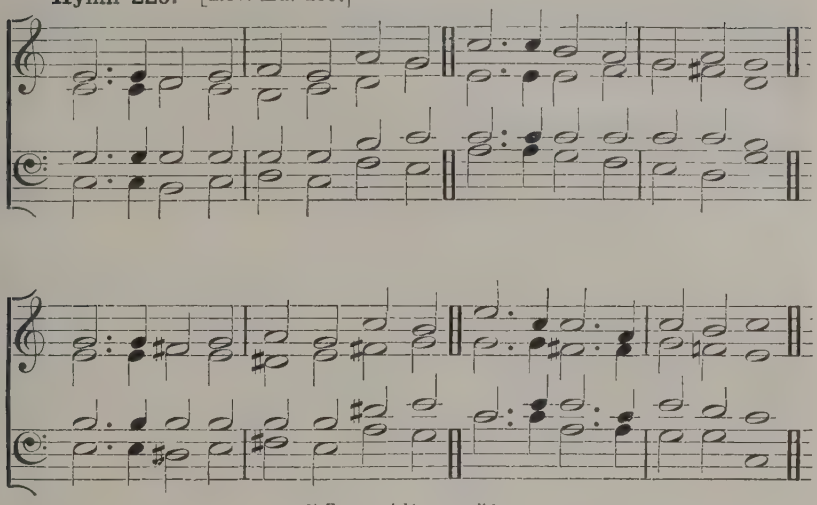
THIS HYMN, by Bishop Reginald Heber (1783–1826), was published in his posthumous *Hymns, &c.*, 1827, p. 54, in four stanzas of four lines, and appointed for the Third Sunday in Lent.

In the original:—St. 3, l. 3. *And* blessed.

THE TUNE (Quem pastores laudavere) is a mediæval carol, which is ascribed to the XIVth century. It is found in a MS. of the XVth century, and subsequently appears in printed collections in Germany from the XVIth century onward. In most forms the last bar of each line is syncopated (see Zahn 1380 and Bäumker i., p. 295), and at the end of the third line the melody descends to F on the eighth syllable.

SAINT ANDREW'S DAY.

Hymn 225. [Rev. Ed. 403.]



[* *For copyright, see* p. vii.]

One of the two which . . . followed him was Andrew.—St. John i. 40.

JESUS calls us ; o'er the tumult
  Of our life's wild restless sea
Day by day His sweet voice soundeth,
  Saying, "Christian, follow Me :"

As of old Saint Andrew heard it
  By the Galilean lake,
Turn'd from home, and toil, and kindred,
  Leaving all for His dear sake.

JESUS calls us from the worship
  Of the vain world's golden store,
From each idol that would keep us,
  Saying, "Christian, love Me more."

In our joys and in our sorrows,
  Days of toil and hours of ease,
Still He calls, in cares and pleasures,
  "Christian, love Me more than these."

JESUS calls us : by Thy mercies,
  Saviour, make us hear Thy call,
Give our hearts to Thine obedience,
  Serve and love Thee best of all. Amen.

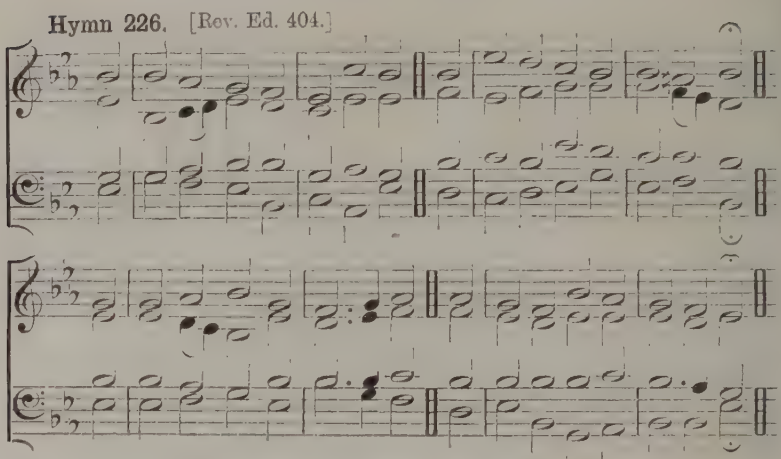
ALTERNATIVE TUNE, HYMN 46.

THIS HYMN, by Mrs. Cecil Frances Alexander (1823–1895), was written for and published in *Hymns, &c.*, S.P.C.K., 1852, No. 116. In 1881 Mrs. Alexander, in consequence of several alterations of the text, revised the hymn, *Church Hymns*, folio edition, 1881. The text here given is the original form.

THE TUNE (St. Andrew = R 403) is by E. H. Thorne, and was written by him for the Revised Edition. A slight alteration has been made, with the Composer's permission, in the last chord of the third line by the changing of the alto from B to G.

SAINT THOMAS THE APOSTLE.

Hymn 226. [Rev. Ed. 404.]



Be not faithless, but believing.—St. John xx. 27.

HOW oft, O LORD, Thy face hath shone
On doubting souls whose wills were true!
Thou CHRIST of Cephas and of John,
Thou art the CHRIST of Thomas too.

He loved Thee well, and calmly said,
"Come, let us go, and die with Him:"
Yet when Thine Easter-news was spread,
'Mid all its light his eyes were dim.

His brethren's word he would not take,
But craved to touch those hands of Thine:
The bruisèd reed Thou didst not break;
He saw, and hail'd his LORD Divine.

He saw Thee risen: at once he rose
To full belief's unclouded height;
And still through his confession flows
To Christian souls Thy life and light.

O Saviour, make Thy presence known
To all who doubt Thy word and Thee:
And teach them in that word alone
To find the truth that sets them free.

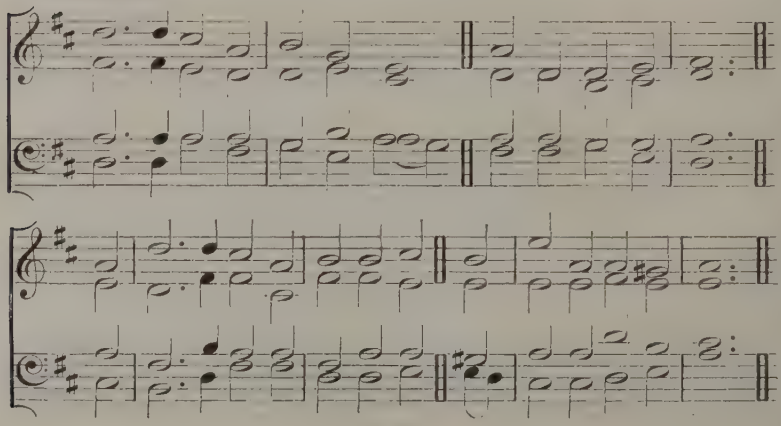
And we who know how true Thou art,
And Thee as GOD and LORD adore,
Give us, we pray, a loyal heart,
To trust and love Thee more and more.
Amen.

A lower setting of this Tune is given at Hymn 5.

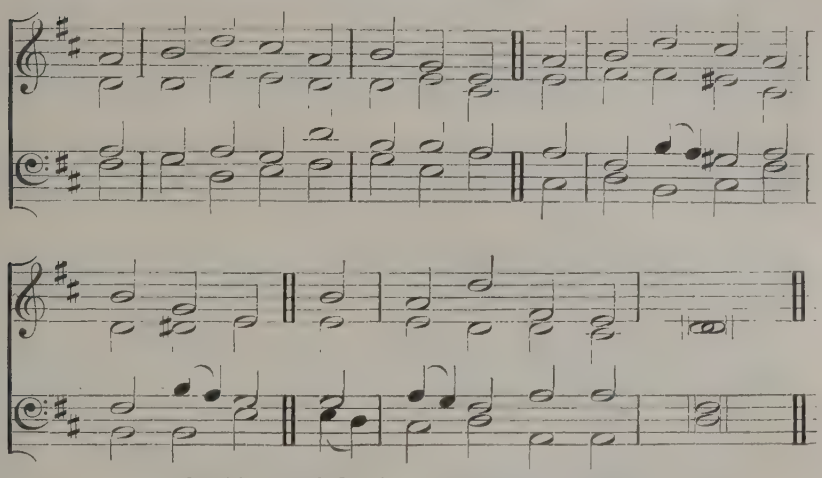
THIS HYMN, by William Bright (1824–1901), was first published in the Revised Edition.
THE TUNE (Melcombe) has already been dealt with at Hymn 5.

THE CONVERSION OF SAINT PAUL.

Hymn 227.



THE CONVERSION OF SAINT PAUL.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

Benjamin shall ravin as a wolf; in the morning he shall devour the prey, and at night he shall divide the spoil.—Gen. xlix. 27.

Quae gloriosum tanta caelis evocat.

LORD, from out Thy glorious skies,
Where Thy palace lies,
What cause constraining in Thine eyes
Brings Thee again to earth?
That Thou, the Judge of endless doom,
Again should as a Saviour come,—
What foe doth call Thee forth?

With defying mien and tread
Hastes a warrior dread;
Afar the trembling flock is fled:
What hand can succour lend?
With suppliant gaze beseechingly
Their eyes look up; but from the sky
No pitying form doth bend.

Forth hath gone one awful sound,
And the world is bound,
With Saul laid suppliant on the ground:
At morn went forth to slay
The ravening wolf of Benjamin,
But with the sheep, when eve comes in,
He shall divide the prey.

Through all climes GOD's glory plant!
Through all ages chant!
Sing praise and honour jubilant
As is and aye hath been!
All worship, all dominion,
To Him Who all things holds in one,
The Triune GOD unseen! Amen.

QUAE gloriosum tanta caelis evocat
te, Christe, causa? tune rursum visere
mundum redemptor, tune iudex saeculi,
novumne prodis ultor hostem perdere?

heu quam cruentus persecutor, quam ferox
insurgit! horret ac fugit grex qua premit.
humana tanto nulla par hosti manus;
te, Christe, sparsae vindicem poscunt oves.

hunc ergo voce victor una subicis;
totum sed uno subdis in Saulo tibi
vincisque mundum: sternis, ut mox erigas
agnisque praedam dividat lupus tuis.

sit Trinitati sempiterna gloria,
honor, potestas, atque iubilatio
in unitate, quae gubernans omnia
per cuncta regnat saeculorum saecula.
Amen.

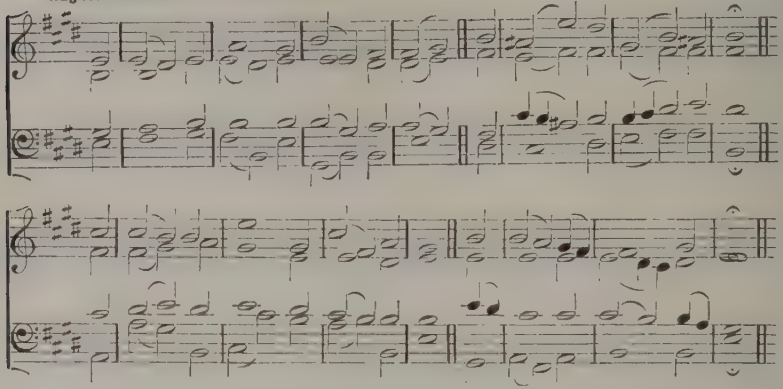
THE HYMN, by Guillaume de la Brunetière (†1702), first appeared in the *Cluniac Breviary*, 1686, for the Conversion of St. Paul.

THE TRANSLATION, by I. Williams, is taken from his *Hymns translated from the Parisian Breviary*, 1839.

THE TUNE (Upton St. Leonard) is by A. Herbert Brewer, and was written by him for this edition.

THE CONVERSION OF SAINT PAUL.

Hymn 228.



I obtained mercy because I did it ignorantly, in unbelief.—1 Tim. i. 13.

LORD, Who fulfillest thus anew
Thine own blest dying prayer,
That they who know not what they do,
May in Thy ransom share :

When foes Thy Church's power defy,
Or slight Thy sacred word,
Or Thee, true GOD and Man, deny,
Grant them conversion, LORD.

Grant that the light may round them shine
That, set from error free,
They in Thy word the truth divine,
Thee in Thy Church, may see ;

That so when our brief time is done
We may with them adore
The FATHER and co-equal SON
And SPIRIT evermore. Amen.

ALTERNATIVE TUNE, HYMN 544.

THIS HYMN, by Henry Williams Mozley, was written in 1866 for a friend who was making a compilation called *Evening Rest*, and was first published in the third edition, page 221.

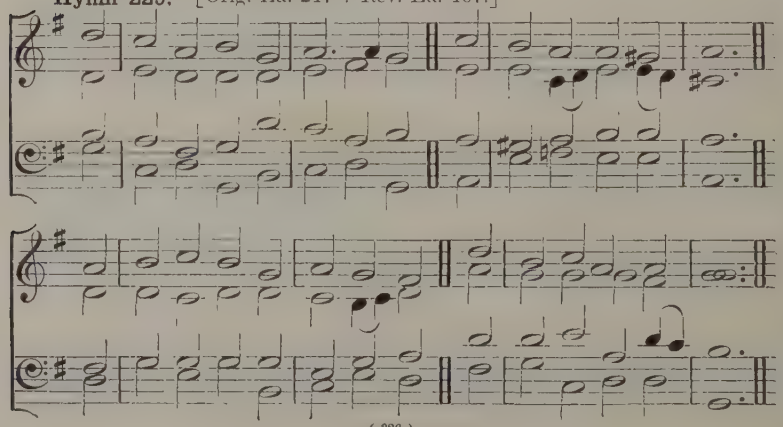
THE TUNE (St. Agatha) is by T. Gambier Parry, and was contributed to Brown[-Borthwick], *Supplemental Hymn and Tune Book*, 1867.

THE PRESENTATION OF CHRIST IN THE TEMPLE,

COMMONLY CALLED

THE PURIFICATION OF SAINT MARY THE VIRGIN.

Hymn 229. [Orig. Ed. 247 : Rev. Ed. 407.]



THE PURIFICATION OF SAINT MARY THE VIRGIN.

The Lord, whom ye seek, shall suddenly come to his temple.—Mal. iii. 1.

Templi sacratas pande, Sion, fores.

O SION, open wide thy gates,
Let shadows disappear ;
A Priest and Victim, both in one,
The Truth Himself is here.

No more the simple flock shall bleed ;
Behold, the FATHER'S SON
His temple enters, soon Himself
For sinners to atone.

Conscious of hidden Deity,
The lowly Virgin brings
Her new-born Babe, with those young doves,
Her humble offerings.

There waiting Simeon sees at last
The Saviour long desired,
And Anna welcomes Israel's Hope,
With holy rapture fired.

But silent stood the Mother blest
Of the yet silent WORD,
And, pondering in her steadfast heart,
With speechless praise adored.

All glory to the FATHER be,
All glory to the SON,
All glory, HOLY GHOST, to Thee,
While endless ages run. Amen.

TEMPLI sacratas pande, Sion, fores :
Christus sacerdos intrat et hostia :
cedant inanes veritati,
quae se animis aperit, figurae.

non immolandi iam pecudum greges,
fumabit ater non cruor amplius ;
en ipse placando parenti,
ipse suis Deus adstat aris.

virgo latentis conscia numinis,
demissa vultus, quem peperit Deum,
hunc gestit ulnis, pauperumque
munera fert teneras volucres.

hic omnis aetas, omnis et adstitit
sexus propinquo numine plenior ;
omnes anhelantis tot annos
nunc fidei pretium reportant.

testes tot inter magnanimo, Deus,
tibi litabat firma silentio
Verbi silentis muta mater ;
cuncta animo penitus premebat.

sit summa Patri summaque Filio
sanctoque compar gloria Flamini :
sanctae litemus Trinitati
perpetuo pia corda cultu. Amen.

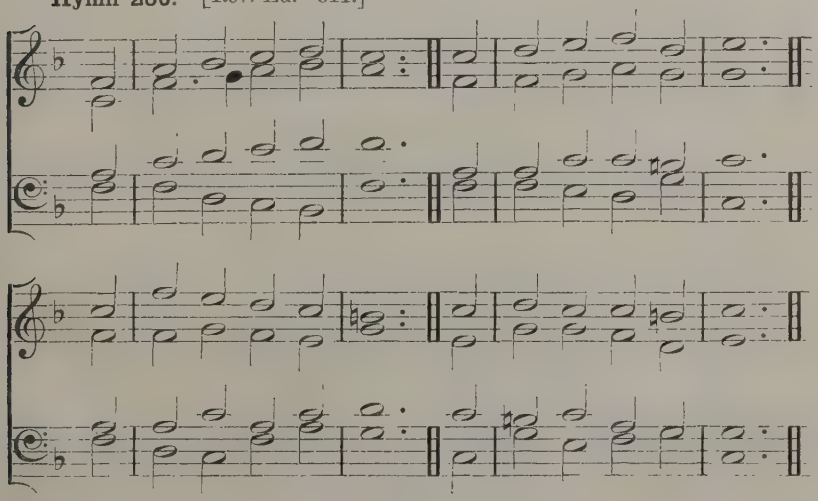
A higher setting of this Tune is given at Hymn 51.

THE HYMN is by J. B. de Santeuil, and appeared first in the *Paris Breviary*, 1680.

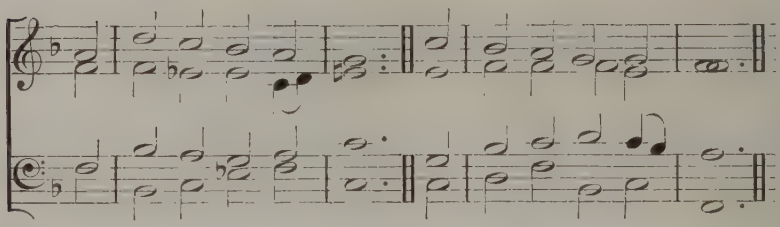
THE TRANSLATION is based upon that of E. Caswall, published in his *Lyra Catholica*, 1849. It has been revised in this edition.

THE TUNE (Bristol = O 247 = R 407) has been dealt with already at Hymn 51.

Hymn 230. [Rev. Ed.* 611.]



THE PURIFICATION OF SAINT MARY THE VIRGIN.



They brought him to Jerusalem to present him to the Lord.—St. Luke ii. 22.

HAIL to the LORD Who comes,
Comes to His temple gate !
Not with His Angel host,
Not in His Kingly state ;
No shouts proclaim Him nigh,
No crowds His coming wait ;

But borne upon the throne
Of Mary's gentle breast,
Watch'd by her duteous love,
In her fond arms at rest ;
Thus to His FATHER's house
He comes, the heav'nly Guest.

There Joseph at her side
In reverent wonder stands ;
And, fill'd with holy joy,
Old Simeon in his hands
Takes up the promised Child,
The glory of all lands.

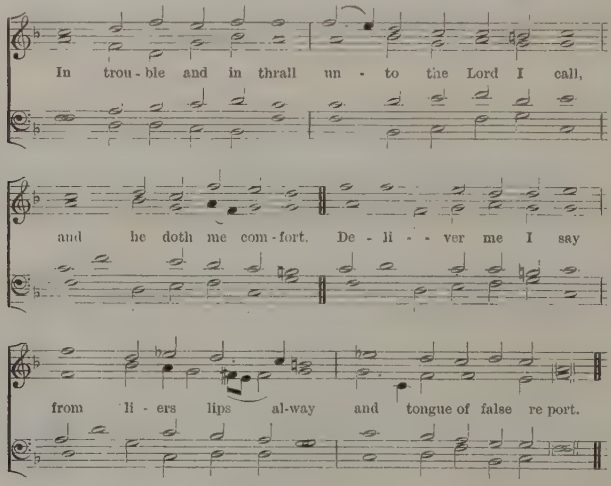
Hail to the great First-born,
Whose ransom-price they pay !
The SON before all worlds,
The Child of man to-day,
That He might ransom us
Who still in bondage lay.

O Light of all the earth,
Thy people wait for Thee !
Come to Thy temples here,
That we from sin set free
Before Thy FATHER's face
May all presented be ! Amen.

THIS HYMN, by John Ellerton (1826–1896), was written in 1880 for, and first published in, *The Children's Hymn Book* of Mrs. Carey Brock, No. 363.

In the original :—St. 2, l. 1. upon the *shrine.*

THE TUNE (Old 120th) is not the earliest melody which was set to the metrical version of that psalm in Sternhold and Hopkins. The tune in the first edition, 1556, was discarded in the second edition, 1558, for an adaptation of the Genevan 107th, which was also found in the succeeding editions, the harmonized book, Parsons, *Psalmes*, 1563, and many later psalm books. The new tune is in both Daman's publications, 1579 and 1591, and is traceable back in the editions of Sternhold and Hopkins, at least as early as that of 1570 (Lambeth Libr.). In Est, *Psalmes*, 1592, it appears thus, set by Giles Farnaby, with the melody in the tenor :—



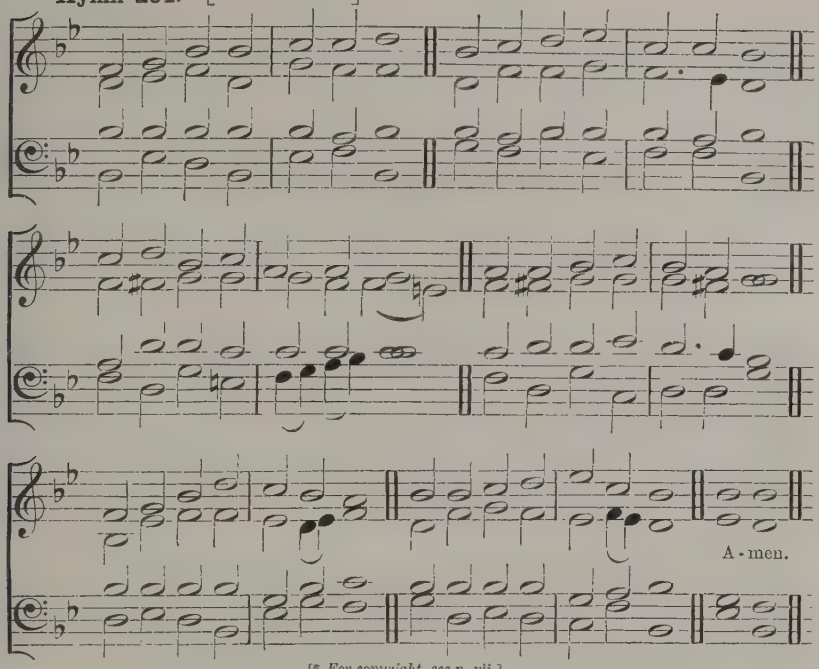
The Tune bears a close resemblance to the Old 81st (see Hymn 217), and is possibly derived from it, though it is classed by Ravenscroft as an "Italian tune."

The following Hymn is suitable :

445 Bless'd are the pure in heart.

SAINT MATTHIAS'S DAY.

Hymn 231. [Rev. Ed. 408.]



[* *For copyright, see* p. vii.]

And they gave forth their lots; and the lot fell upon Matthias; and he was numbered with the eleven apostles.—Acts i. 26.

BISHOP of the souls of men,
When the foeman's step is nigh,
When the wolf lays wait by night
For the lambs continually,
Watch, O LORD, about us keep,
Guard us, Shepherd of the sheep.

When the hireling flees away,
Caring only for his gold,
And the gate unguarded stands
At the entrance to the fold,
Stand, O LORD, Thy flock before,
Thou the Guardian, Thou the Door.

LORD, Whose guiding finger ruled
In the casting of the lot,
That Thy Church might fill the throne
Of the lost Iscariot,
In our trouble ever thus
Stand, good Master, nigh to us.

When the Saints their order take
In the new Jerusalem,
And Matthias stands elect,
Give us part and lot with him,
Where in Thine own dwelling-place
We may witness face to face. Amen.

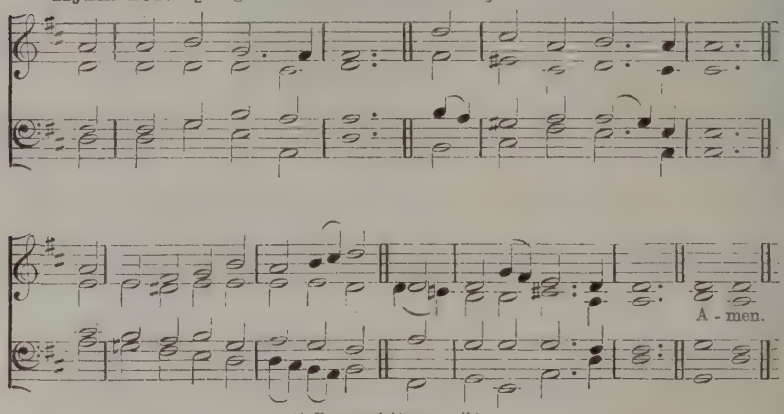
ALTERNATIVE TUNE, HYMN 84.

THIS HYMN, by Gerard Moultrie (1829-1885), was published in his *Hymns and Lyrics*, 1867, and was inserted in *Hymns A. & M.*, Revised Edition, 1875, No. 410.

THE TUNE (Sherborne = R 408) is by W. H. Monk, and was written by him for the Revised Edition.

THE ANNUNCIATION OF THE BLESSED VIRGIN MARY.

Hymn 232. [Orig. Ed. 248 : Rev. Ed. 409.]



[* *For copyright, see* p. vii.]

Behold, a virgin shall be with child, and shall bring forth a son, and they shall call his name Emmanuel, which being interpreted is, God with us.—Isai. vii. 14; St. Matt. i. 23.

PRAISE we the LORD this day,
This day so long foretold,
Whose promise shone with cheering ray
On waiting saints of old.

The Prophet gave the sign
For faithful men to read;
A Virgin, born of David's line,
Shall bear the promised Seed.

Ask not how this should be,
But worship and adore,
Like her, whom GOD's own majesty
Came down to shadow o'er.

Meekly she bow'd her head
To hear the gracious word,
Mary, the pure and lowly Maid,
The favour'd of the LORD.

Blessèd shall be her name
In all the Church on earth,
Through whom that wondrous mercy came,
The Incarnate Saviour's birth.

JESU, the Virgin's Son,
We praise Thee and adore,
Who art with GOD the FATHER One
And SPIRIT evermore. Amen.

A higher setting of this Tune is given at Hymn 359.

THIS HYMN is by an unknown author. It is found in *Hymns for the Festivals and Saints Days of the Church of England*, 1846, beginning "Let us praise God this day." The present form is from Fallow, *Selection*, 1847.

THE TUNE (Annunciation = R 409) is by C. A. Barry, and was written by him for the Revised Edition.

The following Hymns are also suitable:

335 From highest heav'n th' Eternal SON. **336** O Love, how deep! how broad! how high!
337 Praise to the Holiest in the height.

SAINT MARK'S DAY.

The Hymns for Evangelists are suitable.

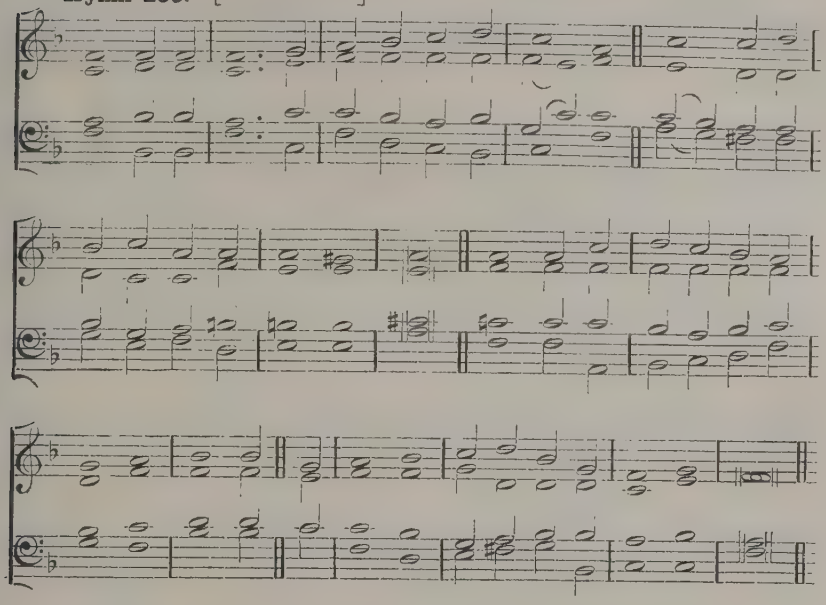
SAINT PHILIP AND SAINT JAMES'S DAY.

The Hymns for Apostles are suitable; also

344 Thou art the Way; by Thee alone.

SAINT BARNABAS THE APOSTLE.

Hymn 233. [Rev. Ed. 413.]



Joses, who by the apostles was surnamed Barnabas, which is, being interpreted, The son of consolation.—Acts iv. 36.

O SON of God, our Captain of salvation,
Thyself by suffering school'd to human grief,
We bless Thee for Thy sons of consolation,
Who follow in the steps of Thee their Chief ;

Those whom Thy Spirit's dread vocation severs
To lead the vanguard of Thy conquering host ;
Whose toilsome years are spent in brave endeavours
To bear Thy saving Name from coast to coast ;

Those whose bright faith makes feeble hearts grow stronger,
And sends fresh warriors to the great campaign,
Bids the lone convert feel estranged no longer,
And wins the sunder'd to be one again ;

And all true helpers, patient, kind, and skilful,
Who shed Thy light across our darken'd earth,
Counsel the doubting, and restrain the wilful,
Soothe the sick bed, and share the children's mirth.

Such was Thy Levite, strong in self-oblation
To cast his all at Thine Apostles' feet ;
He whose new name, through every Christian nation,
From age to age our thankful strains repeat.

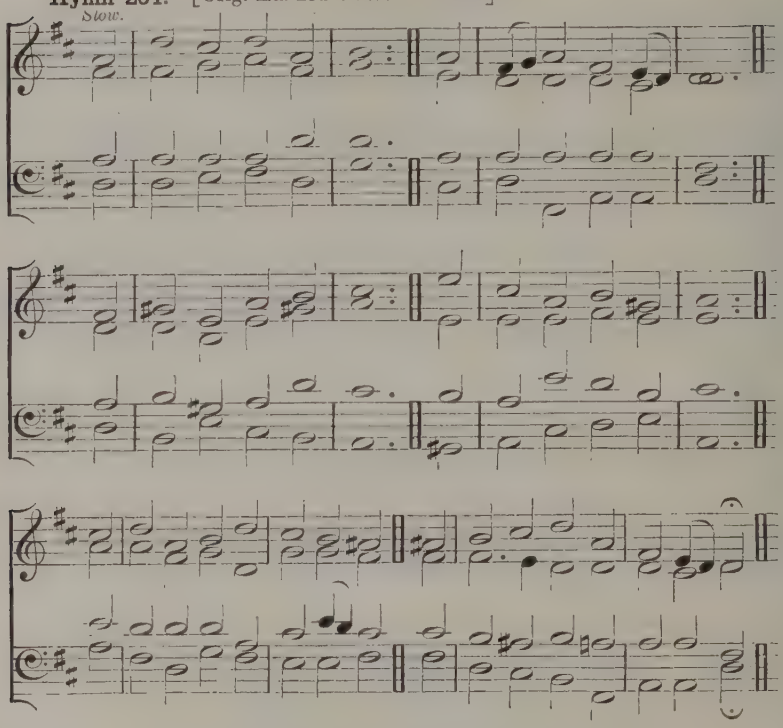
Thus, Lord, Thy Barnabas in memory keeping,
Still be Thy Church's watchword, "Comfort ye ;"
Till in our Father's house shall end our weeping,
And all our wants be satisfied in Thee. Amen.

Alternative Tune, Hymn 129.

This Hymn, by John Ellerton (1826–1896), was written in April, 1871, and first published in *Church Hymns*, S.P.C.K., 1871. It was inserted in *Hymns A. & M., Revised Edition*, 1875, No. 413.

The Tune (St. Winifred) is by Rev. J. B. Dykes, and is first found in Grey, *Manual of Psalm and Hymn Tunes*, 1857, set to the hymn "Christ, of the Holy Angels Light and Gladness."

Hymn 234. [Orig. Ed. 251 : Rev. Ed. 414.]



Repent ye, for the kingdom of heaven is at hand.—St. Matt. iii. 2.

Nunc suis tandem novus e latebris.

LO! from the desert homes,
Where he hath hid so long,
The new Elijah comes,
In sternest wisdom strong;
The voice that cries
Of CHRIST from high,
And judgment nigh
From rending skies.

NUNC suis tandem novus e latebris
prodit Elias, populisque Christum
clamat, exprobrans sua viperinae
crimina proli.

Your GOD e'en now doth stand
At heaven's opening door;
His fan is in His hand,
And He will purge His floor;
The wheat He claims
And with Him stows;
The chaff He throws
To quenchless flames.

en Deus iudex, Deus en propinquat,
ventilans fruges: superis recondet
triticum caelis paleasque diros
tradet in ignes.

Ye haughty mountains, bow
Your sky-aspiring heads;
Ye valleys, hiding low,
Lift up your gentle meads;
Make His way plain
Your King before;
For evermore
He comes to reign.

huius adventu rigidum superbi
deprimant montes caput, erigantur
vallium passim cava, corrigantur
prava viarum.

SAINT JOHN BAPTIST'S DAY.

May thy dread voice around,
Thou harbinger of light,
On our dull ears still sound,
Lest here we sleep in night,
Till judgment come,
And on our path
The LAMB's dread wrath
Shall burst in doom.

sancte praecursor, date praeco lucis,
excitet somno tua vox inertes,
ut graves olim fugiamus Agni
vindicis iras.

O GOD, with love's sweet might
Who dost anoint and arm
CHRIST's soldier for the fight
With grace that shields from harm,
Thrice-blessèd THREE,
Heav'n's endless days
Shall sing Thy praise
Eternally. Amen.

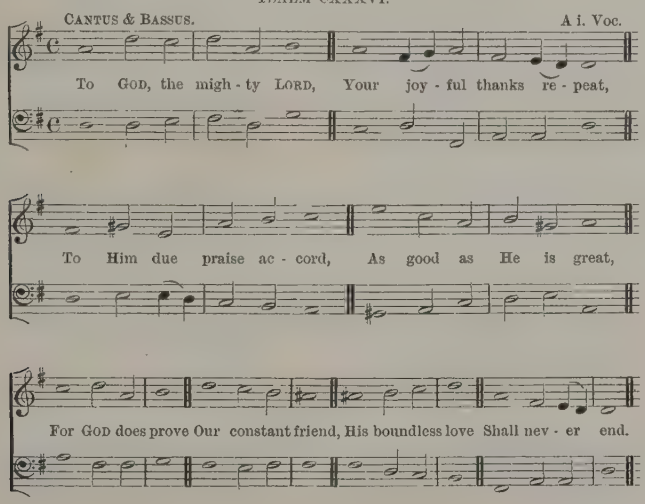
summa laus Patri genitoque Verbo,
aequus amborum sit honos Amori,
qui sacrum Christi pugilem potenter
ungit et armat. Amen.

THE HYMN, by C. Coffin, appeared first in the *Paris Breviary*, 1736.

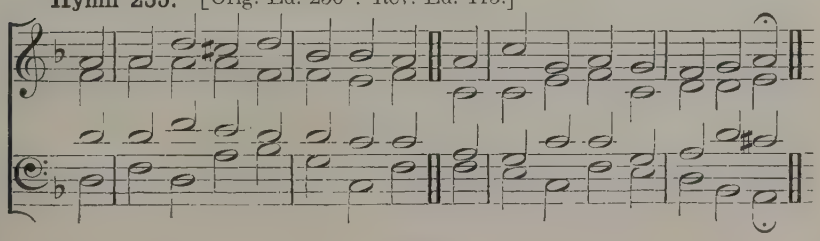
THE TRANSLATION is taken from I. Williams, *Hymns translated from the Parisian Breviary*, 1839, but some slight changes have been made.

THIS TUNE (Croft's 148th = O 251 = R 414) appears at the end of the third edition of Playford, *Divine Companion*, 1709, as "A psalm set by Mr. W. Crofts." It is given there in this form :—

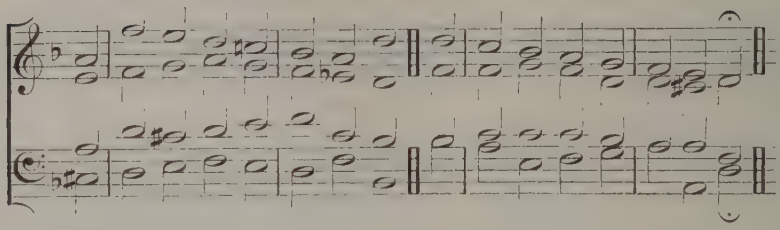
PSALM CXXXVI.



Hymn 235. [Orig. Ed. 250 : Rev. Ed. 415.]



SAINT JOHN BAPTIST'S DAY.



Behold I will send my messenger, and he shall prepare the way before me.—Mal. iii. 1.

Praecursor altus luminis.

THE high forerunner of the morn,
The herald of the WORD, is born ;
Be glad, true hearts, and never fail
With joy and praise his light to hail.

His lofty name of John was given
By Gabriel sent down from heaven,
Who told before with utterance true
The glorious deeds that he should do.

John, still unborn, yet gave his sign
Of witness to the Light Divine ;
And all his life of wondrous fame
Was spent in perfecting the same.

No greater, since creation's morn,
Was ever yet of woman born
Than John, by acts of wondrous might
Extoll'd to more than prophet's height.

But why should mortal accents raise
The theme of John the Baptist's praise ;
Of whom, before his course was run,
Thus spake the FATHER to the SON :—

"Behold, I send My messenger,
The way Thou goest to prepare ;
Before Thy rising face to run,
Like morning star before the sun." Amen.

PRAECURSOR altus luminis
et praeco Verbi nascitur :
laetare, cor fidelium,
lucemque gaudens accipe.

sublime cui vocabulum
'Iohannes' ipse Gabriel
imponit, et clarissima
ipsius acta praecinit :

necdumque natus iam dedit
de luce testimonium,
quod natus admirabili
complevit ipse gloria.

quo feminarum in filiis
propheta maior nullus est :
quin ipse miris actibus
plus quam propheta claruit.

quid sermo noster amplius
huius canat praeconia ?
de quo Patris vox Filio
olim locuta praecinit :

'En mitto,' dixit, 'angelum,
tuam paret qui semitam,
vultumque praecurrat tuum,
solem rubens ut lucifer.' Amen.

PLAINSONG TUNE, HYMN 200. ALTERNATIVE TUNE, HYMN 37 OR 191.

THIS HYMN is by the Venerable Bede (673–735). It attained to no widespread liturgical use, for as the hymn cycle grew up the famous Sapphic hymn of St. John Baptist, the "Ut queant laxis" of Paul the Deacon (c. 730–799) took the position ; but it is found occasionally in ancient usage abroad. The original consists of sixteen stanzas, of which these are the first, third, fifth, eighth, and two last.

THE TRANSLATION is based on that of Neale made for the *Hymnal Noted*, 1854. The version in earlier editions of *Hymns A. & M.* followed Neale very closely ; but in this edition considerable alterations have been made. For example, the arbitrary interpretation of "natus" in verse 3, line 3, as referring to Christ, is given up in favour of the more natural interpretation which refers it, like the previous "natus," to the Baptist.

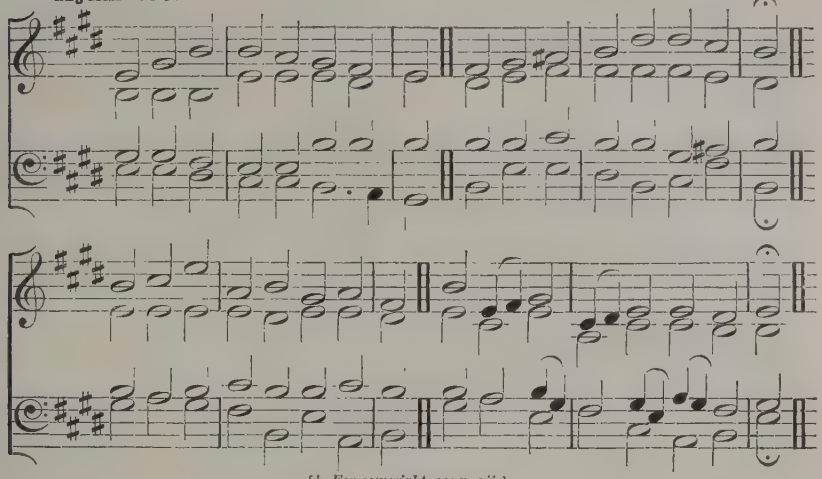
THE TUNE (Exeter) is by W. Dorrell, and originally appeared in *The Merton Tune Book*, a collection of hymn tunes used in the Church of St. John Baptist, Oxford (1863).

The following Hymn is suitable :

49 On Jordan's bank the Baptist's cry.

SAINT PETER THE APOSTLE.

Hymn 236.



[† *For copyright, see* p. vii.]

Jesus said unto them, Come ye after me, and I will make you to become fishers of men.
St. Mark i. 17.

CREATOR of the rolling flood,
On Whom Thy people hope alone,
Who cam'st by water and by blood,
For man's offences to atone :—

Who from the labours of the deep
Didst set Thy servant Peter free,
To feed on earth Thy chosen sheep,
And build an endless Church to Thee :—

Grant us, devoid of worldly care,
And leaning on Thy bounteous hand,
To seek Thy help in humble prayer,
And on Thy sacred rock to stand ;

And when, our livelong toil to crown,
Thy call shall set the spirit free,
To cast with joy our burden down,
And rise, O LORD, and follow Thee !
Amen.

ALTERNATIVE TUNE, HYMN 501.

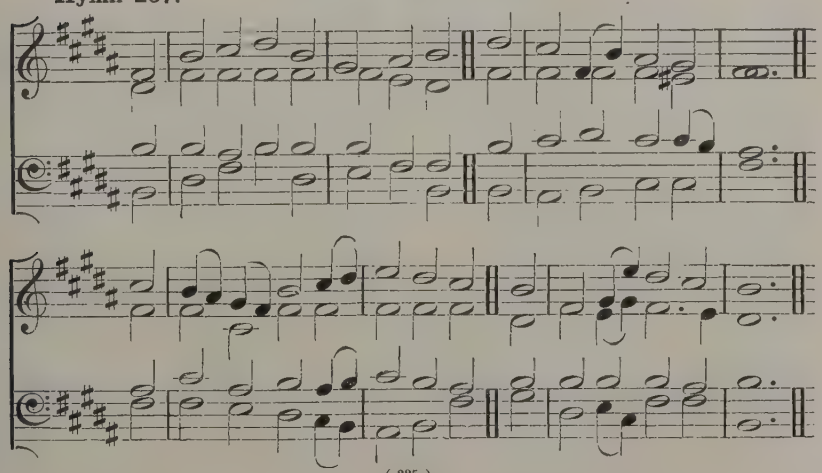
THIS HYMN, by Bishop Reginald Heber (1783–1826), was first published in his posthumous *Hymns, &c.*, 1827, for use on the Fifth Sunday after Trinity or St. Peter's Day.

THE TUNE (No. 46 Sarum Hymnal) is by T. E. Aylward, and was written by him for *The Sarum Hymnal* 1869.

The following Hymn is also suitable :
466 Forsaken once, and thrice denied.

SAINT JAMES THE APOSTLE.

Hymn 237.



SAINT JAMES THE APOSTLE.

Jesus said, Are ye able to drink of the cup that I shall drink of, and to be baptized with the baptism that I am baptized with? They say unto him, We are able.—St. Matt. xx. 22.

TWO brothers freely cast their lot
With David's royal Son;
The cost of conquest counting not,
They deem the battle won.

Brothers in heart, they hope to gain
An undivided joy,
That man may one with man remain,
As boy was one with boy.

CHRIST heard; and will'd that James
First prey of Satan's rage; [should fall
John linger out his fellows all,
And die in bloodless age.

Now they join hands once more above
Before the Conqueror's throne;
Thus GOD grants prayer; but in His love
Makes times and ways His own.

All glory to the FATHER be,
All glory to the SON,
All glory, HOLY GHOST, to Thee
While endless ages run. Amen.

ALTERNATIVE TUNE, HYMN 69.

THIS HYMN, by Cardinal John Henry Newman (1801–1890), is taken from *Lyra Apostolica*, 1836, No. xxviii.

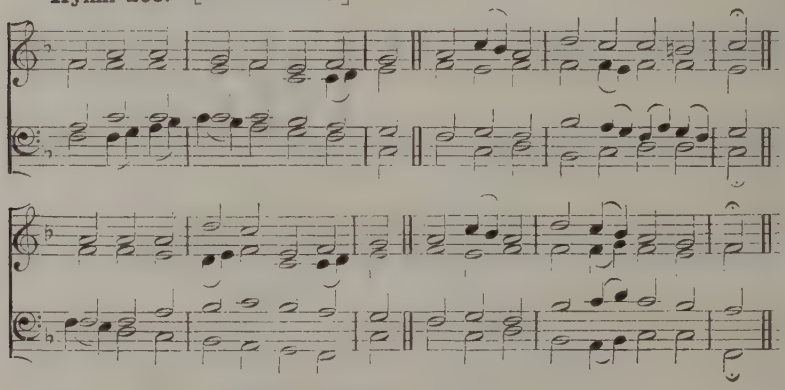
THE TUNE (Tiverton, or Masbury) is by Rev. Joseph Grigg, and is taken from *A Selection of Psalm and Hymn Tunes* arranged by John Rippon, D.D. (*c.* 1791).

SAINT BARTHOLOMEW THE APOSTLE.

The Hymns for Apostles are suitable.

SAINT MATTHEW THE APOSTLE.

Hymn 238. [Rev. Ed.* 615.]



Matthew, the publican.—St. Matt. x. 3.

HE sat to watch o'er customs paid,
A man of scorn'd and hardening [trade;
Alike the symbol and the tool
Of foreign masters' hated rule.

But grace within his breast had stirr'd:
There needed but the timely word;
It came, true LORD of souls, from Thee,
That royal summons, "Follow Me."

Enough, when Thou wert passing by,
To hear Thy voice, to meet Thine eye:
He rose, responsive to the call,
And left his task, his gains, his all.

O wise exchange! with these to part,
And lay up treasure in Thy heart;
With twofold crown of light to shine
Amid Thy servants' foremost line!

Come, Saviour, as in days of old;
Pass where the world has strongest hold,
And faithless care and selfish greed
Are thorns that choke the holy seed.

Who keep Thy gifts, O bid them claim
The steward's, not the owner's name;
Who yield all up for Thy dear sake,
Let them of Matthew's wealth partake.
Amen.

A higher setting of this Tune is given at Hymn 265.

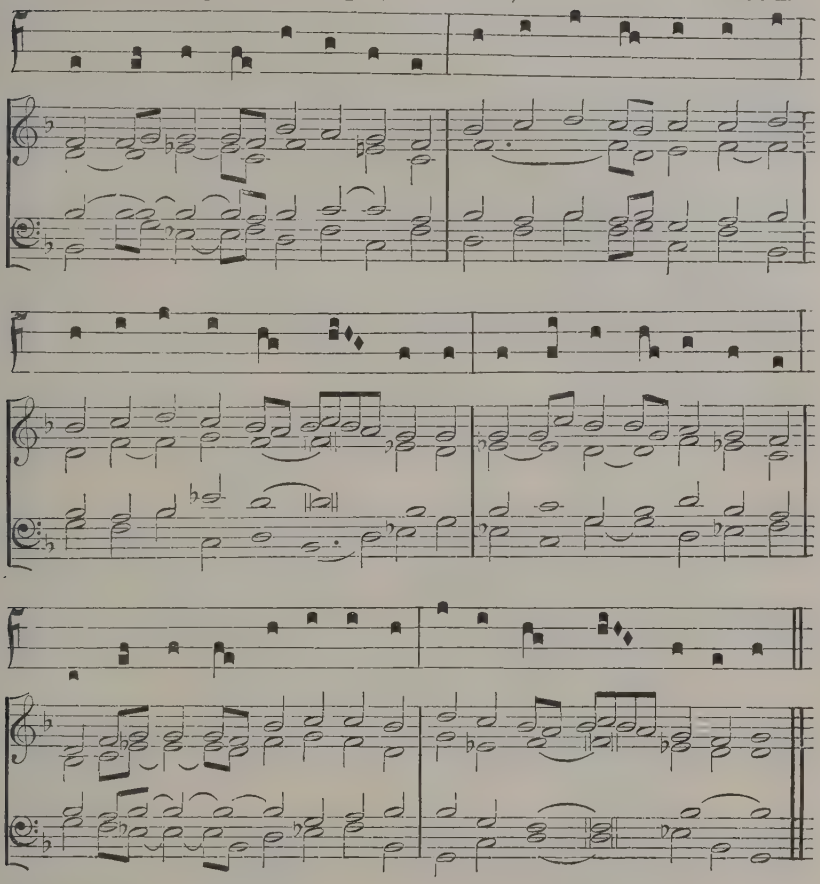
THIS HYMN, by William Bright (1824–1901), was first published among the Supplemental Hymns of the Revised Edition.

THE TUNE (Gloucester New = R 615) is by E. Hodges, and is first found in *Hallelujah*, 1841. It was written in the organ loft of St. James', Bristol (where he was organist 1824–1838), during service; and the parts thereupon distributed to the choir, and the tune sung.

The Hymns for Apostles and for Evangelists are suitable.

SAINT MICHAEL AND ALL ANGELS.

Hymn 239. [Rev. Ed. 616.] (First Tune.) Mode ii.



Michael . . . the great prince.—Dan. xii. 1.

Tibi, Christe, splendor Patris.

THEE, O Christ, the Father's splendour,
Life and virtue of the heart,
In the presence of the Angels
Sing we now with tuneful art,
Meetly in alternate chorus
Bearing our responsive part.

Lord, we praise with veneration
All Thine armies of the sky;
Chiefly him, the first and foremost
Of celestial chivalry,
Michael, who in princely virtue
Cast the devil from on high.

By whose watchful care repelling,
King of everlasting grace,
Every ghostly adversary,
All things evil, all things base,
Grant us of Thine only goodness
In Thy Paradise a place.

TIBI, Christe, splendor Patris,
vita, virtus cordium,
in conspectu angelorum
votis, voce psallimus;
alternantes concrepando
melos damus vocibus.

collaudemus venerantes
omnes caeli milites,
sed praecipue primatem
caelestis exercitus,
Michaelem, in virtute
conterentem zabulon.

quo custode procul pelle,
rex Christe piissime,
omne nefas inimici
mundo corde et corpore;
paradiso redde tuo
nos sola clementia.

SAINT MICHAEL AND ALL ANGELS.

Laud and honour to the FATHER,
  Laud and honour to the SON,
Laud and honour to the SPIRIT,
  Ever THREE, and ever ONE,
Consubstantial, Co-eternal,
  While unending ages run. Amen.

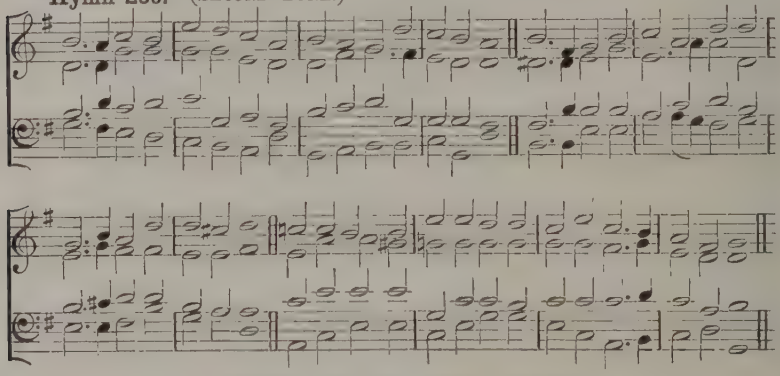
gloriam Patri melodis
  personemus vocibus,
gloriam Christo canamus,
  gloriam Paraclito,
qui Deus trinus et unus
  extat ante saecula. Amen.

THIS HYMN is attributed to Rabanus Maurus (†856), but it is not recognised as his by the latest editor of his poems, and Dreves (*Anal. Hymn.* L. 207) marks it "dubius." Cp. his *Hymnologische Studien* (Munich, 1908), p. 129. It forms part of the usual cycle, and was universally in use in England.

THE TRANSLATION is taken from Neale and was first published in his *Mediæval Hymns*, 1851. In the Revised Edition of *Hymns A. & M.* another version was given. This was in four-line stanzas, and was based upon the recast of the hymn which was substituted for the original in the Roman Breviary in the XVIIth century.

THE FIRST TUNE is that generally associated with the hymn. The two last lines are borrowed from the tune of "Urbs beata" (see Hymn 253 or 240), *or vice versa*.

Hymn 239. (SECOND TUNE.)

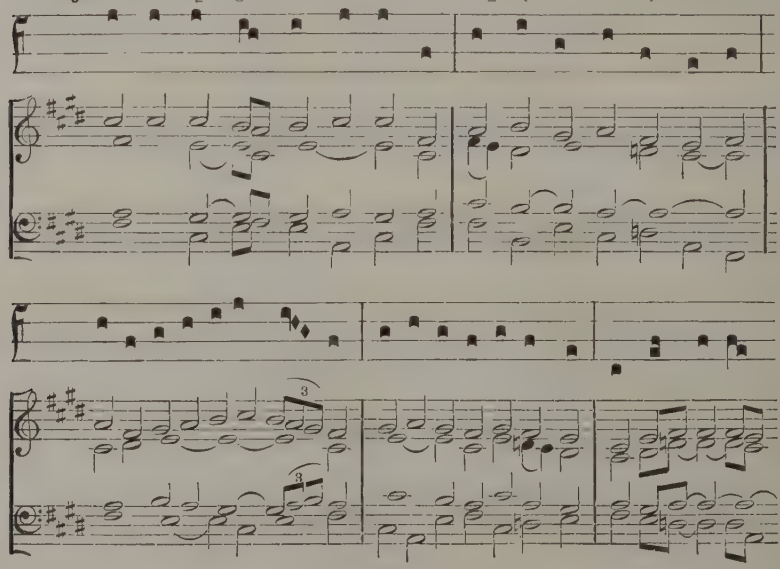


A lower setting of this Tune is given at Hymn 553.

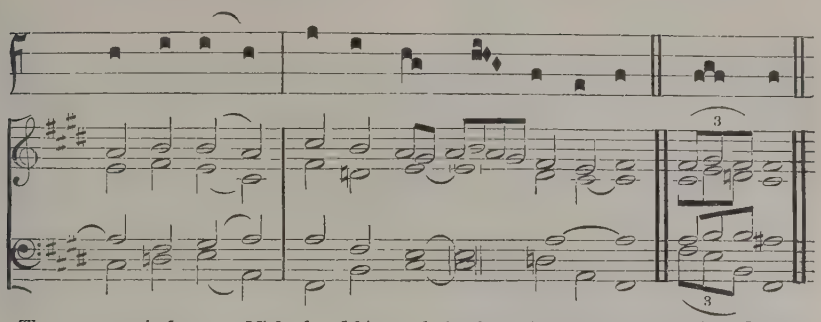
ALTERNATIVE TUNE, HYMN 380.

THE SECOND TUNE (St. Dionysius) was written by E. G. Monk in 1863, and was contributed by him to Grey, *Hymnal*, 1866. The harmony is here arranged as in *The Anglican Hymn Book* (1868), except that C♮ has been substituted for C♯ in the treble and tenor parts, in the second line, second bar.

Hymn 240. [Orig. Ed. 252 : Rev. Ed. 422.] (FIRST TUNE.) Mode ii.



SAINT MICHAEL AND ALL ANGELS.



There was war in heaven; Michael and his angels fought against the dragon; and the dragon fought and his angels, and prevailed not.—Rev. xii. 7.

Christe, qui sedes Olympo.

CHRIST, the highest heav'ns enthrone Thee,
Equal of the FATHER'S might;
Spirits pure with trembling own Thee,
GOD of GOD, and LIGHT of LIGHT;
Thee 'mid Angel hosts we sing,
Thee their Maker and their King.

All who circling round adore Thee,
All who bow before Thy throne,
Burn with flaming zeal before Thee,
Thy behests to carry down;
To and fro, 'twixt earth and heaven,
Speed they each on errands given.

First of all those legions glorious,
Michael waves his sword of flame,
Who in heav'nly war victorious
Did the dragon's fierceness tame;
Who with might invincible
Thrust the rebel down to hell.

"Who like GOD," th' Archangel shouted;
This the word that peal'd on high
When th' apostate armies routed
Fell tumultuous from the sky;
GOD, by Whom they cast them down,
Gave the triumph and the crown.

Strong to aid the sick and dying,
At our prayer they swiftly fly,
Help divine and strength supplying
For the mortal agony:
Souls released from earthly care
Safe to Paradise they bear.

To the FATHER praise be given
By th' unfallen Angel-host,
Who in His great war have striven
With the legions of the lost;
Equal praise in highest heaven
To the SON and HOLY GHOST. Amen.

CHRISTE, qui sedes Olympo
par Deo Patri Deus,
quem tremiscunt intuendo
puriores spiritus,
da choris iunctos supernis
ore puro psallere.

quotquot adstant, sempiternum
qui tribunal ambiunt,
hi tot ardent imperantis
ferre iussa praepetes,
ire terris et redire
sacra per commercia.

inter omnes fulguranti
ense victor emicat,
qui draconis insolentem
contudit ferociam,
de polo trusit rebellem
in profunda tartara.

dum superbum sternis hostem
intonas, 'Quis ut Deus?'
obstinata turba praeceps
clade communi ruit:
te triumphantem coronat,
qui tibi dat vincere.

te tremendo poscat aeger
mortis in luctamine,
advolantis efficacem
sentiet praesentiam:
corporis vinclis solutum
mox ad astra transferes.

sit suprema laus Parenti
qui creavit omnia,
Filioque qui redemit
morte nos volens sua;
par et illi cuius almo
confovemur halitu. Amen.

A higher setting of this Tune is given at Hymn 253.

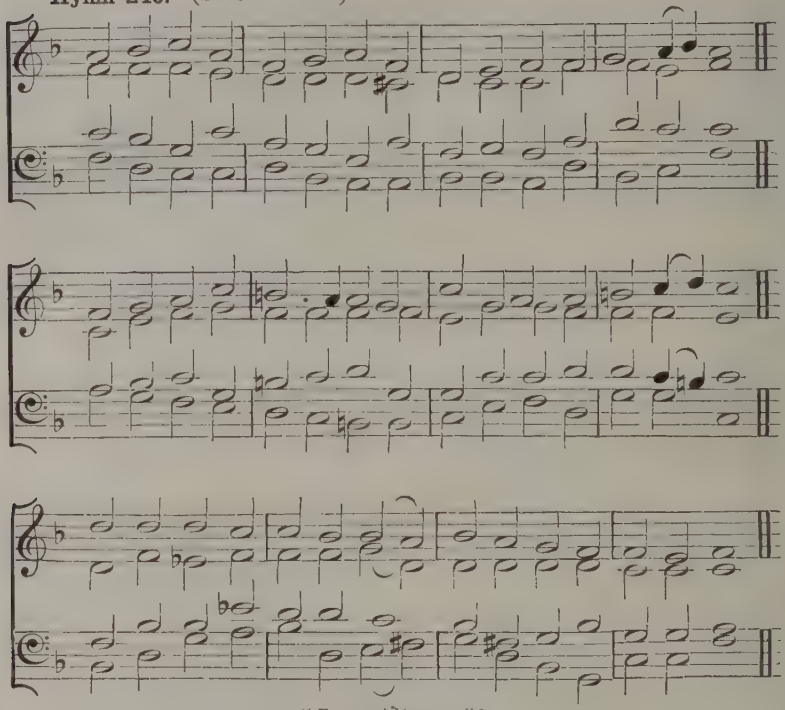
THE HYMN was written by J. B. de Santeuil and printed in the *Cluniac Breviary*, 1686. It originally comprised seven stanzas, but the second of them is often (as here) omitted.

THE TRANSLATION is based on that of W. Palmer, published in his *Short Poems and Hymns*, 1845; but alterations were made in the Revised Edition as well as in this edition, and now the fourth verse, hitherto omitted, is inserted.

THE FIRST TUNE is dealt with at Hymn 253.

SAINT MICHAEL AND ALL ANGELS.

Hymn 240. (Second Tune.)

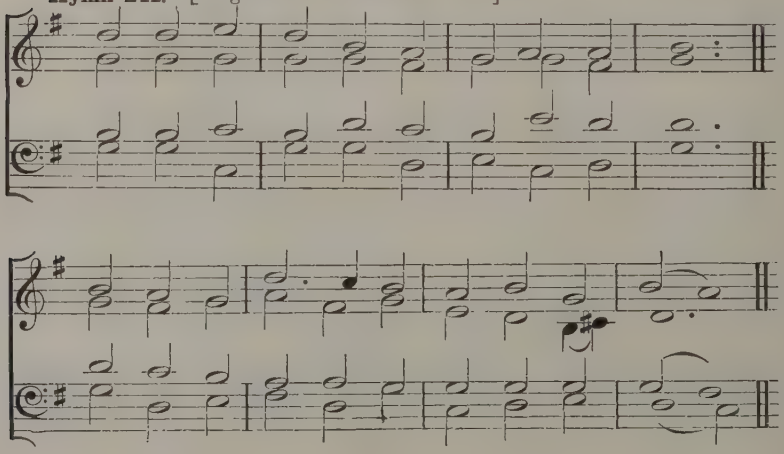


[* *For copyright, see* p. vii.]

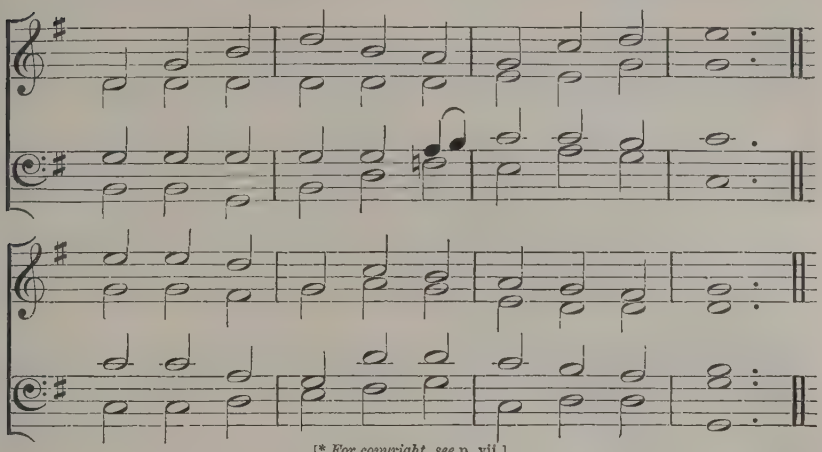
Alternative Tune, Hymn 215.

The Second Tune (Nukapu = R 426) is by E. J. Hopkins, and was written by him for the Revised Edition.

Hymn 241. [Orig. Ed.* 321 : Rev. Ed. 423.]



SAINT MICHAEL AND ALL ANGELS.



[* *For copyright, see* p. vii.]

When the morning stars sang together, and all the sons of God shouted for joy.—Job. xxxviii. 7.
Φωστῆρες τῆς ἀΰλου.

STARS of the morning, so gloriously bright,
Fill'd with celestial virtue and light,
These that, where night never followeth day,
Praise the Thrice-Holy One ever and aye :

These are Thy ministers, these dost Thou own,
LORD GOD of Sabaoth, nearest Thy throne ;
These are Thy messengers, these dost Thou send,
Help of the helpless ones ! man to defend.

These keep the guard amid Salem's dear bowers,
Thrones, Principalities, Virtues, and Powers,
Where, with the Living Ones, mystical Four,
Cherubim, Seraphim bow and adore.

Then, when the earth was first poised in mid space
Then, when the planets first sped on their race,
Then, when were ended the six days' employ,
Then all the Sons of GOD shouted for joy.

Still let them succour us ; still let them fight,
LORD of Angelic hosts, battling for right ;
Till, where their anthems they ceaselessly pour,
We with the Angels may bow and adore. Amen.

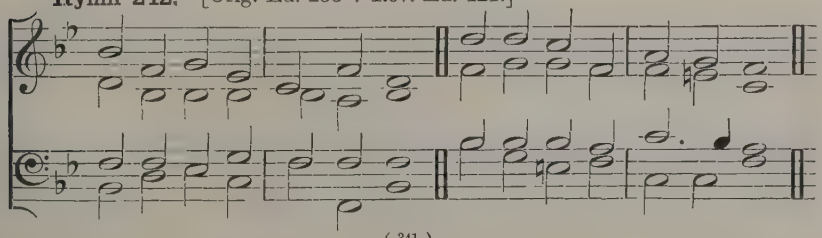
Φωστῆρες τῆς ἀΰλου οὐσίας,
τῶν νοερῶν δυνάμεων
προστατεύοντες,
καὶ τῆς Τρισηλίου Δόξης
ταῖς μαρμαρυγαῖς
φωτοδοτοῦντες τὴν οἰκουμένην,
ἀρχιστράτηγοι,

ἀλήκτῳ φωνῇ,
τὸν τρισάγιον ὕμνον ἐξᾴδετε·
διὸ πρεσβεύσατε
σωθῆναι τὰς ψυχὰς ἡμῶν.

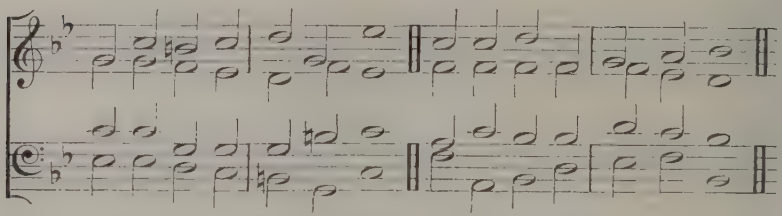
THE HYMN is by St. Joseph the Hymnographer (†883), a voluminous writer of canons for the Festivals of Saints in the Orthodox Church. On this passage of his from a Canon for Michaelmas, Neale has founded this hymn, which can hardly be called a translation (cp. Hymn 414). It was published in *Hymns of the Eastern Church*, 1862. Some changes have been made in this and the preceding editions. Here in particular the term Trisagion in stanza 1, line 4 (and the somewhat misleading note which accompanied it), has been omitted, as unfamiliar and puzzling, except to those acquainted with Eastern Liturgies.

THE TUNE (Trisagion = O* 321 = R 423) is by H. Smart, and was written by him for the Appendix to the Original Edition, 1868.

Hymn 242. [Orig. Ed. 253 : Rev. Ed. 421.]



SAINT MICHAEL AND ALL ANGELS.



[* *For copyright, see* p. vii.]

O praise the Lord, all ye his hosts; ye servants of his that do his pleasure.—Ps. ciii. 21.

PRAISE to God Who reigns above,
Binding earth and heav'n in love;
All the armies of the sky
Worship His dread sovereignty.

Seraphim His praises sing,
Cherubim on fourfold wing,
Thrones, Dominions, Princes, Powers,
Marshall'd Might that never cowers.

Speeds the Archangel from His face,
Bearing messages of grace;
Angel hosts His word fulfil,
Ruling nature by His will.

Yet on man they joy to wait,
All that bright celestial state,
For in man their Lord they see,
Christ, the Incarnate Deity.

On the throne their Lord Who died
Sits in Manhood glorified;
Where His people faint below,
Angels count it joy to go.

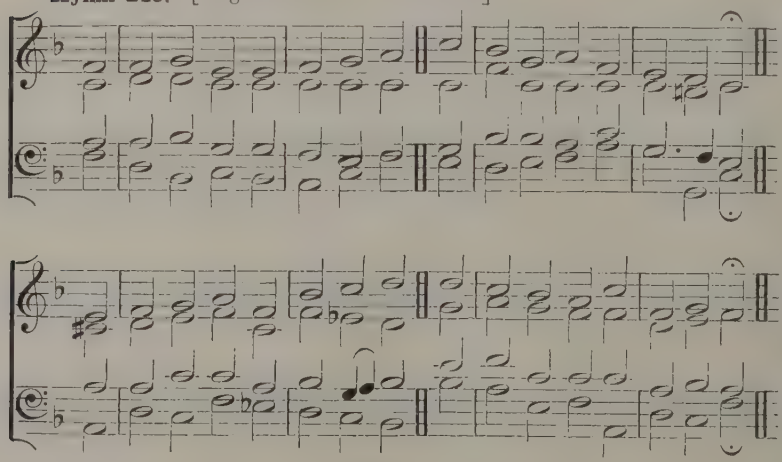
Oh the depths of joy divine
Thrilling through those Orders nine,
When the lost are found again,
When the banish'd come to reign!

Now in faith, in hope, in love,
We will join the choirs above,
Praising, with the heav'nly host,
Father, Son, and Holy Ghost. Amen.

This Hymn, by Richard Meux Benson, S.S.J.E. (b. 1824), was contributed to the Original Edition. The Nine Orders of Angels is a classification, the result of adding the two grades of Seraphim and Cherubim to the list derived from Eph. i. 21 and Col. i. 26. This precise view has become current through the popularity of the Pseudo-Dionysian writings of the Vth century.

The Tune (Xavier = R 421) is by Dr. F. H. Champneys, and was written by him for the Revised Edition.

Hymn 243. [Orig. Ed. 254 : Rev. Ed. 424.]



SAINT MICHAEL AND ALL ANGELS.

Are they not all ministering spirits, sent forth to minister for them who shall be heirs of salvation?—Heb. i. 14.

THEY come, God's messengers of love,
They come from heav'nly realms [above,
From homes of never-fading light,
From blissful mansions ever bright.

They come to watch around us here,
To soothe our sorrow, calm our fear:
Ye heav'nly guides, speed not away,
God willeth you with us to stay.

But chiefly at its journey's end
'Tis yours the spirit to befriend,
And whisper to the willing heart,
"O Christian soul, in peace depart."

Blest Jesu, Thou Whose groans and tears
Have sanctified frail nature's fears,
To earth in bitter sorrow weigh'd,
Thou didst not scorn Thine Angel's aid;

An Angel guard to us supply,
When on the bed of death we lie;
And by Thine own almighty power
O shield us in the last dread hour.

To God the Father, God the Son,
And God the Spirit, Three in One,
From all above and all below
Let joyful praise unceasing flow. Amen.

The Hymns on the Ministry of Angels may be sung at other times.

This Hymn, by Robert Campbell (1814–1868), was written for, and first published in, his *Hymns and Anthems*, 1850, p. 94. It was republished, with alterations, in Murray, *Hymnal*, in 1852, and in *Hymns A. & M.*, 1861, and in this form is very popular.

The Tune (Woolmer's = O 254 = R 424) is by Sir Frederick A. G. Ouseley, and was contributed by him to the Original Edition.

The following Hymns are also suitable:

574 Around the throne of God a band. **625** There was joy in heav'n.

SAINT LUKE THE EVANGELIST.

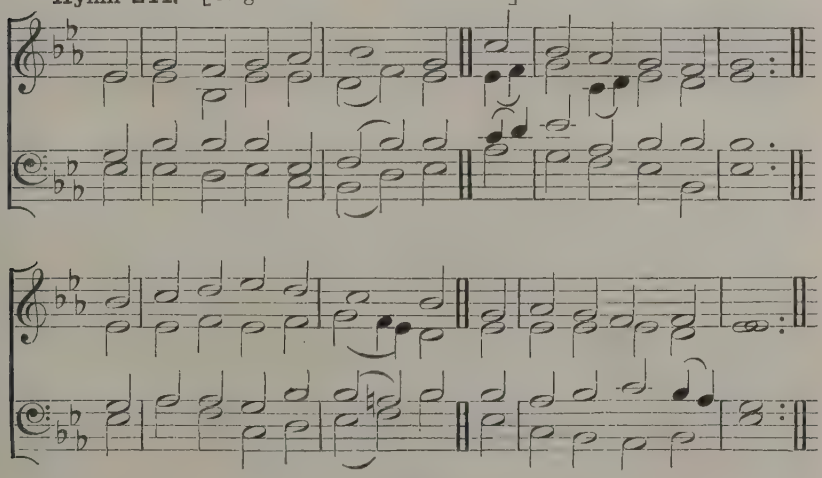
The Hymns for Evangelists are suitable.

SAINT SIMON AND SAINT JUDE, APOSTLES.

The Hymns for Apostles are suitable.

ALL SAINTS' DAY.

Hymn 244. [Orig. Ed. 256 : Rev. Ed. 429.]



ALL SAINTS' DAY.

And the city had no need of the sun, neither of the moon, to shine in it; for the glory of God did lighten it, and the Lamb is the light thereof.—Rev. xxi. 23.

Caelestis o Ierusalem.

O HEAVENLY Jerusalem,
Of everlasting halls,
Thrice blessèd are the people
Thou storest in thy walls.

Thou art the golden mansion,
Where Saints for ever sing,
The seat of God's own chosen,
The palace of the King.

There God for ever sitteth,
Himself of all the Crown;
The Lamb the Light that shineth
And never goeth down.

Nought to this seat approacheth
Their sweet peace to molest;
They sing their God for ever,
Nor day nor night they rest.

Sure hope doth thither lead us,
Our longings thither bend;
No short-lived toil shall daunt us
For joys that cannot end.

To Christ, the Sun that lightens
His Church above, below,
To Father, and to Spirit,
All things created bow. Amen.

CAELESTIS o Ierusalem,
mansura semper civitas,
o ter beati quos tuis
cives recondis moenibus.

tu pacis aeternae domus,
dilecta sanctorum quies,
sedes Deo fruentium,
regis superni curia.

hic in throno sedens Deus
cunctos beat praesentia:
hic sol perennis splendido
affulget Agnus lumine.

hac sede quo datur frui,
nil dulce turbat otium;
hic unus est sanctis labor
Dei vacare laudibus.

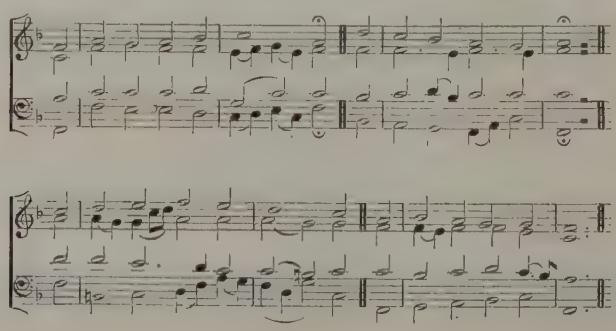
huc certa nos spes evocat;
huc vota tendant omnia,
nec terreat brevis labor,
aeterna quos merces manet.

perennis o sol patriae
Iesu, tibi sit gloria
cum Patre cumque Spiritu
in sempiterna saecula. Amen.

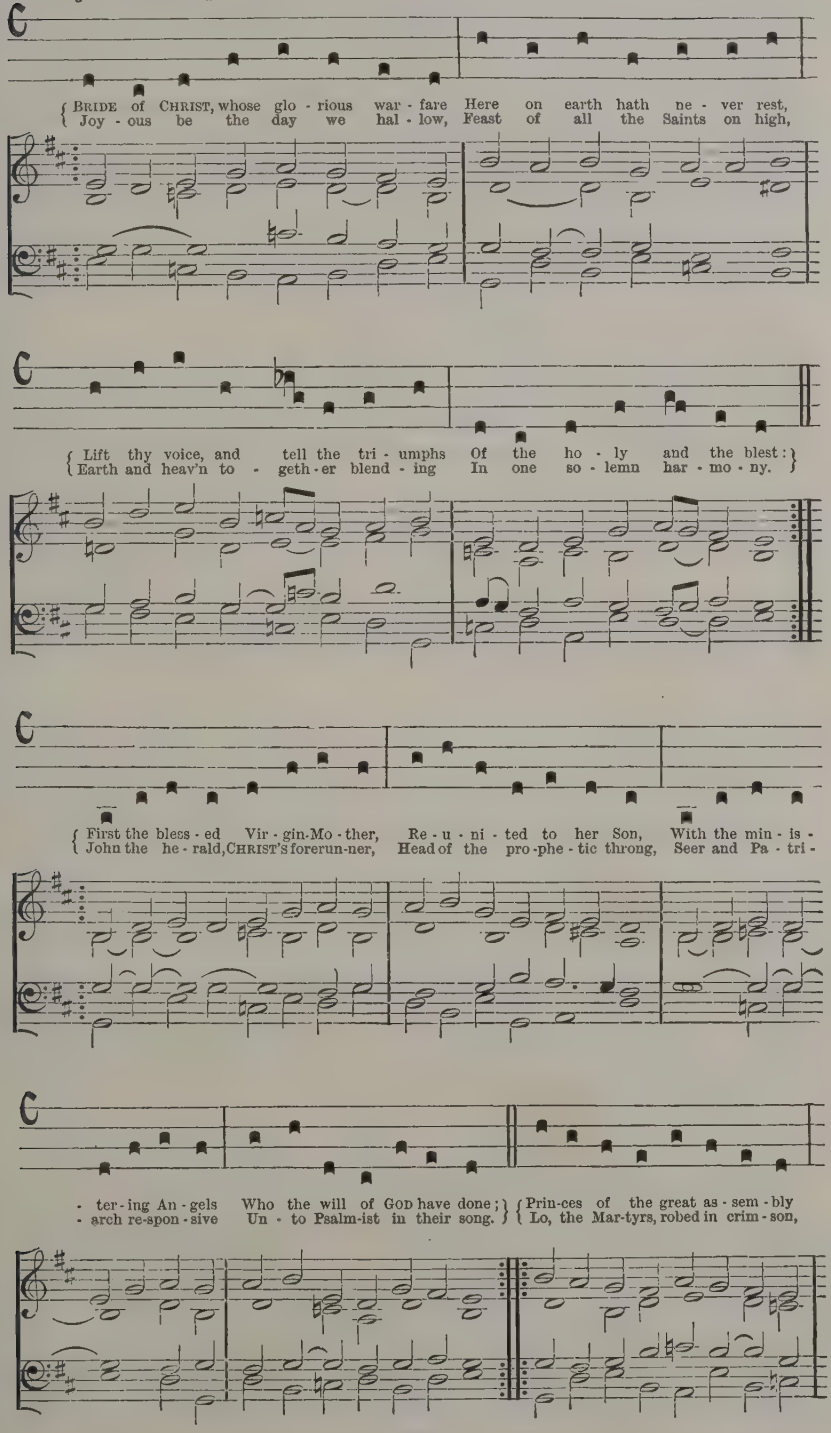
This Hymn is anonymous and appeared in the *Paris Breviary* of 1822 for Mattins of All Saints' Day.

The Translation by I. Williams, appeared in his *Hymns translated from the Parisian Breviary*, 1839. The penultimate verse has been somewhat altered.

The Tune (Christus der ist, or Vulpius = O 245 = R 405) is by Melchior Vulpius, and is found in his *Ein schön geistlich Gesangbuch*, Weimar, 1609. The melody of the last two lines was altered in later books of the XVIIth century. The form here given is that which was used by Bach (Choralgesänge 176); his setting is as follows:—

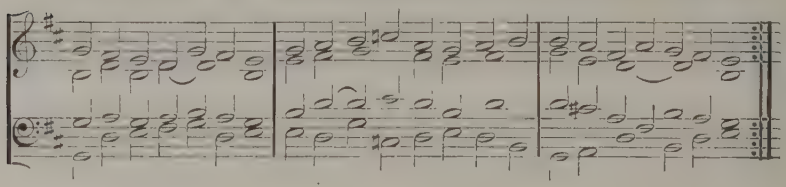


Hymn 245. [Rev. Ed.* 618.] (First Tune.) Mode i.

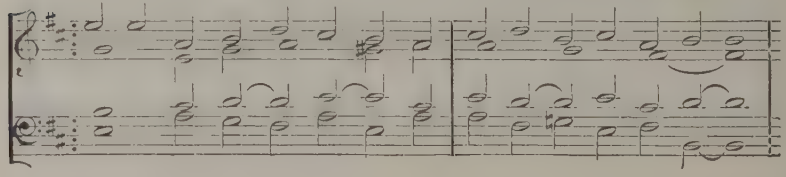


ALL SAINTS' DAY.

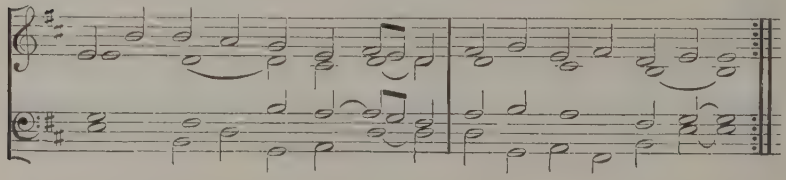
Throned on their tri - bu - nal high, Lo, the Twelve in kind - ly judgment All the sons of Is - rael try ;
Sign of life-blood free-ly spent, Finding life, because they lost it, Dwell in un-disturb'd content.

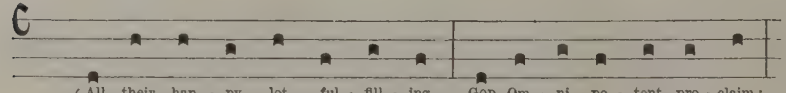


All the saint - ly host who wit - ness'd Good con - fes - sions for His sake—
Vir - gins to the LAMB de - vo - ted, Fol - low - ing with stead - fast love,

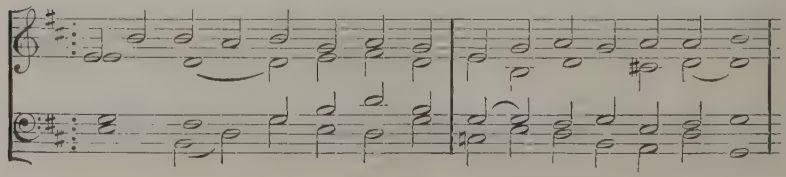


Dea - con, Priest, the world re - nounc - ing, Of their Mas - ter's joy par - take ;
Bring their li - lies and their ro - ses To the mar - riage feast a - bove.

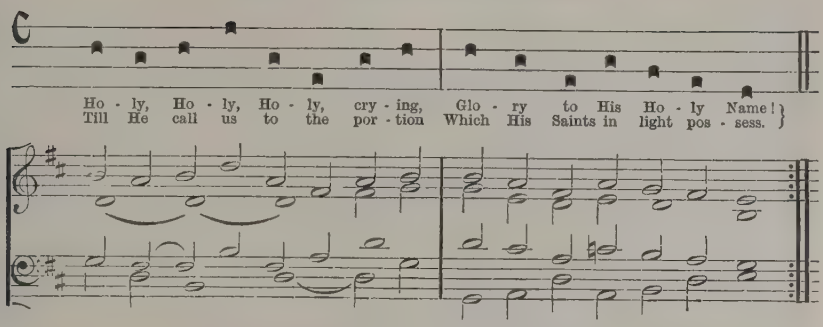




All, their hap - py lot ful - fill - ing, GOD Om - ni - po - tent pro - claim ;
So may GOD in mer - cy grant us Here to serve in ho - li - ness,



ALL SAINTS' DAY.



The marriage of the Lamb is come.—Rev. xix. 7.

Sponsa Christi, quae per orbem.

BRIDE of CHRIST, whose glorious war-
Here on earth hath never rest, [fare
Lift thy voice, and tell the triumphs
Of the holy and the blest :
Joyous be the day we hallow,
Feast of all the Saints on high,
Earth and heav'n together blending
In one solemn harmony.

First the blessèd Virgin-Mother,
Reunited to her Son,
With the ministering Angels
Who the will of GOD have done ;
John the herald, CHRIST's forerunner,
Head of the prophetic throng,
Seer and Patriarch responsive
Unto Psalmist in their song.

Princes of the great assembly
Throned on their tribunal high,
Lo, the Twelve in kindly judgment
All the sons of Israel try ;
Lo, the Martyrs, robed in crimson,
Sign of life-blood freely spent,
Finding life, because they lost it,
Dwell in undisturb'd content.

All the saintly host who witness'd
Good confessions for His sake—
Deacon, Priest, the world renouncing,
Of their Master's joy partake ;
Virgins to the LAMB devoted,
Following with steadfast love,
Bring their lilies and their roses
To the marriage feast above.

All, their happy lot fulfilling,
GOD Omnipotent proclaim ;
Holy, Holy, Holy, crying,
Glory to His Holy Name !
So may GOD in mercy grant us
Here to serve in holiness,
Till He calls us to the portion
Which His Saints in light possess. Amen.

SPONSA Christi, quae per orbem militas
ecclesia,
prome cantus et sacratos dic triumphos
caelitum.

haec dies cunctis dicata, mixta caeli gaudiis,
laeta currat et sollemni personet melodia.

laureatum ducit agmen iuncta mater Filio,
sola quae partu pudorem virgo numquam
perdidit.

mox sequuntur angelorum administri
spiritus,
siderumque conditori mille laudes con-
cinunt.

his Iohannes, vate maior, praeco Christi
praevius,
patriarchae cum prophetis accinunt dulci
melo.

principes sacri senatus, orbis almi iudices,
sedibus celsis sublimes facta pendunt om-
nium.

prodigi vitae, cruore purpurati martyres,
auspicati morte vitam, pace gaudent per-
peti.

turba sacra confitentum, cum levitis prae-
sules,
saeculi luxu reiecto perfruuntur gloria.

pompa nuptialis Agno consecratae virgines
liliis rosisque sponsum aemulantur pro-
sequi.

omnibus sors haec beata gloriam Deo dare
et potentem confiteri terque sanctum dicere.

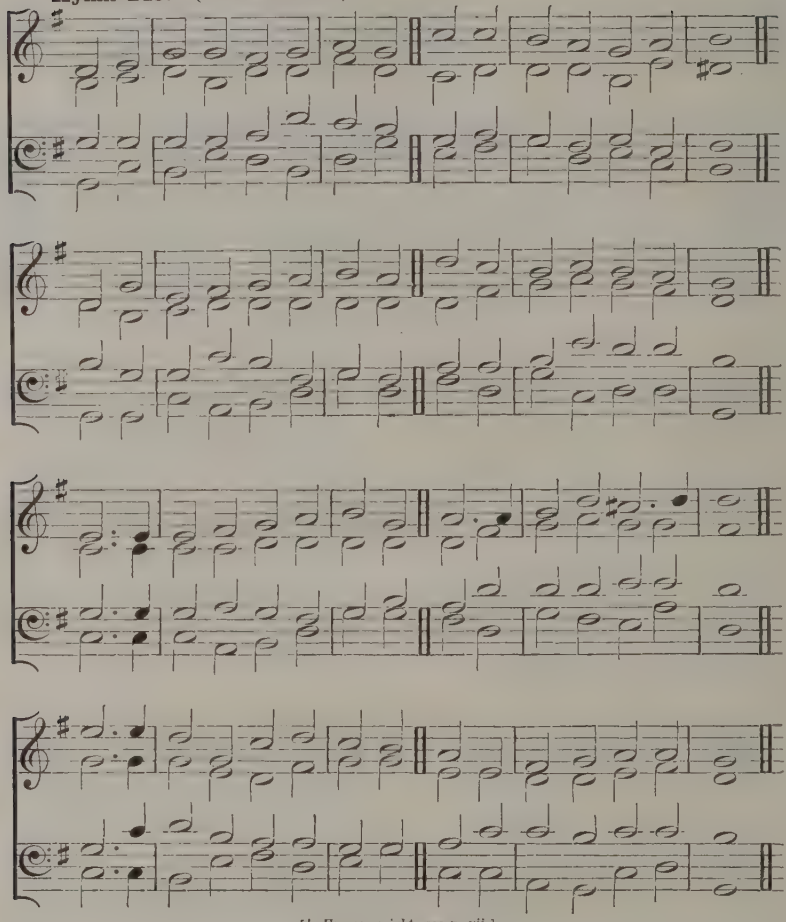
[sic] Deo cum sanctitate serviamus subditi,
gloriae posthac futuri, quam tenetis, com-
potes. Amen.

THIS SEQUENCE is by J. B. des Contes and is first found in the *Paris Missal*, 1665. The penultimate stanzas are omitted.

THE TRANSLATION was made by J. Ellerton for *Church Hymns*, 1871, and revised by him later. It is slightly more compressed in the second verse than the Latin.

THE FIRST TUNE is the proper melody from the *Paris Gradual*. It is found in the edition of 1754 written practically in triple time. The closing phrases are not included above, as the whole sequence is not given.

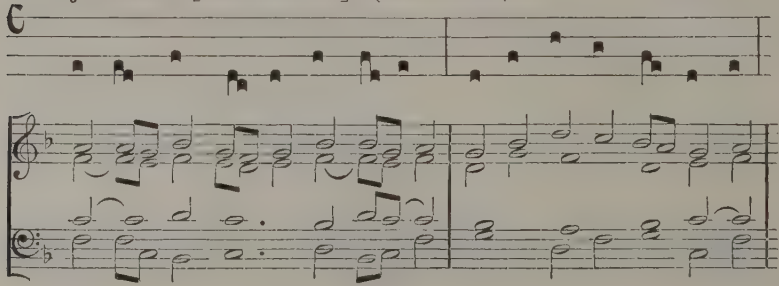
Hymn 245. (Second Tune.)



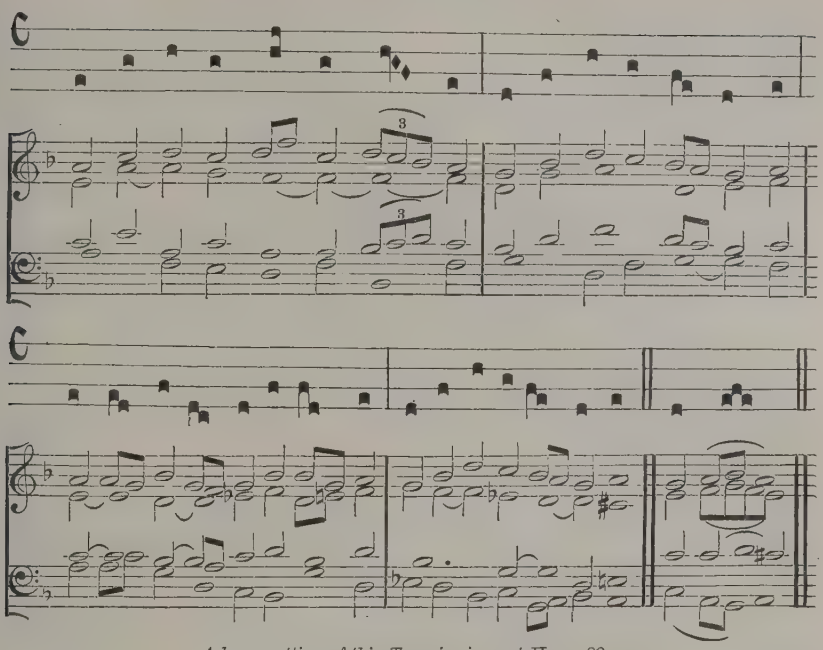
[† *For copyright, see* p. vii.]

The Second Tune (Sponsa Christi = R* 618) is by S. Nottingham, with harmonies by W. Ardley. It was first sung November, 1864, at St. Matthias, Stoke Newington, and was published three years later (Novello) with two plainsong tunes.

Hymn 246. [Rev. Ed.* 619.] (First Tune.) Mode iv.



ALL SAINTS' DAY.



A lower setting of this Tune is given at Hymn 89.

Now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.—1 Cor. xiii. 12.

Quisquis valet numerare.

IF there be that skills to reckon
All the number of the blest,
He perchance can weigh the gladness
Of the everlasting rest,
Which, their earthly exile finish'd,
They through suffering have possess'd.

Through the vale of lamentation
Happily and safely past,
Now the years of their affliction
In their memory they recast,
And the end of all perfection
They can contemplate at last.

In a glass through types and riddles
To us now the truth is shown;
Then serenely, purely, clearly,
We shall know as we are known,
Fixing our enlighten'd vision
On the glory of the throne.

There the Trinity of Persons
Unbeclouded shall we see;
There the Unity of Essence
Shall reveal'd in glory be;
While we hail the Threefold Godhead
And the simple Unity.

Wherefore, man, take heart and courage,
Whatsoe'er thy present pain;
Such untold reward through suffering
It is given thee to attain,
And for ever in His glory
With the Light of Light to reign.

QUISQUIS valet numerare
beatorum numerum,
horum poterit pensare
sempiternum gaudium,
quod meruerunt intrare
mundi post exilium.

de valle plorationis
erepti feliciter,
annos iam afflictionis
cogitantes dulciter,
omnis consummationis
finem vident iugiter.

nunc per speculum videmus
umbris et aenigmate;
tunc ut noti cognoscemus
pure, nude, lucide;
clarum visum nam figemus
en in lumen gloriae.

personarum trinitatem
clare speculabimur,
essentiae unitatem
nude contemplabimur,
unitatem trinitatem
in uno mirabimur.

iam, homo, noli timere
quaecumque gravamina:
per haec vales obtinere
tam immensa gaudia
lucisque lucem videre
per aeterna saecula.

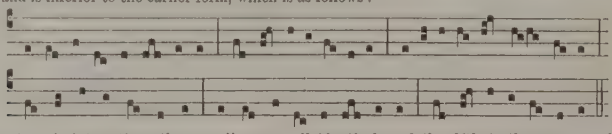
Laud and honour to the FATHER,
  Laud and honour to the SON,
Laud and honour to the SPIRIT,
  Ever THREE and ever ONE,
Consubstantial, Co-eternal,
  While unending ages run. Amen.

vitae dator, summe Parens,
  tibi benedictio;
sit laus, decus semper clarens
  semper tuo Filio;
sit et honor fine carens
  inclyto Paraclito. Amen.

THIS HYMN or poem is one of the collection attributed by Dreves to Thomas à Kempis (see Hymn 37). The verses here translated are Nos. 1, 2, 9, 10, 15 and 16 out of the original sixteen.

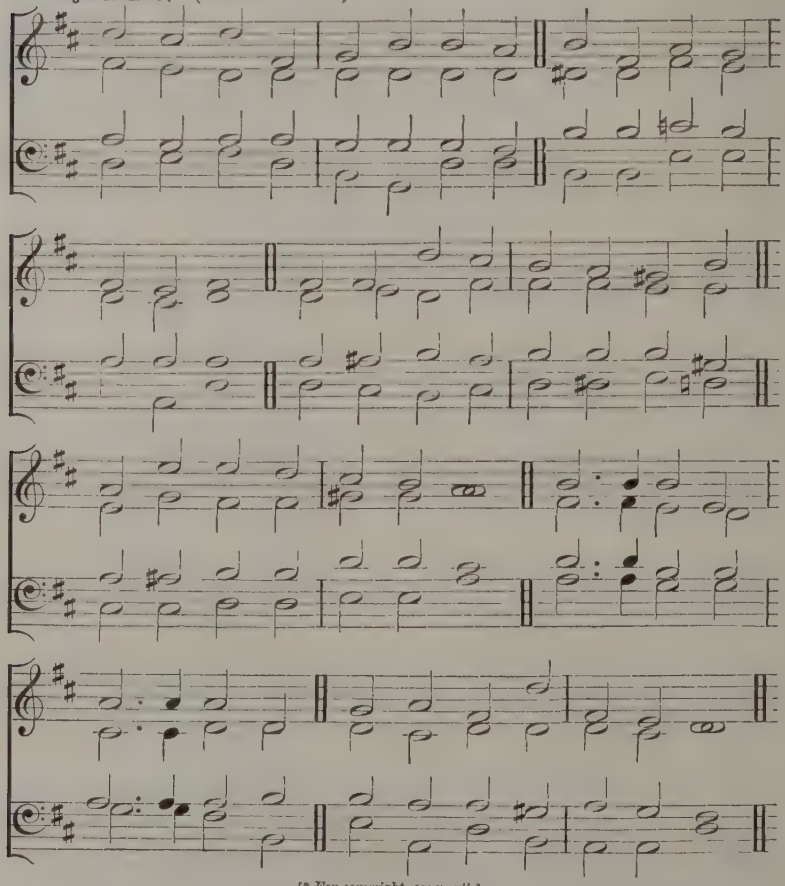
THE TRANSLATION is by Neale and appeared in the *Hymnal Noted*, 1854. The third stanza is omitted and two changes have been made. In the Supplement of the previous edition a different version was included, made by T. B. Pollock.

THE FIRST TUNE (cp. Hymn 89) is found in German MSS. of the XVth century, *e.g.* in the Karlsruhe MS. 368, from which the hymn comes, set to three hymns, including this and Hymn 380. The present form comes from La Feillée, and is inferior to the earlier form, which is as follows :—



The structure is interesting; the even lines are all identical, and the fifth is the same as the first (see another form in Introd. p. xxxi).

Hymn 246. (SECOND TUNE.)



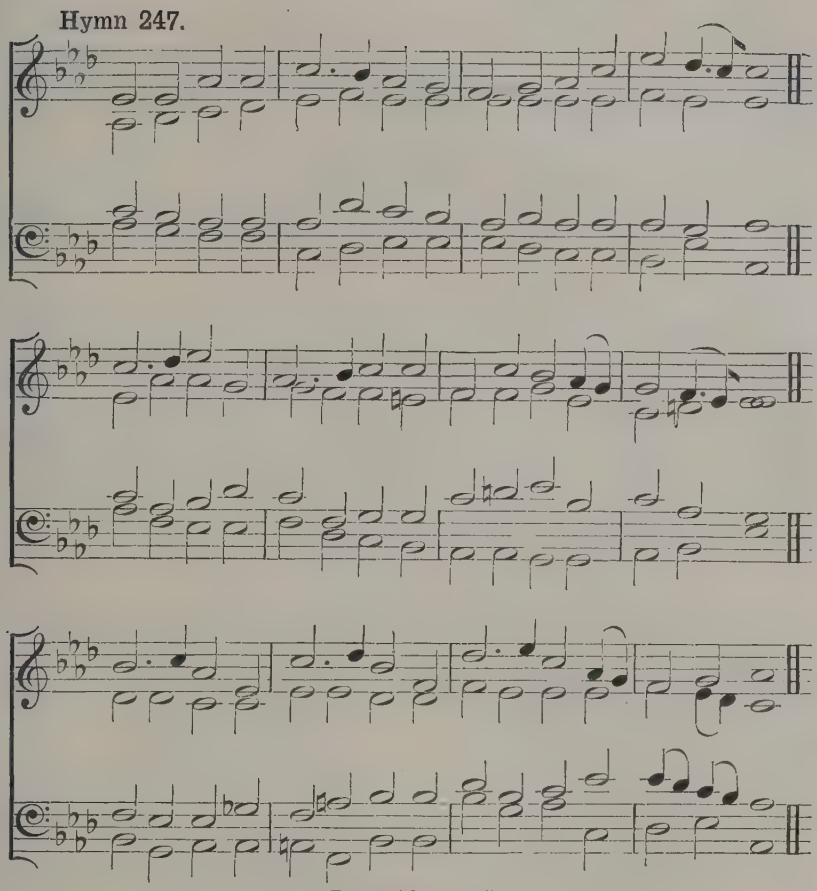
[* *For copyright, see* p. vii.]

ALTERNATIVE TUNE, HYMN 629.

THE SECOND TUNE (Modena = R* 619) is by J. Varley Roberts, and was written by him for the Supplement of the Revised Edition.

SAINT GEORGE'S DAY.

Hymn 247.



[*For copyright, see* p. vii.]

The shout of a king is among them.—Numb. xxiii. 21.

JESUS, LORD of our salvation,
For Thy warrior, bold and true,
Now accept our thankful praises,
And our strength do Thou renew,
That, like George, with courage dauntless
We may all our foes subdue.

Blazon'd on our country's banner,
England bears the true knight's sign;
LORD, our fatherland empower,
That, endued with strength divine,
She may evermore with courage
Bear the standard that is Thine.

Fill her youth with manly spirit,
Patient, self-restrain'd, and pure,
Of Thy cause the ready champions,
Never flinching to endure
Hardness for the Name of JESUS;
So their triumph shall be sure.

Teach her manhood to confess Thee
As the Master, LORD, and King;
All their powers consecrated
To Thy service may men bring,
And of loyal speech and action
Make to Thee an offering.

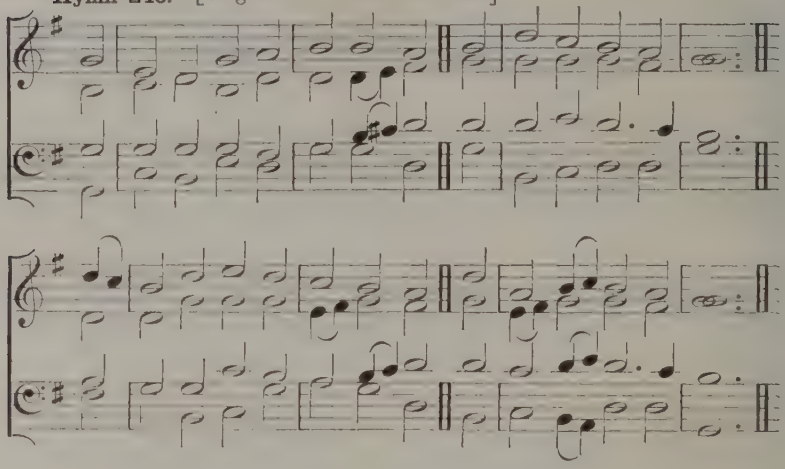
JESUS, LORD, Thou mighty Victor,
Thy all-glorious Name we praise;
Thou art with us, GOD Almighty;
'Midst our ranks Thy shout we raise;
Where Thy kingly war-cry soundeth,
Lead us on through all our days. Amen.

THIS HYMN, by Frederick William Newman, was written in 1890 and printed as a leaflet for use at the Dedication Festival of St. George's, Truro. It is here published for the first time.

THE TUNE (Feniton Court) is by E. J. Hopkins. It first appeared in his *Temple Church Choral Service* (Supplement, 1877), set to "Lead us, Heavenly Father" (see Hymn 423).

SAINT MARY MAGDALENE.

Hymn 248. [Orig. Ed. 271 : Rev. Ed. 459.]



Mary Magdalene, out of whom he had cast seven devils.—St. Mark xvi. 9.

Summi Parentis unice.

SON of the Highest, deign to cast
On us a pitying eye,
Thou Who repentant Magdalene
Didst call to joys on high.

Thy long-lost coin is stored at length
In treasure-house divine,
And from the mire Thy jewel cleansed
Doth now the stars outshine.

JESU, the balm of every wound,
The sinner's only stay,
Grant us, like her, the gift of tears,
And wash our sins away.

Absolve us by Thy gracious word,
Fulfil us with Thy love,
And guide us through the storms of life
To perfect rest above.

All praise, all glory be to Thee,
O everlasting LORD,
Whose mercy doth our souls forgive,
Whose bounty doth reward. Amen.

SUMMI Parentis unice,
vultu pio nos respice,
vocans ad arcem gloriae
cor Magdalenae paenitens.

amissa drachma regio
recondita est aerario,
et gemma deterso luto
nitore vincit sidera.

Iesu, medella vulnerum,
spes una paenitentium,
per Magdalenae lacrimas
peccata nostra diluas.

Dei parens piissima,
Evae nepotes flebiles
de mille vitae fluctibus
salutis in portum vehas.

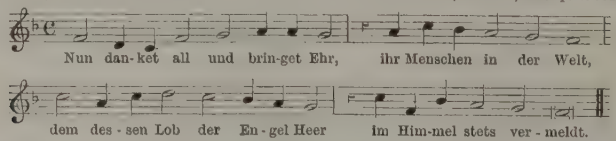
uni Deo sit gloria
pro multiformi gratia,
peccantium qui crimina
remittit et dat praemia. Amen.

ALTERNATIVE TUNE, HYMN 459.

THIS HYMN, in its original form, beginning "Aeterni patris unice," is found occasionally in service-books from the XIth or XIIth century onward, including those of York. The text given here is the recast found in the post-Tridentine Roman Breviary. The York books give seven stanzas, of which the first four and the Doxology are represented here.

THE TRANSLATION is based on that of Caswall in his *Lyra Catholica*, 1849, and has been a good deal revised.

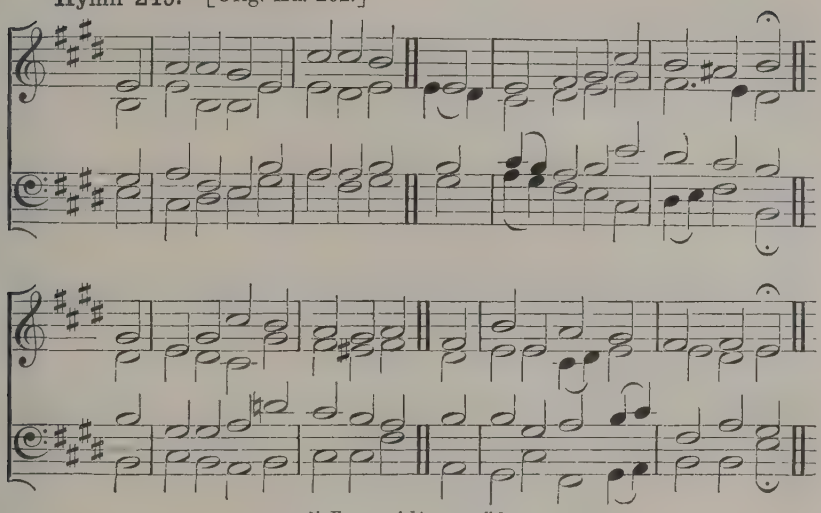
THE TUNE (Nun danket all, or St. Mary Magdalene, or Gräfenberg = O 271 = R 459) is by Johann Crüger, and is traceable to the fifth edition of his *Praxis pietatis melica*, Berlin, 1653. Forty-five editions of this book were published at Berlin between *c.* 1645 and 1736, besides others at Frankfort (see *Dict. Hymn.* 272, 1626. No copy is known of the first, third and fourth editions. The original form is as follows (Zahn 207, and cp. v. 171–3) :—



This adaptation is ascribed to Monk in the Original Edition ; but it is found in *Psalms and Sacred Harmonies*, Edinburgh, 1854, edited by T. L. Hately, and is probably therefore his handiwork.

THE TRANSFIGURATION.

Hymn 249. [Orig. Ed. 202.]



[† *For copyright, see* p. vii.]

Jesus was transfigured before them.—St. Matt. xvii. 2; St. Mark ix. 2.

Caelestis formam gloriae.

O WONDROUS type, O vision fair
Of glory that the Church shall share,
Which CHRIST upon the mountain shows,
Where brighter than the sun He glows!

From age to age the tale declare,
How with the three disciples there,
Where Moses and Elias meet,
The LORD holds converse high and sweet.

The Law and Prophets there have place,
The chosen witnesses of grace;
The FATHER'S voice from out the cloud
Proclaims His Only SON aloud.

With shining face and bright array,
CHRIST deigns to manifest to-day
What glory shall to faith be given
When we enjoy our GOD in heaven.

And Christian hearts are raised on high
By that great vision's mystery,
For which in thankful strains we raise
On this glad day the voice of praise.

O FATHER, with th' Eternal SON
And HOLY SPIRIT ever One,
Vouchsafe to bring us by Thy grace
To see Thy glory face to face. Amen.

CAELESTIS formam gloriae,
quam spes quaerit ecclesiae,
in monte Christus indicat
quo supra solem emicat.

res memoranda saeculis,
hic cum tribus discipulis
cum Moyse et Helia
grata promit eloquia.

assistunt testes gratiae,
legis, atque prophetiae;
de nube testimonium
sonat Patris ad Filium.

glorificata facie
Christus declarat hodie,
quis sit honor credentium
Deo pie fruentium.

visionis mysterium
corda levat fidelium,
unde sollemni gaudio
clamat nostra devotio.

Pater cum Unigenito
et Spiritu Paraclito
unus nobis hanc gloriam
largire per praesentiam. Amen.

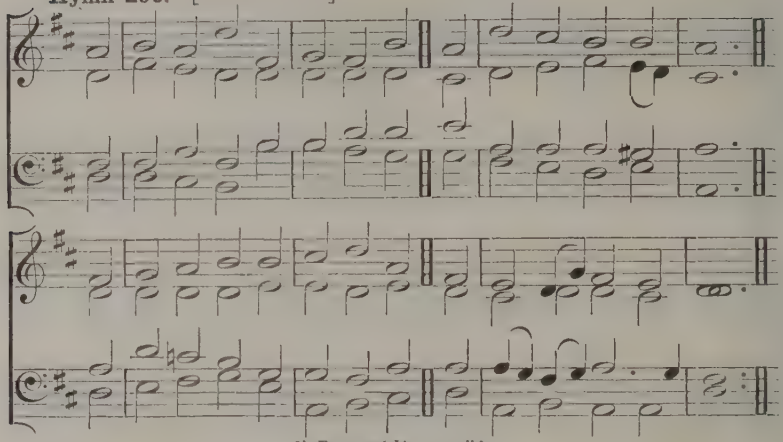
Plainsong Tune as at Hymn 57 *or* 178.

THIS HYMN is one of those anciently sung at Salisbury and elsewhere for the Transfiguration. When that festival was brought into common use at the end of the XVth century many new hymns were written for it, and this among the number. But in some places, and especially in some Benedictine uses, the festival had been observed four or five hundred years previously, and had had its hymns. Two of the three Sarum hymns were taken from older uses, viz., "O sator rerum" and "O nata lux," for these are found from the Xth century onward; but this hymn was novel.

THE TRANSLATION is based upon that of Neale in the *Hymnal Noted*, 1854.

THE TUNE (Dorking) is by Rev. C. Powell, and was contributed by him to this edition.

Hymn 250. [Rev. Ed. 461.]



[† *For copyright, see* p. vii.]

With him on the holy mount.—2 St. Peter i. 18.

FOR ever we would gaze on Thee,
O LORD, upon the mount;
With Moses and Elias see
That light from light's own Fount;

For ever with the chosen three
Would stand upon that height,
And in that blessèd company
Be plunged in pure delight.

For ever would we train the ear
To that celestial voice;
In Thee, the SON of GOD, so near,
For evermore rejoice.

Here would we pitch our constant tent,
For ever here abide;
And dwell in peace and full content,
Dear Master, at Thy side.

But no! not yet to man 'tis given
To rest upon that height;
'Tis but a passing glimpse of heaven;
We must descend and fight.

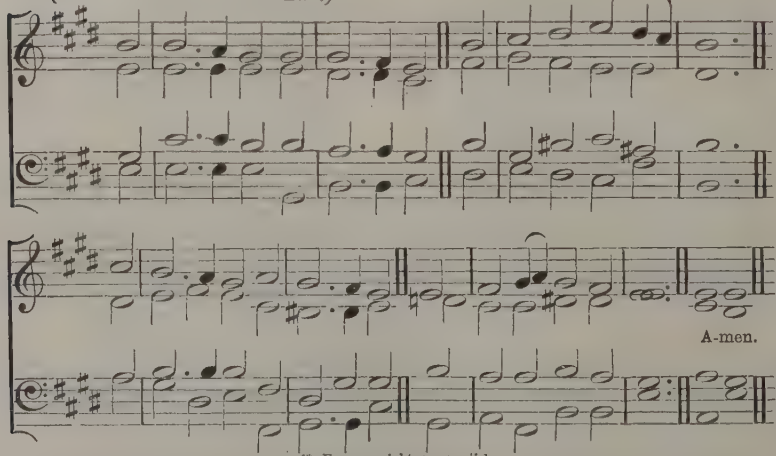
Beneath the mount is toil and pain;
O CHRIST, Thy strength impart,
Till we, transfigured too, shall reign
For ever where Thou art. Amen.

ALTERNATIVE TUNE, HYMN 314.

THIS HYMN, by Allen William Chatfield (1808–1896), was written in March, 1874, "whilst journeying to, and attending at the Assize Court at Shrewsbury." It was first published in *Hymns A. & M.*, Revised Edition, 1875, No. 461, slightly altered by Sir H. Baker with the author's approval.

THE TUNE (Newick) is by Rev. C. Powell, and was contributed by him to this edition.

(TUNE IN THE SUPPLEMENT.)

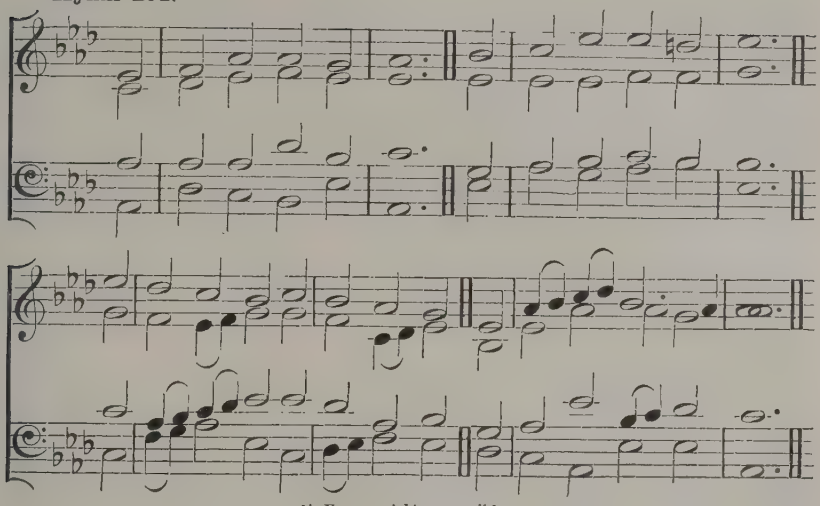


[* *For copyright, see* p. vii.]

THIS TUNE (Semper aspectemus = R 461) was written by J. H. Casson for this hymn in the Revised Edition.

THE TRANSFIGURATION.

Hymn 251.



[† *For copyright, see* p. vii.]

Lord, it is good for us to be here.—St. Matt. xvii. 4.

'TIS good, LORD, to be here !
Thy glory fills the night ;
Thy face and garments, like the sun,
Shine with unborrow'd light.

'Tis good, LORD, to be here ;
Thy beauty to behold,
Where Moses and Elijah stand,
Thy messengers of old.

Fulfiller of the past !
Promise of things to be !
We hail Thy Body glorified,
And our redemption see.

Before we taste of death,
We see Thy Kingdom come ;
We fain would hold the vision bright,
And make this hill our home.

'Tis good, LORD, to be here !
Yet we may not remain ;
But since Thou bidst us leave the mount
Come with us to the plain. Amen.

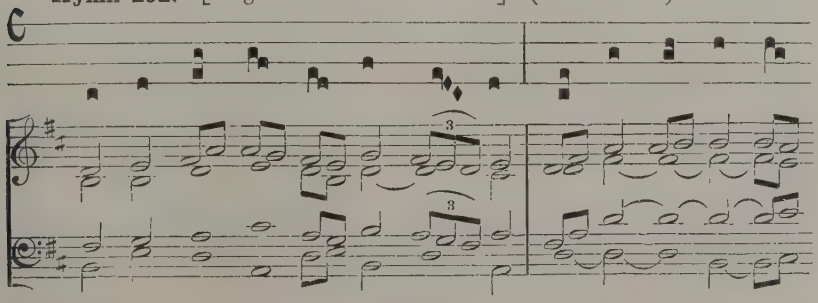
THIS HYMN, by Joseph Armitage Robinson (Dean of Westminster), was written at Cambridge on the Feast of the Transfiguration, 1888. It is published for the first time in this edition.

THE TUNE (Holy Mount, or Evening Praise) is by Rev. W. G. Whinfield, and is taken from *Alternative Hymn Tunes*, 1902, to which he contributed it under the second name. At his desire the former name was given to it when set to this hymn in this edition.

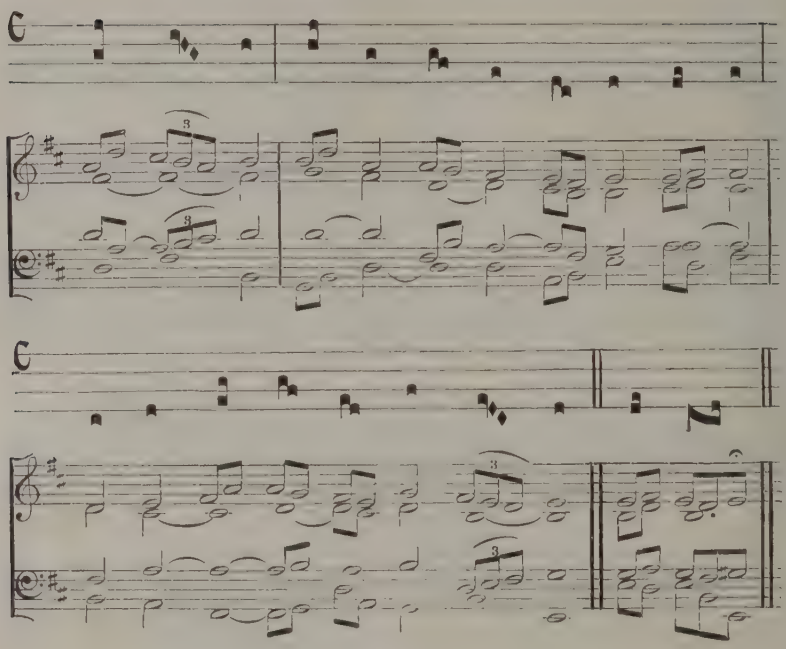
The following Hymn is also suitable :
380 Light's abode, celestial Salem.

THE NAME OF JESUS.

Hymn 252. [Orig. Ed. 65 : Rev. Ed. 177.] (FIRST TUNE.) Mode i.



THE NAME OF JESUS.



Thy name is as ointment poured forth.—Canticles i. 3.

Iesu dulcis memoria.

JESU! the very thought is sweet;
In that dear Name all heart-joys meet:
But Oh! than honey sweeter far
The glimpses of His Presence are.

No word is sung more sweet than this,
No sound is heard more full of bliss,
No thought brings sweeter comfort nigh
Than JESUS, SON of GOD most high.

JESU, the hope of souls forlorn,
How good to them for sin that mourn!
To them that seek Thee, Oh how kind!
But what art Thou to them that find?

No tongue of mortal can express,
No pen can write the blessedness,
He only who hath proved it knows
What bliss from love of JESUS flows.

O JESU, King of wondrous might!
O Victor, glorious from the fight!
Sweetness that may not be express'd
And altogether loveliest!

Abide with us, O LORD, to-day,
Fulfil us with Thy grace, we pray;
And with Thine own true sweetness feed
Our souls from sin and darkness freed. Amen.

IESU dulcis memoria,
dans vera cordis gaudia:
sed super mel et omnia
dulcis eius praesentia.

nil canitur suävius,
auditur nil iucundius,
nil cogitatur dulcius,
quam Iesus Dei filius.

Iesu, spes paenitentibus,
quam pius es petentibus,
quam bonus te quaerentibus!
sed quid invenientibus?

nec lingua potest dicere,
nec littera exprimere;
expertus novit credere,
quid sit Iesum diligere.

Iesu, rex admirabilis
et triumphator nobilis,
dulcedo ineffabilis,
totus desiderabilis,

mane nobiscum, Domine,
nos tuo replens lumine;
pulsa noctis caligine,
tua pasce dulcedine. Amen.

A higher setting of this Tune is given at Hymn 57.

THE NAME OF JESUS.

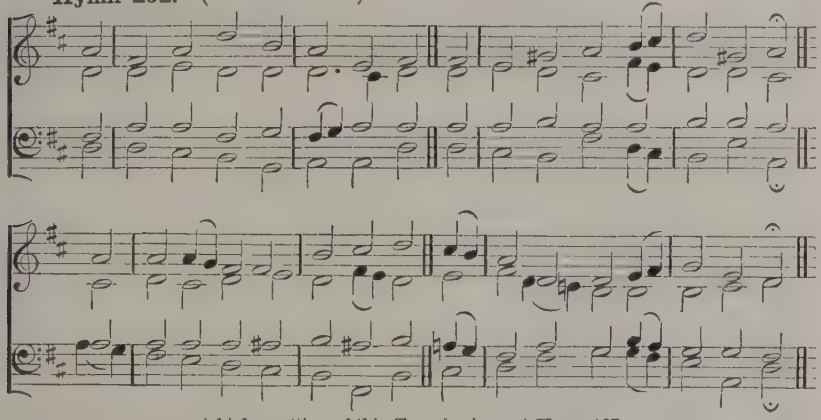
THIS HYMN is usually attributed to St. Bernard, but Dom Pothier has found it in MSS. of the XIth century ascribed to a Benedictine Abbess (*Revue du chant Grégorien* x. 147); so St. Bernard's claim to the authorship, which was always a doubtful one, is now disproved. It is a cento from a long poem which in its fullest form consists of over fifty stanzas. In the present form it was appointed for this festival in the later Sarum Use. Other hymns are taken from the same poem (see 492, 493).

Another selection beginning with the same first line was used in the declining days of Sarum Use for a sequence. This may be seen in the *Hymnal Noted*, 72, and the *English Hymnal*, 238.

THE TRANSLATION is based on that of Neale in the *Hymnal Noted*, 1852.

THE FIRST TUNE has already been dealt with at Hymn 57, whence it is borrowed for use with this hymn.

Hymn 252. (SECOND TUNE.)



A higher setting of this Tune is given at Hymn 167.

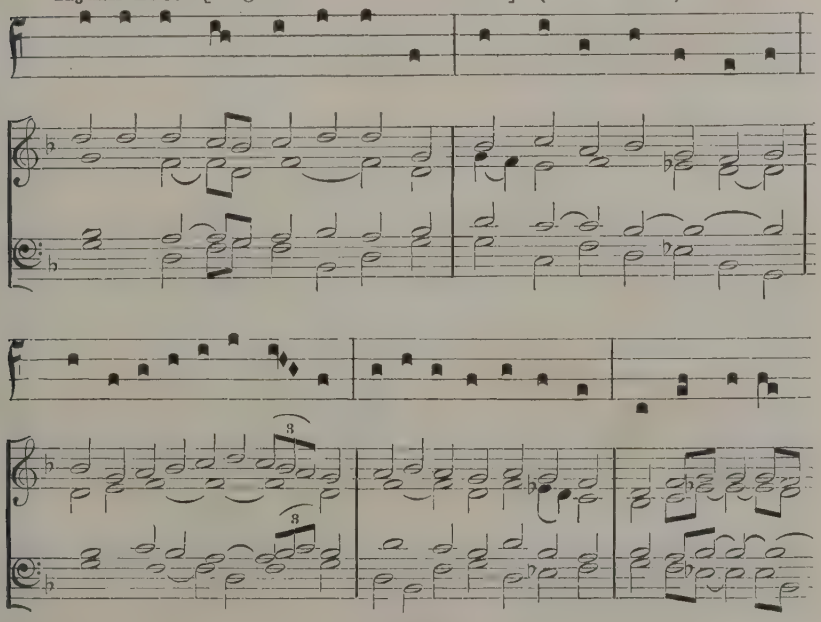
THE SECOND TUNE (St. Bernard = O 65 = R 177) is by W. H. Monk, and was written by him for the Original Edition.

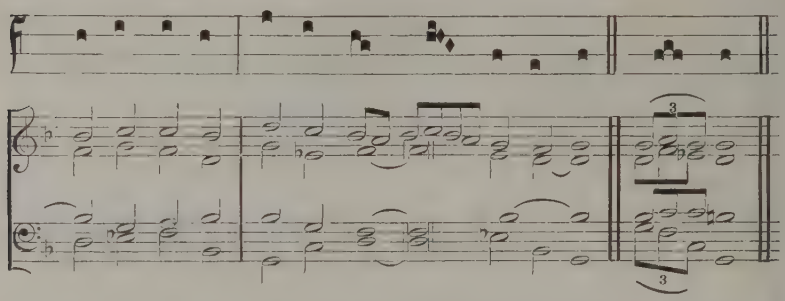
The following Hymns are also suitable:

338 To the Name of our salvation. **341** Conquering kings their titles take.

FESTIVAL OF THE DEDICATION OF A CHURCH.

Hymn 253. [Orig. Ed. 243 : Rev. Ed. 396.] (FIRST TUNE.) Mode ii.





I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband.—Rev. xxi. 2.

Urbs beata Ierusalem.

BLESSÈD city, heav'nly Salem,
Vision dear of peace and love,
Who of living stones art builded
In the height of heav'n above,
And by Angel hands apparell'd
As a bride dost earthward move ;

Out of heav'n from God descending,
New and ready to be wed,
To thy Lord, Whose love espoused thee,
Fair adorn'd shalt thou be led ;
All thy streets and all thy bulwarks
Of pure gold are fashionèd.

Bright thy gates of pearl are shining ;
They are open evermore ;
And their well-earn'd rest attaining
Thither faithful sòuls do soar,
Who for Christ's dear Name in this world
Pain and tribulation bore.

Many a blow and biting sculpture
Polish'd well those stones elect,
In their places now compacted
By the heav'nly Architect,
Nevermore to leave the temple
Which with them the Lord hath deck'd.

Part 2.

Christ is made the sure Foundation,
Christ the Head and Corner-stone,
Chosen of the Lord, and binding
All the fabric into one ;
Holy Sion stands for ever
By her trust in Him alone.

All that dedicated city,
Dearly loved of God on high,
In exultant jubilation
Pours perpetual melody,
God the One in Three extolling
In glad hymns eternally.

To this temple, where we call Thee,
Come, O Lord of hosts, to-day ;
With Thy wonted loving-kindness
Hear Thy servants, as they pray ;
And Thy fullest benediction
Shed within its walls alway.

URBS beata Ierusalem,
dicta pacis visio,
quae construitur in caelis,
vivis ex lapidibus,
et angelis coornata
ut sponsata comite,

nova veniens e caelo,
nuptiali thalamo
praeparata, ut sponsata
copuletur Domino ;
plateae et muri eius.
ex auro purissimo.

portae nitent margaritis,
adytis patentibus,
et virtute meritorum
illuc introducitur
omnis qui pro Christi nomine
hic in mundo premitur.

tunsionibus, pressuris
expoliti lapides,
suisque aptantur locis
per manum artificis ;
disponuntur permansuri
sacris aedificiis.

PARS ALTERA.

Angularis fundamentum
lapis Christus missus est
qui conpage parietis
in utroque nectitur,
quem Sion sancta suscepit,
in quo credens permanet.

omnis illa Deo sacra
et dilecta civitas,
plena modulis in laude
et canore iubilo,
trinum Deum unicumque
cum favore praedicat.

hoc in templo, summe Deus,
exoratus adveni,
et clementi bonitate
precum vota suscipe ;
largam benedictionem
hic infunde iugiter.

FESTIVAL OF THE DEDICATION OF A CHURCH.

Here vouchsafe to all Thy servants
What they ask of Thee to gain ;
What they gain from Thee, for ever
With the Blessèd to retain ;
And hereafter in Thy glory
Evermore with Thee to reign.

hic promereantur omnes
petita adquirere,
et adepta possidere
cum sanctis perenniter,
paradisum introire,
translati in requiem.

The following may be sung at the end of either Part :

Laud and honour to the FATHER,
Laud and honour to the SON,
Laud and honour to the SPIRIT,
Ever THREE, and ever ONE,
Consubstantial, Co-eternal,
While unending ages run. Amen.

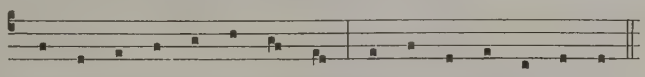
gloria et honor Deo
usquequo altissimo,
una Patri Filioque
inclito Paraclito,
cuï laus est et potestas
per aeterna saecula. Amen.

A lower setting of this Tune is given at Hymn 240.

THIS HYMN forms part of the regular Latin cycle in the Western Church, and is found also in some Mozarabic MSS. It occurs in the oldest extant hymnals, *i.e.* of the IXth century, but it is probably a century or two older than they. It was usually divided, as here, into two parts, one to serve for Evensong and Mattins and the other for Lauds.

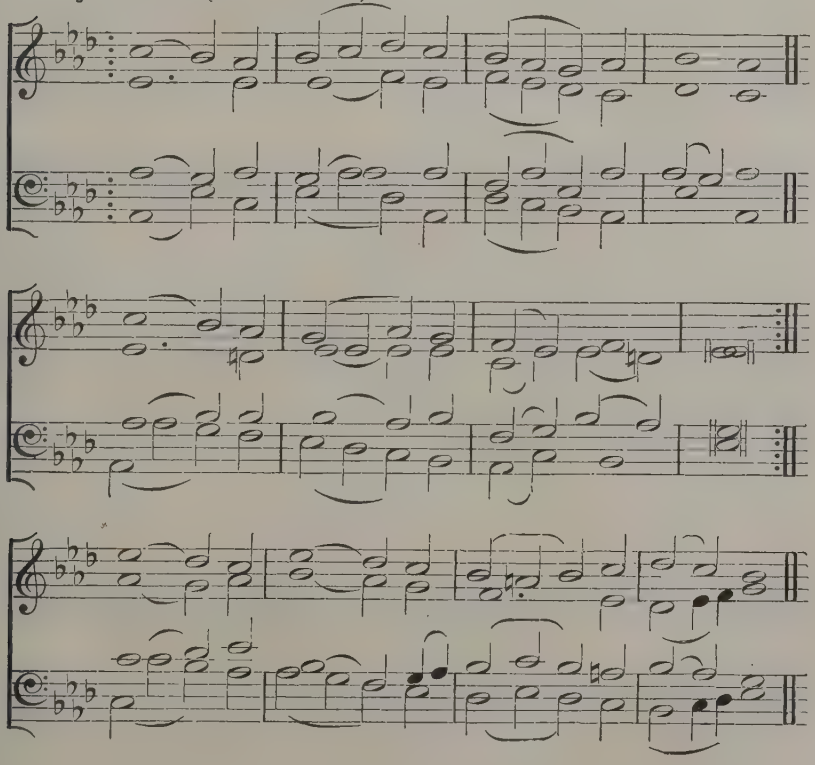
THE TRANSLATION is based on that of Neale in his *Mediæval Hymns*, 1851. It has undergone considerable revision in this edition.

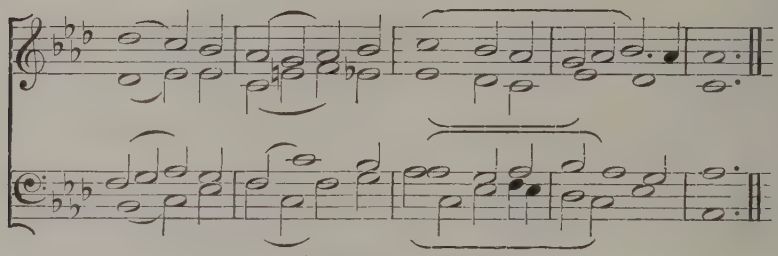
THE FIRST TUNE is universally associated with the hymn. In the Sarum form here given, the last two lines have been borrowed from the Michaelmas hymn (see Hymn 239), while in York Use the third and fourth lines are repeated and modified to form the fifth and sixth, thus :—



This seems to prove that the borrowing is from the Michaelmas hymn and not *vice versa*. The point, however, is not clear, for this is probably the older hymn, and the York form may be due to an emendation not based on sound history.

Hymn 253. (SECOND TUNE.)



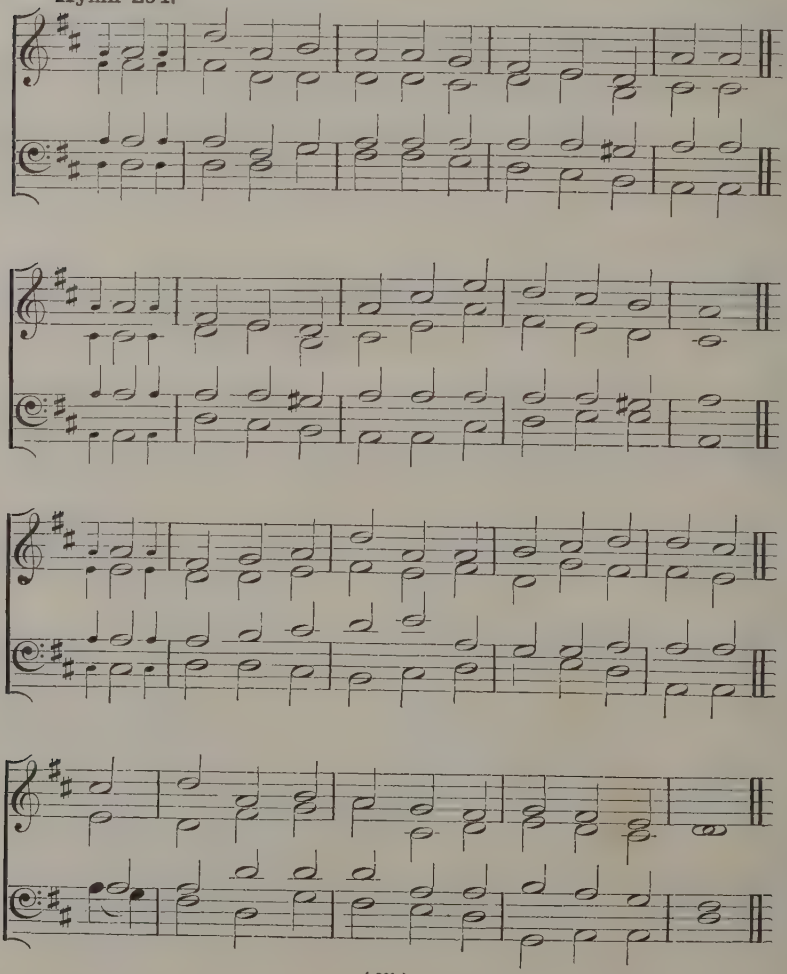


[† *For copyright, see* p. vii.]

ALTERNATIVE TUNE, HYMN 338.

THE SECOND TUNE (Urbs Caelestis) is by Rev. H. E. Hodson, and forms part of his cantata, *The Golden Legend*, 1880. It was written, however, as early as 1872, one peaceful evening by the River Dove, at Ham. It occurs twice in the Cantata, first as the Pilgrim's Song, and again as the chorale with which the final figure closes.

Hymn 254.



FESTIVAL OF THE DEDICATION OF A CHURCH.

Their bodies are buried in peace: but their name liveth for evermore.—Ecclus. xliv. 14.

IN REMEMBRANCE OF PAST WORSHIPPERS.

IN our day of thanksgiving one psalm let us offer,
For the Saints who before us have found their reward;
When the shadow of death fell upon them, we sorrow'd,
But now we rejoice that they rest in the LORD.

In the morning of life, and at noon, and at even,
He call'd them away from our worship below;
But not till His love, at the font and the altar,
Had girt them with grace for the way they should go.

These stones that have echoed their praises are holy,
And dear is the ground where their feet have once trod:
Yet here they confess'd they were strangers and pilgrims,
And still they were seeking the city of GOD.

Sing praise, then, for all who here sought and here found Him,
Whose journey is ended, whose perils are past;
They believed in the Light; and its glory is round them,
Where the clouds of earth's sorrow are lifted at last. Amen.

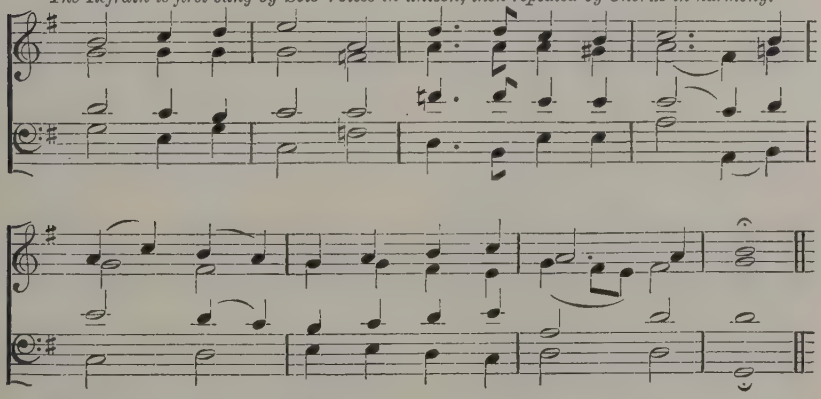
ALTERNATIVE TUNE, HYMN 599.

THIS HYMN, by William Henry Draper (b. 1855), was written for use at the service after the restoration of the Abbey Church, Shrewsbury, in May 1894, and was printed with the title given above. It has since been printed in many festival books for special occasions, and is now included for the first time in *Hymns A. & M.*

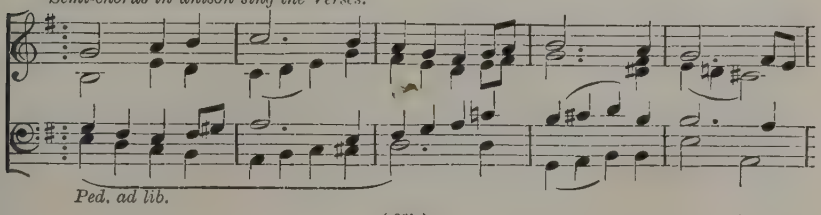
THE TUNE (Montgomery) is attributed to J. Stanley, 1713–1786, but is not traceable among his works. It is also called Bloomsbury, or Derby, or Magdalen, or Burton, or Newton, or St. Andrew, or St. George. At its first appearance in the Magdalen Chapel book of 1762, edited by T. Call, it is anonymous. It is sometimes ascribed to R. Harrison, but in his *Sacred Harmony*, 1784, part 2, it is printed with the name Montgomery, without mention of any composer, contrary to Harrison's usual plan, in the case of his own tunes or J. Stanley's. It is first ascribed to Stanley in Seeley, *Devotional Harmony*, 1806. Shortly afterwards in W. Russell, *Psalms, Hymns and Anthems for the Foundling Chapel*, 1809, it appears as Burton ascribed to S. Jarvis, who was Russell's master: therefore this ascription is probably right. It is set in three parts to L.M. words; its opening note is D, its fifth note B, and its last note but three is E. It was at an early date altered, as here, to suit the longer lines.

Hymn 255.

The Refrain is first sung by Solo Voices in unison, then repeated by Chorus in harmony.



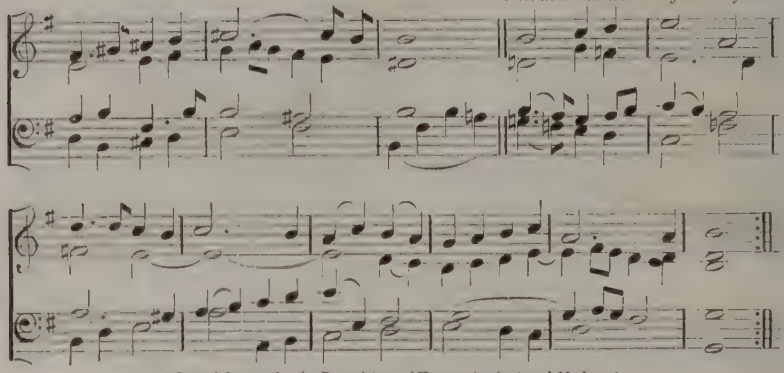
Semi-chorus in unison sing the Verses.



Ped. ad lib.

FESTIVAL OF THE DEDICATION OF A CHURCH.

Chorus in unison sing the Refrain.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

This is the day which the Lord hath made.—Ps. cxviii. 24.

Salve, festa dies.

HAIL, festal day, for ever sanctified,
When CHRIST is married to the Church, His Bride.

SALVE, festa dies, toto venerabilis aevo
qua sponso sponsa iungitur ecclesia.

This is GOD's Court, the place of peace and rest;
The poor with Solomon's own wealth are blest.
Hail, festal day, &c.

haec est aula Dei, pacis locus et requiei;
hic ineunt inopes ad Salomonis opes.

The Son of David, GOD and Man, doth come
To knit us to Him in this Mother-home.
Hail, festal day, &c.

filius ille David, qui nos sibi consociavit,
hac in matre domo et Deus est et homo.

Ye are the company of heav'n below,
If ye will keep the faith which makes you so.
Hail, festal day, &c.

copula caelestis vos spiritualiter estis,
si servando fidem esse velitis idem.

Here new Jerusalem descends all bright
In angel raiment from the world of light.
Hail, festal day, &c.

urbs nova Ierusalem descendens spiritualem
attulit ornatum lucis ab arce datum.

Faith, by the mystic laver, doth possess
This guerdon from the King of righteousness.
Hail, festal day, &c.

hinc fidei fructum sacro baptismate ductum
dat rex iustitiae caelitus ecclesiae.

Here stands the tower of David; hither run
And find the pledge of realms beyond the sun.
Hail, festal day, &c.

firma David turris; huc si pede perpete curris,
invenies in ea pignora siderea.

This is the ark of Noah; safe within,
Believers ride the flood, and harbour win.
Hail, festal day, &c.

haec est arca Dei credentibus auxiliatrix
quae vehit ad portum quos vehit unda maris.

Lo, this is Jacob's ladder; here 'tis given
By faith and godly life to climb to heaven.
Hail, festal day, &c.

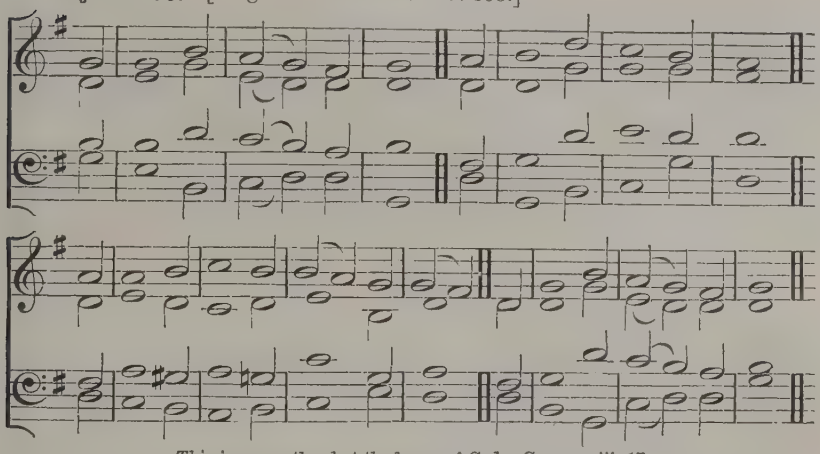
haec est scala Jacob, per quam conscendere caelum
credenti populo dat bona vita polum.

THIS HYMN is modelled upon the "Salve festa dies" of Venantius Fortunatus (see Hymn 144). It is, however, an independent composition, probably English in origin, as it is found at Salisbury and York, but not in general use elsewhere. A number of poems on this model were made in the latest pre-Reformation days in England for use at procession on various festivals. This, however, is of earlier date, for it is found in the Sarum MS. Gradual (published in facsimile by the Plainsong Society, p. 173), which dates back to *c.* 1210.

THE TRANSLATION was made for this edition by A. J. Mason.

THE TUNE (Ramaulx) is by B. Luard Selby, and was composed by him for this edition.

Hymn 256. [Orig. Ed. 242 : Rev. Ed. 395.]



This is none other but the house of God.—Gen. xxviii. 17.

Patris aeterni suboles coaeva.

O WORD of GOD above,
Who fillest all in all,
Hallow this house with Thy sure love,
And bless our Festival.

Here rise the sacred springs
That wash the sinner white ;
And here the LORD's anointing brings
The gift of seven-fold might.

Here CHRIST to faithful hearts
His Body gives for food ;
The LAMB of GOD Himself imparts
The Chalice of His Blood.

Here guilty souls that pine
May health and pardon win ;
The Judge acquits, and grace divine
Restores the dead in sin.

Yea, GOD enthroned on high
Here also dwells to bless,
Here trains adoring souls that sigh
His mansions to possess.

Against this holy home
Rude tempests harmless beat,
And Satan's angels fiercely come
But to endure defeat.

All might, all praise be Thine,
FATHER, Co-equal SON,
And SPIRIT, Bond of love divine,
While endless ages run. Amen.

PATRIS aeterni suboles coaeva,
dum tuae sacros pia plebs honores
aedis instaurat, Deus alme, nostris
annue votis.

hic sacri fontis latices ab ortu
inditi purgant maculam reatus ;
hic et infusum nova membra Christo
chrisma coaptat.

hic sua pascit populos fideles
carne, qui mundi scelus omne tollit
Agnus, et fusi pretium cruoris
ipse propinat.

hic salus aegris animis paratur ;
hic reos iudex facilis relaxat,
atque letalem rediviva pellit
gratia culpam.

cuius in caelo thronus est perennis,
incolit parvam Deus altus aedem ;
hic adorator sibi quisque sedem
praeparat astris.

nullus hanc turbo quatit, irruentis
nulla vis nimbi rapidive fluctus ;
cedit hanc contra furor inferorum
irritus omnis.

laus Deo, virtus, honor, et potestas
una sit Patri parilique Proli ;
par sit amborum tibi nexus omni
Spiritus aevo. Amen.

THIS HYMN, by Charles Guiet, is found in the *Paris Breviary*, 1680, whence it was taken for other French Breviaries.

THE TRANSLATION is based on that of I. Williams which appeared first in the *British Magazine*, July, 1837, and two years later in his *Hymns translated from the Parisian Breviary ;* but in the process of various revisions little of the original version has survived.

THE TUNE (St. Edmund, or Dedication = O 242[2] = R 395[2]), by E. Gilding, appears first in Riley, *Parochial Harmony*, 1762. In its original form the second syllable of the first and second lines has a dotted minim and a crotchet as an upward passing note in place of a semibreve ; and there are some slighter differences besides.

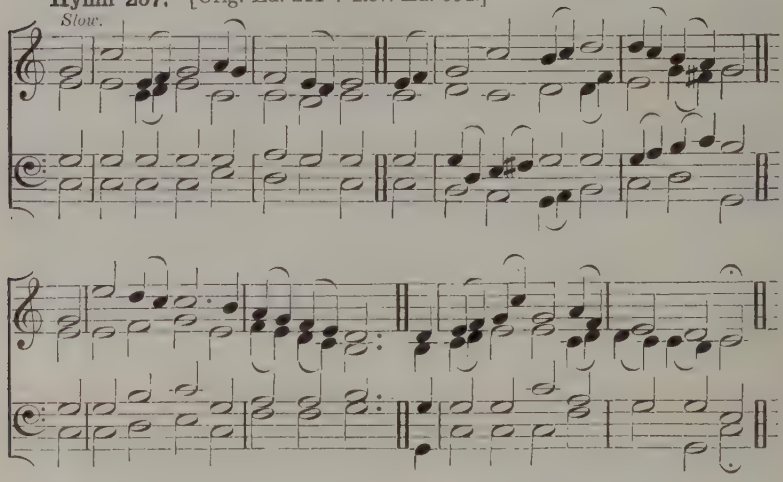
The following Hymns are suitable :

366 Glorious things of thee are spoken.
367 The Church's one foundation.
379 Jerusalem the golden.
388 O GOD of hosts, the mighty LORD.
389 Pleasant are Thy courts above.
390 CHRIST is our corner-stone.
391 LO ! GOD is here ! let us adore.
392 JESUS, where'er Thy people meet.
393 Great Shepherd of Thy people, hear.
394 Hosanna to the living LORD !
395 We love the place, O GOD.

LAYING THE FOUNDATION STONE OF A CHURCH.

Hymn 257. [Orig. Ed. 241 : Rev. Ed. 394.]

Slow.



The glory of Lebanon shall come unto thee, the fir tree, the pine tree, and the box together, to beautify the place of my sanctuary.—Isai. lx. 13.

O LORD of hosts, Whose glory fills
The bounds of the eternal hills,
And yet vouchsafes, in Christian lands,
To dwell in temples made with hands ;

Grant that all we, who here to-day
Rejoicing this foundation lay,
May be in very deed Thine own,
Built on the precious Corner-stone.

Endue the creatures with Thy grace,
That shall adorn Thy dwelling-place ;
The beauty of the oak and pine,
The gold and silver, make them Thine.

To Thee they all belong ; to Thee
The treasures of the earth and sea ;
And when we bring them to Thy throne,
We but present Thee with Thine own.

The heads that guide endue with skill,
The hands that work preserve from ill,
That we, who these foundations lay,
May raise the topstone in its day.

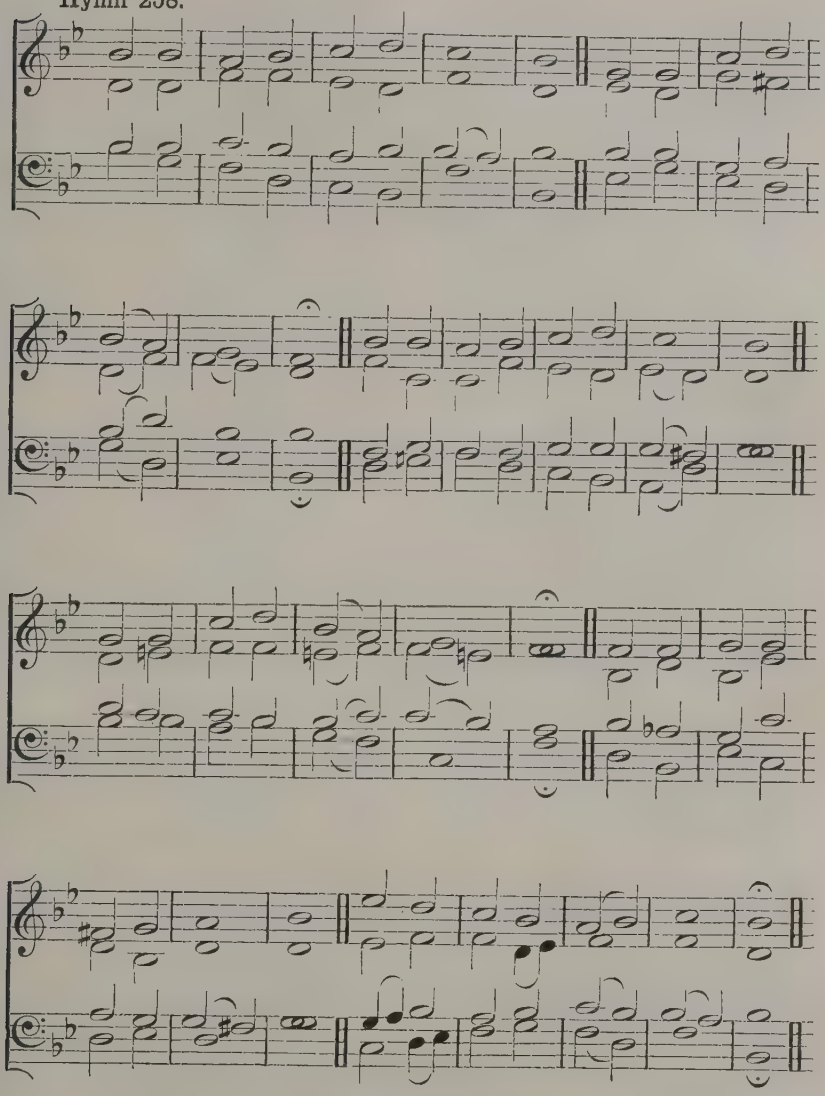
Both now and ever, LORD, protect
The temple of Thine own elect ;
Be Thou in them, and they in Thee,
O Ever-blessèd TRINITY ! Amen.

THIS HYMN, by John Mason Neale (1818–1866), appeared in his *Hymns for the Young*, being the second series of his *Hymns for Children*, in 1844, No. 27, in six stanzas of four lines, and headed "Laying the First Stone of a Church."

In the original :—St. 5. Endue the hearts that guide with skill ;
Preserve the hands that work from ill.

THE TUNE (Heaton Norris) is by J. Grimshaw, and first appeared in his *Twenty-four hymns in four parts*, London [*c.* 1810], in E♭, set to the words, "O when we sing and when we pray." The setting here is somewhat altered. The tune has no name in Grimshaw's book.

Hymn 258.



[† *For copyright, see* p. vii.]

Jesus Christ . . . in whom all the building fitly framed together groweth unto an holy temple in the Lord; in whom ye also are builded together for an habitation of God through the Spirit.—Ephes. ii. 21, 22.

O beata Ierusalem.

MEET it is to tell thy glory, O Jerusalem the blest;
Spirits of the just made perfect find in thee their joyful rest,
And the seal of thy renewal shineth by the King's behest.

O BEATA Ierusalem,
praedicanda civitas,
quae tuis laeta triumphas
in supernis civibus,
innovata regis amplo
claritatis stigmate,

THE RESTORATION OF A CHURCH.

We in awe behold thy glory, mother of a goodly band ;
Who hast peace in all the borders of thy ever-joyous land ;
Lamps of holiness rekindled in thy courts of worship stand.

fulgidum gestas honorem,
plena mater filiis,
pacis almae gloriosis
laetabunda finibus,
rite restaurata clara
sanctitatis lampade.

And this Church again made glorious, firm and stable, fair and bright,
Now doth wear a holier likeness of that temple in the height,
For her star that set afortime shines to-day with wonted light.

hic tui templi refulget
sanctior memoria
iure restaurationis
lucido fundamine,
cum decoris pollet aucto
dignitatis sidere.

Here, we pray, be present with us, mighty Builder, Holy LORD ;
To our rite of dedication graciously Thy seal accord,
And Thyself the Consecrator evermore be here adored.

te precamur hic adesse,
conditor sanctissime,
hicque promptus consecrandis
sedibus illabere,
atque consecrator ipse
hic adesto iugiter.

As a temple to Thine honour, us, Thy servants, deign to bless,
That our hearts and all our members may be kept in holiness ;
Since Thy Name is named upon us, let our hearts that Name confess.

iam tui templi honoris
effice nos servulos ;
non caro, non corda nostra
militent discrimini,
sed tuo sacro dicati
serviamus nomini.

Ever lit and ever honour'd be the altar of our King,
Ever worthily replenish'd with the gifts His people bring,
Evermore the benediction of His peace inheriting.

regis hoc altare summi
sit coruscum lumine,
sit honore mancipatum,
sit repletum gaudio
sit beatum, sit serenum,
sit placens regi Deo.

Here ourselves as Thy true altars consecrate, O Judge most High,
By Thy grace for Thy true service heart and body sanctify ;
From Thy throne to us descending let the HOLY GHOST draw nigh.

hic tibi nostrorum alma
cordium altaria
consecra, superne iudex,
innovans nos gratia,
sedibus illapsa donans
de supernis munera,

So in every generation, O most Holy THREE in ONE,
Let the glory of Thy greatness here be magnified alone,
And let everlasting honour to Thy changeless Name be done. Amen.

ut tibi per omne tempus,
Trinitas sanctissima,
sit honor, immensa virtus,
et perennis gloria,
qui Deus in trinitate
permanes in saecula. Amen.

PLAINSONG TUNE AND ALTERNATIVE MODERN TUNE AS AT HYMN 253.

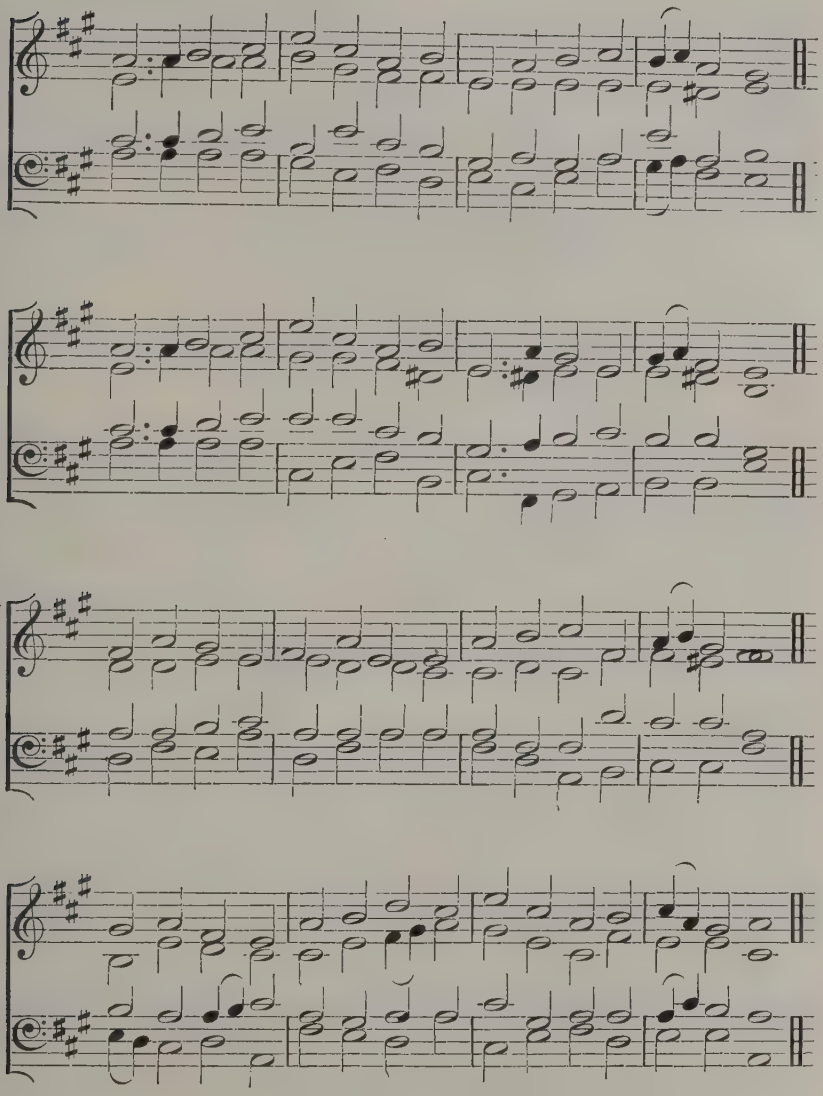
THIS HYMN is of Mozarabic origin and can be traced back as far as the Xth century. The sixth stanza is here omitted (see the full text in *Anal. Hymn.* xxvii. 188).

THE TRANSLATION is by V. S. S. Coles, made for this edition. A different version was given in the Supplement of the Revised Edition, 602.

THE TUNE (Light's Abode) is by the Rev. C. Powell, and was contributed by him to this edition.

THE RESTORATION OF A CHURCH.

Hymn 259. [Rev. Ed. 397.]



[* *For copyright, see* p. vii.]

We are the servants of the God of heaven and earth, and build the house that was builded these many years ago.—Ezra v. 11.

LIFT the strain of high thanksgiving!
Tread with songs the hallow'd way!
Praise our fathers' God for mercies
New to us their sons to-day:
Here they built for Him a dwelling,
Served Him here in ages past,
Fix'd it for His sure possession,
Holy ground, while time shall last.

When the years had wrought their changes,
He, our own unchanging God,
Thought on this His habitation,
Look'd on His decay'd abode;
Heard our prayers, and help'd our counsels,
Bless'd the silver and the gold,
Till once more His house is standing
Firm and stately as of old.

Entering then Thy gates with praises,
  LORD, be ours Thine Israel's prayer;
"Rise into Thy place of resting,
  Show Thy promised Presence there!"
Let the gracious word be spoken
  Here, as once on Sion's height,
"This shall be My rest for ever,
  This My dwelling of delight."

Fill this latter house with glory
  Greater than the former knew;
Clothe with righteousness its priesthood,
  Guide its choir to reverence true;
Let Thy Holy One's anointing
  Here its sevenfold blessing shed;
Spread for us the heav'nly banquet,
  Satisfy Thy poor with Bread.

Praise to Thee, Almighty FATHER,
  Praise to Thee, Eternal SON,
Praise to Thee, all-quickening SPIRIT,
  Ever blessèd THREE in ONE;
Threefold Power and Grace and Wisdom,
  Moulding out of sinful clay
Living stones for that true temple
  Which shall never know decay. Amen.

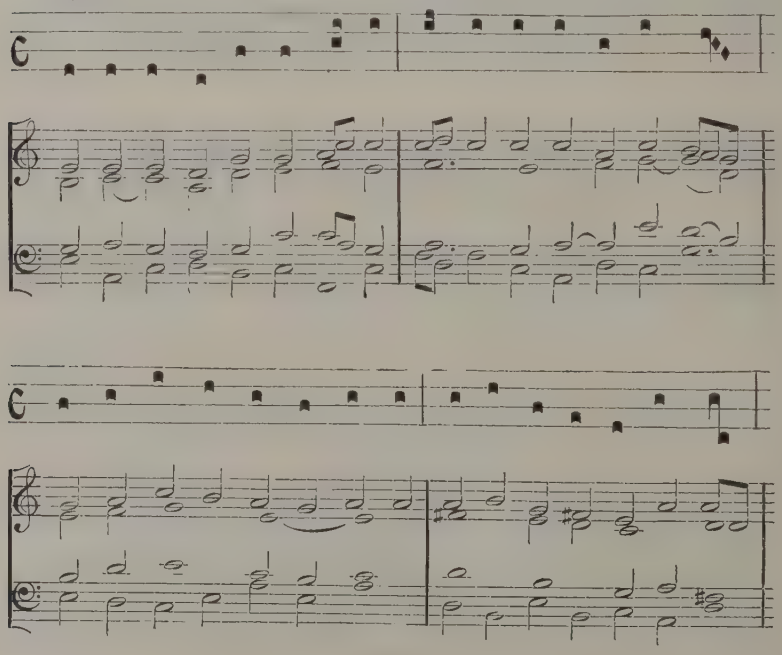
ALTERNATIVE TUNE, HYMN 173.

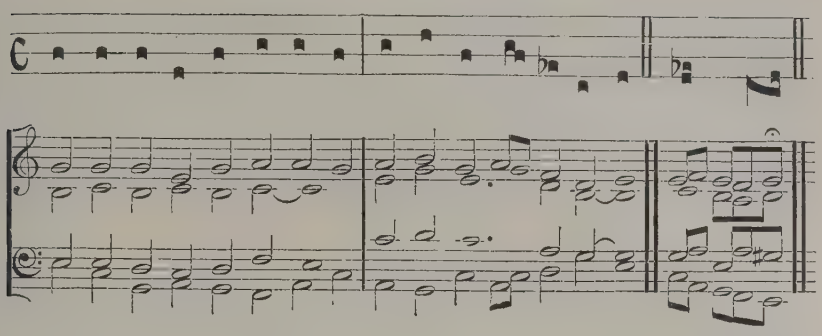
THIS HYMN, by John Ellerton (1826-1896), was written for the re-opening of St. Helen's Church, Tarporley, Cheshire, in 1869, and was published in *Church Hymns*, 1871.

THE TUNE (Illuminator = O* 293² = R 148²) is by C. Steggall, and was written by him for the Appendix to the Original Edition.

HOLY COMMUNION.

Hymn 260. [Orig. Ed. 203 : Rev. Ed. 309.] (FIRST TUNE.) Mode iii.





The cup of blessing which we bless, is it not the communion of the blood of Christ? The bread which we break, is it not the communion of the body of Christ?—1 Cor. x. 16.

Pange, lingua, gloriosi corporis mysterium.

NOW, my tongue, the mystery telling
Of the glorious Body sing,
And the Blood, all price excelling,
Which the Gentiles' LORD and King,
Once on earth amongst us dwelling,
Shed for this world's ransoming.

Virgin-born, He condescended
To be given to our need,
Here His stay with men extended,
While He sow'd the word's good seed,
Then His patient sojourn ended
With a wondrous act indeed.

That last night, at supper lying,
'Mid the Twelve, His chosen band,
JESUS, with the Law complying,
Keeps the feast its rites demand;
Then, more precious food supplying,
Gives Himself with His own hand.

WORD-made-Flesh true bread He maketh
By His word His Flesh to be;
Wine His Blood; which whoso taketh
Must from earthly thoughts be free;
Faith alone, where sight forsaketh,
Shows true hearts the mystery.

PART 2.

Therefore we, before Him bending,
This great Sacrament revere;
Types and shadows have their ending,
For the better rite is here;
Faith, our outward sense befriending,
Makes the inward vision clear.

Glory let us give and blessing
To the FATHER and the SON,
Honour, thanks, and praise addressing,
While eternal ages run,
His co-equal might confessing
Who from Both with Both is One. Amen.

PANGE, lingua, gloriosi
corporis mysterium
sanguinisque pretiosi,
quem in mundi pretium
fructus ventris generosi
rex effudit gentium.

nobis datus, nobis natus
ex intacta virgine,
et in mundo conversatus,
sparso verbi semine,
sui moras incolatus
miro clausit ordine.

in supremae nocte cenae
recumbens cum fratribus,
observata lege plene
cibis in legalibus,
cibum turbae duodenae
se dat suis manibus.

Verbum caro panem verum
verbo carnem efficit,
fitque sanguis Christi merum,
etsi sensus deficit;
ad firmandum cor sincerum
sola fides sufficit.

tantum ergo sacramentum
veneremur cernui,
et antiquum documentum
novo cedat ritui:
praestet fides supplementum
sensuum defectui.

Genitori Genitoque
laus et iubilatio,
salus, honor, virtus quoque
sit et benedictio;
procedenti ab utroque
compar sit laudatio. Amen.

Another form of this melody is given at Hymn 107.

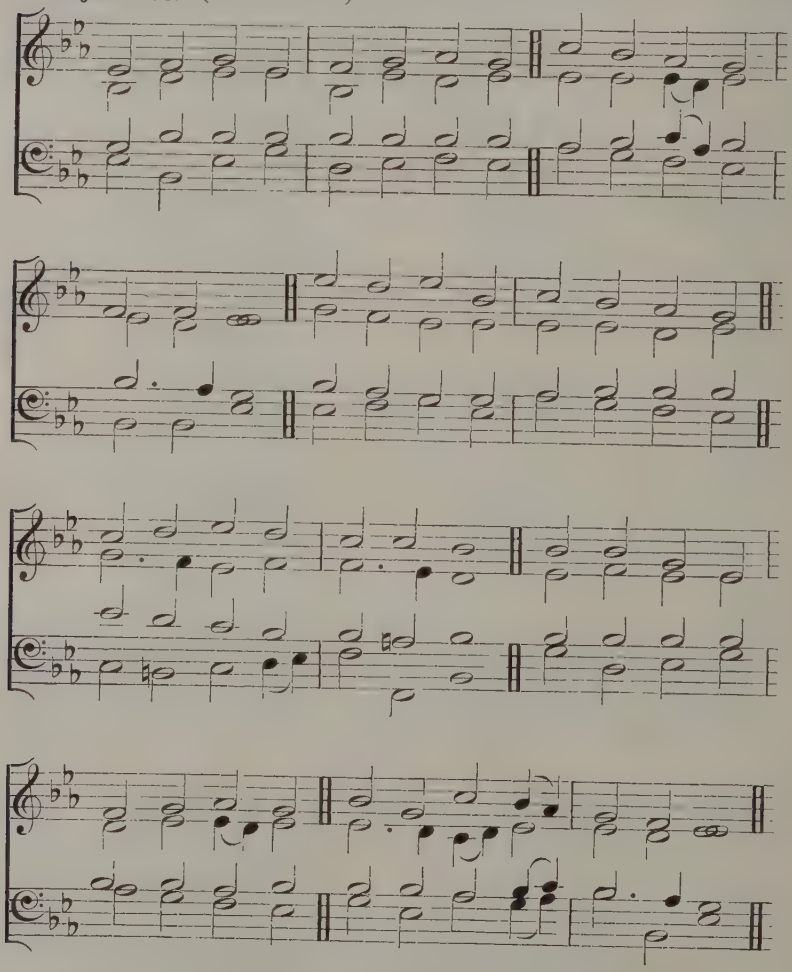
HOLY COMMUNION.

THIS HYMN was written by St. Thomas Aquinas for the office of Corpus Christi in 1263. It is modelled on the "Pange lingua" of Venantius Fortunatus (see Hymn 106).

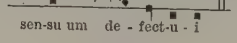
THE TRANSLATION is based on versions of Caswall and Neale, but by dint of various revisions it has retained little of them. The ambiguity in stanza 1 of the former version is now avoided, and the alien idea imported and emphasized by the last line of stanza 2, "His most patient life of *woe*."

THE FIRST TUNE is the proper melody of the Passiontide "Pange lingua" in the form current in Sarum Use. It may be compared with the other form given at Hymn 106. Owing to the unusual tonality of the melody it is found in early MS. hymnals in many different forms. At this pitch the contrast can be effected between the B♮ in the middle of line 4 and the B♭ at the close of the last line: this is not possible when the melody is set, as it often is, a fourth lower. The late forms of the melody often abolish the *climacus* at the end of the second line and the *clivis* at the end of the fourth, but these are found in the early forms of the tune written in neums.

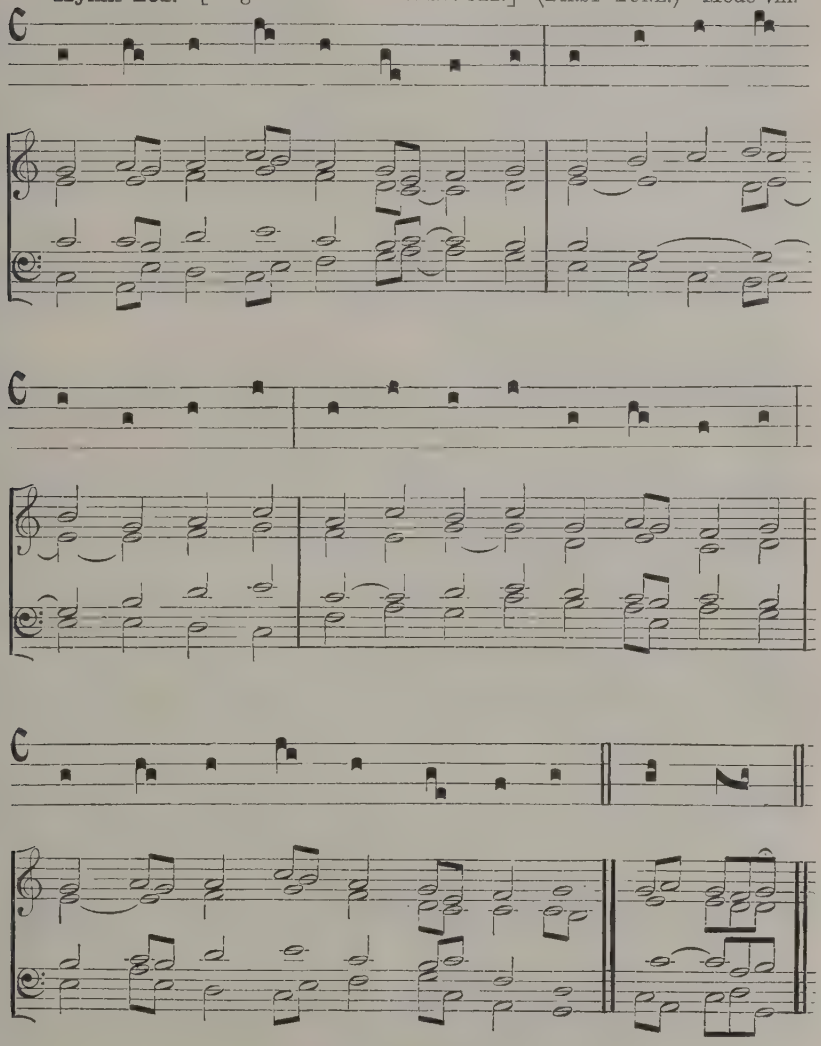
Hymn 260. (SECOND TUNE.)



THE SECOND TUNE (St. Thomas, or St. John's, or Holywood = O 39 = R 309[3]), the composer of which is not known, is first found in print in *An Essay on the Church Plain Chant*, 1782; but it appears earlier in a MS. collection dated 1751 at Stonyhurst, and a similar MS. at Manchester (above, p. 79). It was originally designed for use with part 2 of this hymn, "Tantum ergo," at Benediction. In its earliest form the last line runs thus:—



Hymn 261. [Orig. Ed.* 345 : Rev. Ed. 311.] (First Tune.) Mode viii.



As the living Father hath sent me, and I live by the Father; so he that eateth me, even he shall live by me.—St. John vi. 57.

Verbum supernum prodiens.

THE Heav'nly Word proceeding forth,
Yet leaving not the Father's side,
Went forth unto His work on earth
Until He reach'd life's eventide.

By false disciple to be given
To foemen for His death athirst,
Himself, the Bread of Life from heaven,
He gave to His disciples first.

VERBUM supernum prodiens,
nec Patris linquens dexteram,
ad opus suum exiens
venit ad vitae vesperam.

in mortem a discipulo
suis tradendus aemulis,
prius in vitae ferculo
se tradidit discipulis.

He gave Himself in either kind,
His precious Flesh, His precious Blood ;
In love's own fulness thus design'd
Of the whole man to be the Food.

quibus sub bina specie
carnem dedit et sanguinem,
ut duplicis substantiae
totum cibaret hominem.

By birth their fellow-man was He ;
Their Meat, when sitting at the board ;
He died, their Ransomer to be ;
He ever reigns, their great Reward.

se nascens dedit socium,
convescens in edulium.
se moriens in pretium,
se regnans dat in praemium.

PART 2.

O saving Victim, opening wide
The gate of heav'n to man below,
Our foes press on from every side,
Thine aid supply, Thy strength bestow.

o salutaris hostia,
quae caeli pandis ostium,
bella premunt hostilia,
da robur, fer auxilium.

All praise and thanks to Thee ascend
For evermore, Blest ONE in THREE ;
O grant us life that shall not end
In our true native land with Thee. Amen.

uni trinoque Domino
sit sempiterna gloria,
qui vitam sine termino
nobis donet in patria. Amen.

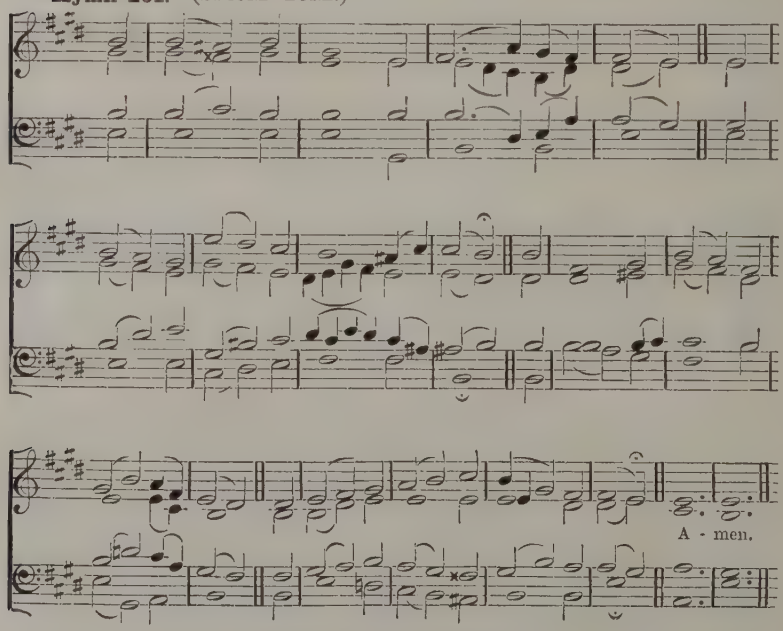
The proper Sarum Melody for this Hymn is given at Hymn 167.

THIS HYMN, like the preceding, was written by St. Thomas Aquinas for the Office of Corpus Christi in 1263. It is modelled on the Advent Hymn which has the same opening (see Hymn 44).

THE TRANSLATION is based on that of Neale in the *Hymnal Noted*, 1854. It has been revised, and the reference to Psalm civ. in stanza 1 is made more clear. Stanza 5 is from E. Caswell, *Lyra Catholica*, 1849.

THE FIRST TUNE is a modernized form of the Ascensiontide melody (see Hymn 167), which in some form has been associated with this hymn from the beginning.

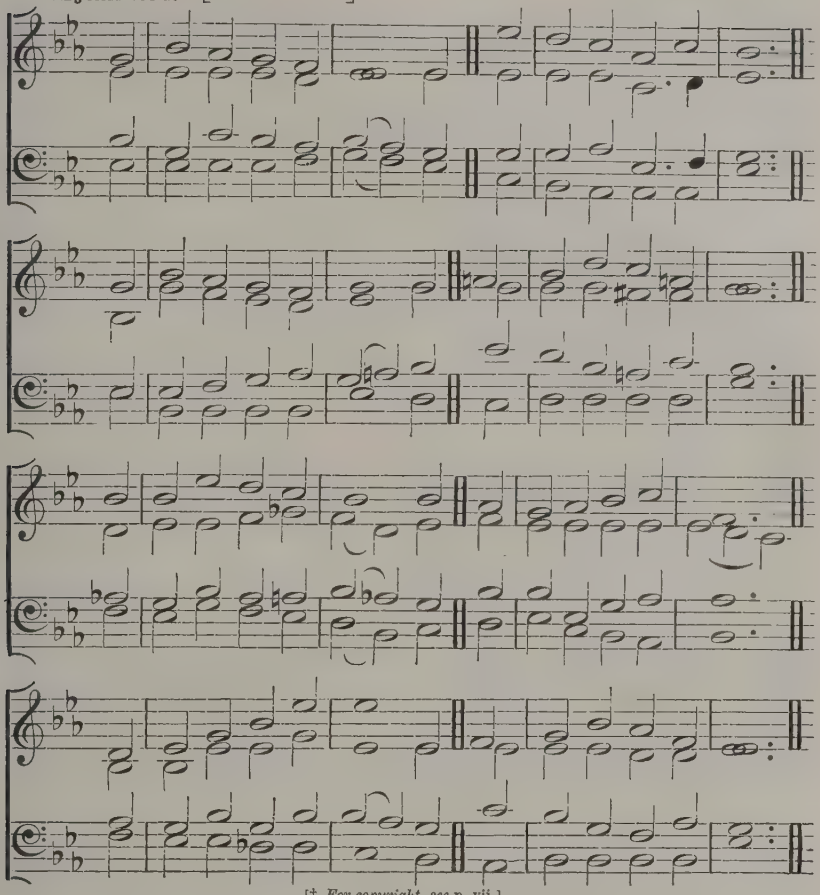
Hymn 261. (SECOND TUNE.)



ALTERNATIVE TUNE, HYMN 5 OR 249.

THE SECOND TUNE (St. Vincent = O* 345 = R 311) is an adaptation from S. Neukomm ; the first two lines are taken direct. In the Appendix to the Original Edition, C. E. Willing was credited with the setting ; but in the Revised Edition the tune was attributed to J. Uglow, 1814–1894, who probably was the real adapter, and gave leave for its use in Kemble, *New Church Hymn Book*, 1875.

Hymn 262. [Rev. Ed. 321.]



[‡ *For copyright, see* p. vii.]

I love them that love me ; and those that seek me early shall find me.—Prov. viii. 17.

IN PREPARATION FOR COMMUNION.

WE pray Thee, heav'nly FATHER,
To hear us in Thy love,
And pour upon Thy children
The unction from above ;
That so in love abiding,
From all defilement free,
We may in pureness offer
Our Eucharist to Thee.

Be Thou our Guide and Helper,
O JESU CHRIST, we pray ;
So may we well approach Thee,
If Thou wilt be the Way :
Thou, very Truth, hast promised
To help us in our strife,
Food of the weary pilgrim,
Eternal Source of life.

And Thou, Creator SPIRIT,
Look on us, we are Thine ;
Renew in us Thy graces,
Upon our darkness shine ;
That, with Thy benediction
Upon our souls outpour'd,
We may receive in gladness
The Body of the LORD.

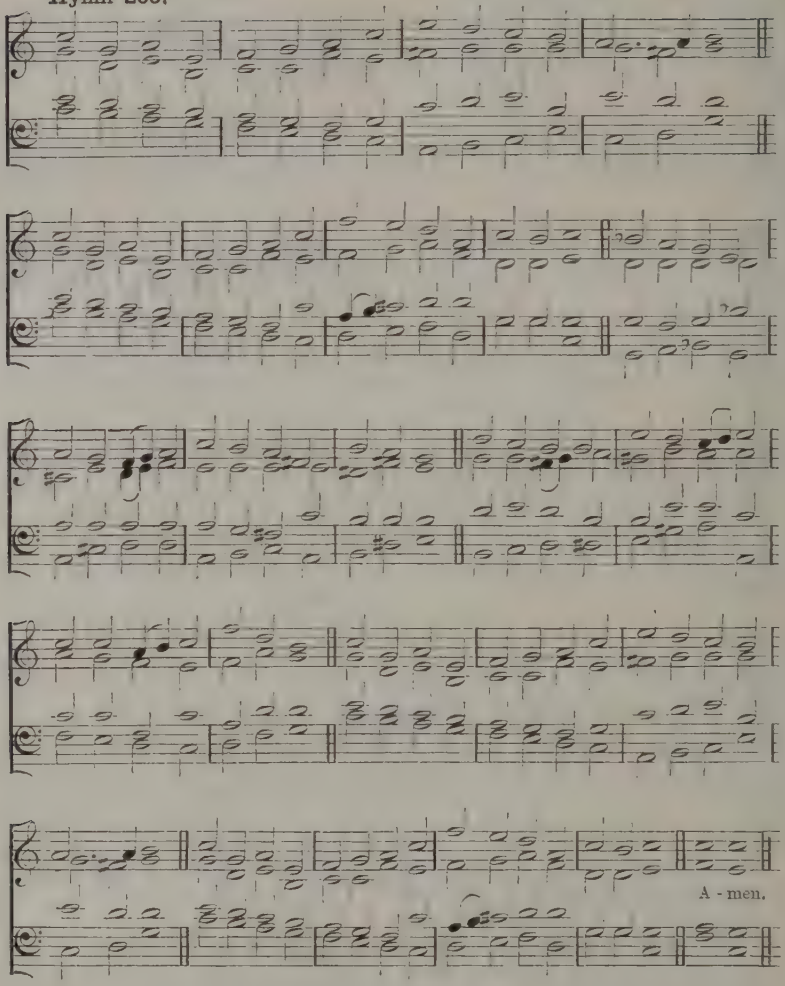
O TRINITY of Persons !
O UNITY most High !
To Thy tremendous worship
With trembling we draw nigh:
Unworthy in our weakness,
On Thee our hope is stay'd,
And bless'd by Thy forgiveness
We will not be afraid. Amen.

ALTERNATIVE TUNE, HYMN 595.

THIS HYMN, by Vincent Stuckey Stratton Coles (b. 1845), was written for a communicants' class at Wantage in 1870. It was published in *Church Hymns*, S.P.C.K., 1871, and in the Revised Edition.

THE TUNE (Dies Dominica = R 321) is by the Rev. J. B. Dykes, and was contributed by him to the Revised Edition. It was written for Hymn 40 (above) in the *Anglican Hymn Book*, 1871.

Hymn 263.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

Forasmuch then as the children are partakers of flesh and blood, he likewise took part of the same, that through death he might destroy him that had the power of death.—Heb. ii. 14.

For a Procession.

CHRISTIANS, sing the Incarnation
Of th' Eternal Son of God,
Who, to save us, took our nature,
Soul and body, flesh and blood:
God, He saw man's cruel bondage,
Who in death's dark dungeon lay;
Man, He came to fight man's battle,
And for man He won the day.
Alleluia, Alleluia
To th' Incarnate Son of God,
Who for man as Man hath conquer'd
In our own true flesh and blood.

King of kings and Lord of Angels,
He put off His glory-crown,
Had a stable-cave for palace,
And a manger for His throne;
Helpless lay, to Whom creation
All its life and being owed,
And the lowly Hebrew Maiden
Was the Mother of her God.
Alleluia, Alleluia
To th' Incarnate Son of God,
Who conceal'd His dazzling Godhead
Neath the veil of flesh and blood.

Through a life of lowly labour
He on earth was pleased to dwell,
All our want and sorrow sharing ;
God with us, Emmanuel :
Yet a dearer, closer union
Jesus in His love would frame ;
He, the Passover fulfilling,
Gave Himself as Paschal Lamb.
Alleluia, Alleluia
To th' Incarnate Son of God,
Who the heav'nly gifts bequeath'd us
Of His own true Flesh and Blood.

Then, by man refused and hated,
God for man vouchsafed to die,
Love divine its depth revealing
On the heights of Calvary ;
Through His dying the dominion
From the tyrant death was torn,
When its Victim rose its Victor
On the Resurrection morn.
Alleluia, Alleluia
To th' Incarnate Son of God,
Who through His eternal Spirit
Offers His own Flesh and Blood.

Forty days of mystic converse
Lived on earth the Risen One,
Speaking of His earthly kingdom,
Ere He sought His heav'nly throne :
Then, His latest words a blessing,
He ascended up on high,
And through rank on rank of Angels
Captive led captivity.
Alleluia, Alleluia
To th' Incarnate Son of God,
Who the Holiest place hath enter'd
In our flesh and by His Blood.

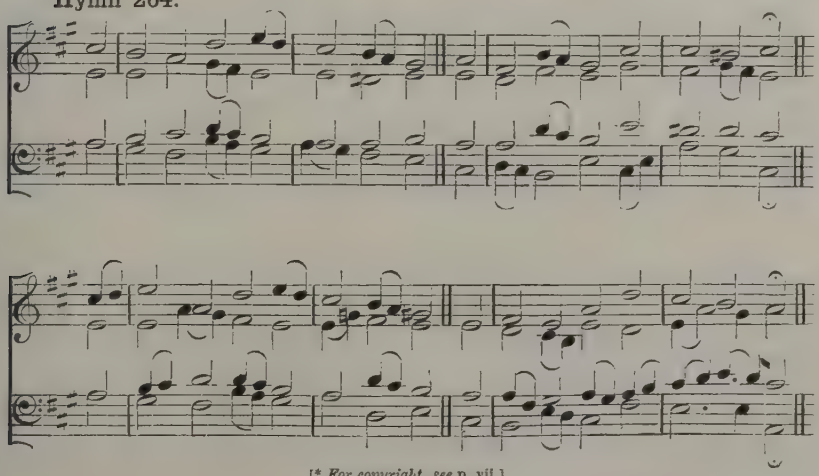
Now upon the golden altar,
In the midst before the throne,
Incense of His intercession
He is offering for His own.
And on earth at all His altars
His true Presence we adore,
And His Sacrifice is pleaded,
Yea, till time shall be no more.
Alleluia, Alleluia
To th' Incarnate Son of God,
Who, abiding Priest for ever,
Still imparts His Flesh and Blood.

Then, adored in highest heaven,
We shall see the Virgin's Son,
All creation bow'd before Him,
Man upon th' eternal throne :
Where, like sound of many waters
In one ever rising flood,
Myriad voices hymn His triumph,
Victim, Priest, Incarnate God.
Worthy He all praise and blessing
Who, by dying, death o'ercame :
Glory be to God for ever !
Alleluia to the Lamb ! Amen.

This Hymn was written by Ernest Edward Dugmore (b. 1843), and first published in London (Longhurst), with music, between 1867 and 1872, and later in *Hymns and Litanies*, Parkstone Press, 1885. It has been revised by the author for this edition of *Hymns A. & M.*

The Tune (Herga) is by P. C. Buck, and was written by him for this edition.

Hymn 264.



[* *For copyright, see* p. vii.]

Look upon the face of thine anointed.—Ps. lxxxiv. 9.

AT THE OFFERTORY.

ALMIGHTY FATHER, LORD most High,
Who madest all, Who fillest all,
Thy Name we praise and magnify,
For all our needs on Thee we call.

We offer to Thee of Thine own
Ourselves and all that we can bring,
In Bread and Cup before Thee shown,
Our universal offering.

All that we have we bring to Thee,
Yet all is naught when all is done,
Save that in it Thy love can see
The sacrifice of Thy dear SON.

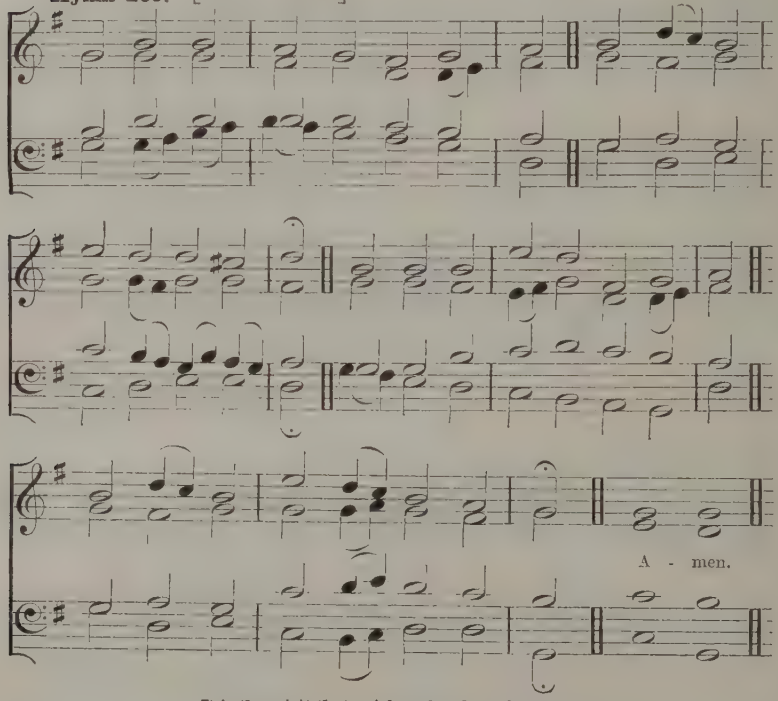
By His command in Bread and Cup
His Body and His Blood we plead;
What on the Cross He offer'd up
Is here our Sacrifice indeed.

For all Thy gifts of life and grace,
Here we Thy servants humbly pray
That Thou would'st look upon the face
Of Thine anointed SON to-day. Amen.

THIS HYMN, by Vincent Stuckey Stratton Coles (b. 1845), was written in 1904, and is here published for the first time.

THE TUNE (Tibberton) is by C. Lee Williams, and was contributed by him to the Revised Edition of *Church Hymns*, 1903.

Hymn 265. [Rev. Ed. 552.]



It is the spirit that quickeneth.—St. John vi. 63.

BEFORE THE CONSECRATION.

LOOK down upon us, GOD of grace,
And send from Thy most holy place
The quickening SPIRIT all Divine
On us, and on this bread and wine.

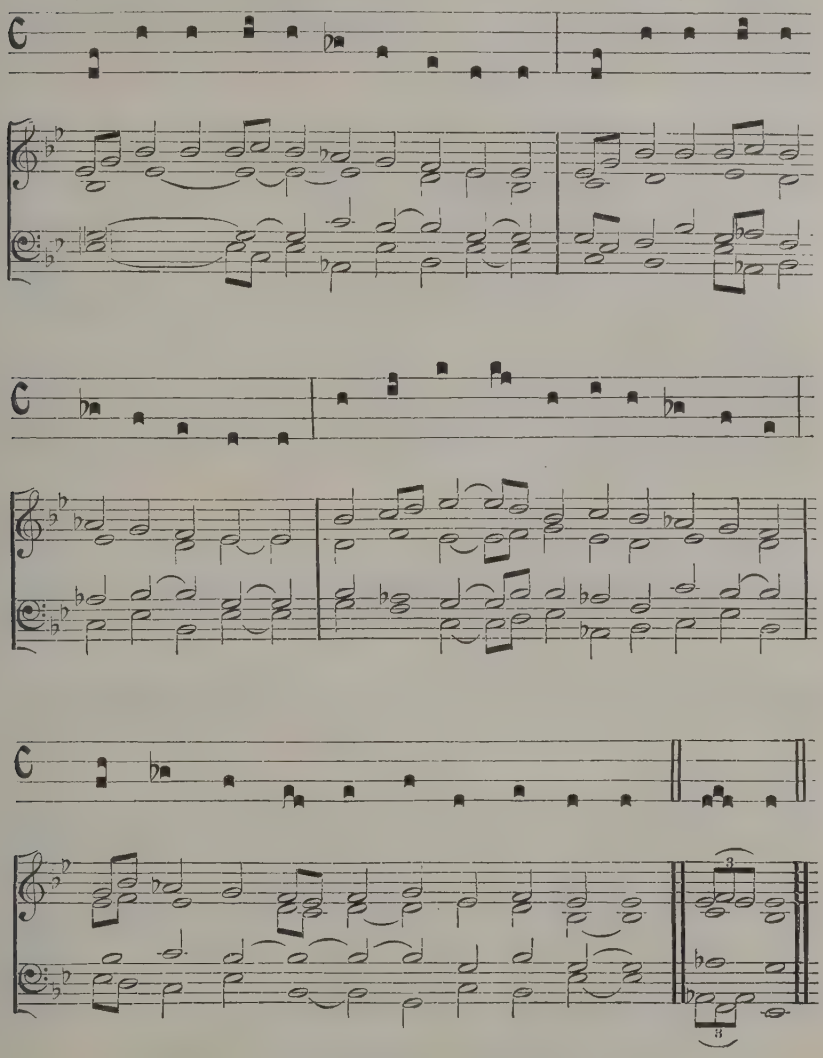
O may His overshadowing
Make now for us this bread we bring
The Body of Thy SON our LORD,
This cup His Blood for sinners pour'd.
Amen.

A lower setting of this Tune is given at Hymn 238.

THIS HYMN, by Arthur James Mason, was written for, and first published in, the Supplement of the Revised Edition.

THE TUNE (Gloucester) has already been dealt with at Hymn 238.

Hymn 266. [Orig. Ed. 206 : Rev. Ed. 312.] (First Tune.) Mode v.



Jesus said unto them, I am the bread of life.—St. John vi. 35.

Adoro te devote, latens deitas.

During the Communion.

THEE we adore, O hidden Saviour, Thee,
Who in Thy Sacrament dost deign to be ;
Both flesh and spirit at Thy presence fail,
Yet here Thy presence we devoutly hail.

O blest memorial of our dying Lord !
Thou Living Bread, Who life dost here afford !
O may our souls for ever live by Thee,
And Thou to us for ever precious be.

ADORO te devote, latens deitas,
quae sub his figuris vere latitas ;
tibi se cor meum totum subicit,
quia te contemplans totum deficit.

o memoriale mortis Domini,
panis verus vitam praestans homini,
praesta meae menti de te vivere
et te illi semper dulce sapere.

Fountain of goodness, JESU, LORD, and GOD,
Cleanse us, unclean, with Thy most cleansing Blood;
Make us in Thee devoutly to believe,
In Thee to hope, to Thee in love to cleave.

pie pellicane Iesu Domine,
me immundum munda tuo sanguine;
fac me tibi semper magis credere,
in te spem habere, te diligere.

O CHRIST, Whom now beneath a veil we see,
May what we thirst for soon our portion be,
There in the glory of Thy dwelling-place
To gaze on Thee unveil'd, and see Thy face.
Amen.

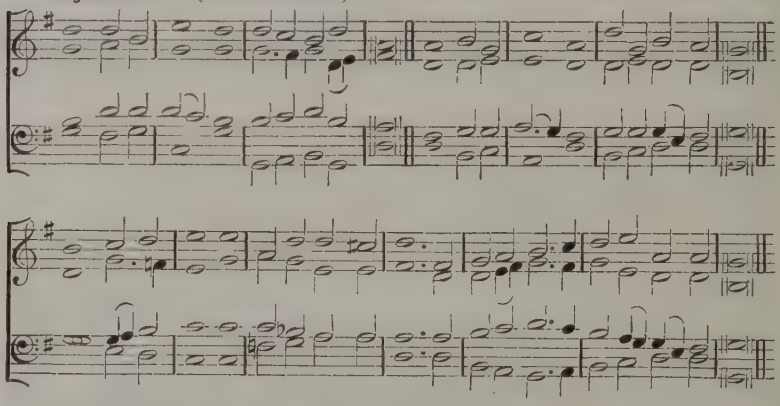
Iesu, quem velatum nunc aspicio,
oro, fiat illud quod tam sitio,
ut te revelata cernens facie
visu sim beatus tuae gloriae. Amen.

THIS HYMN is part of a poem written by St. Thomas Aquinas probably during the period when he was writing the hymns and sequence of Corpus Christi. It has not had any place in the official services of the Latin rite, but has been widely popular in an unofficial position. The original consists of seven stanzas, of which these are the first and the last three.

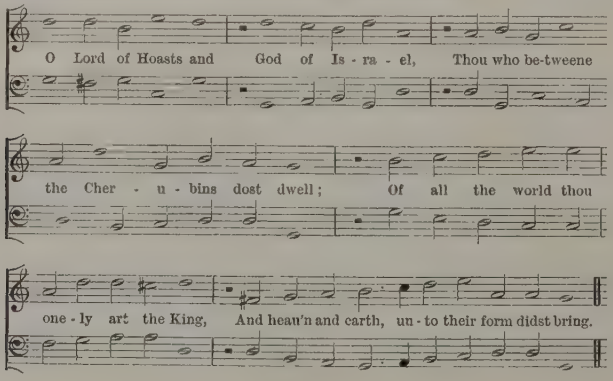
THE TRANSLATION is based on that of Bishop Woodford, written in 1850, and printed two years later in his *Hymns;* to him also the present selection of verses is due. But it has been revised, especially with a view to representing in stanza 3 the reference to the three theological virtues. Further, the closing lines have been recast so as to avoid the use of the word "grace," which belongs rather to this life than to the next, and to obviate what appeared in the former version to be something of an anti-climax.

THE FIRST TUNE is the proper melody, adapted to the altered metre of the translation. In the previous editions another adaptation was given. It is however probably not earlier than the XVIIth or XVIIIth century.

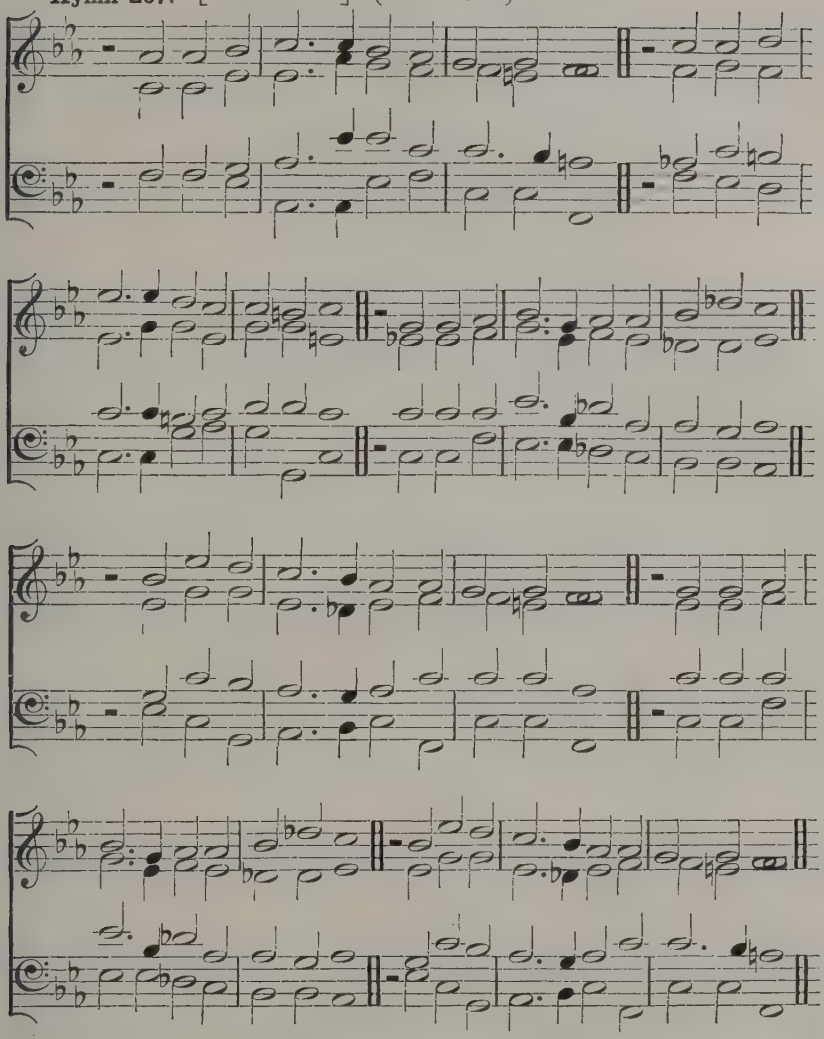
Hymn 266. (SECOND TUNE.)



THE SECOND TUNE (Song 22, or Hezekiah) is by Orlando Gibbons, being one of those written by him for Wither, *Hymnes and Songs of the Church*, 1623. The original form is as follows:—



Hymn 267. [Rev. Ed. 322.] (First Tune.)



In every place incense shall be offered unto my name, and a pure offering.—Mal. i. 11.

During the Communion.

AND now, O Father, mindful of the love
That bought us, once for all, on Calvary's Tree,
And having with us Him that pleads above,
We here present, we here spread forth to Thee
That only Offering perfect in Thine eyes,
The one true, pure, immortal Sacrifice.

Look, Father, look on His anointed face,
And only look on us as found in Him;
Look not on our misusings of Thy grace,
Our prayer so languid, and our faith so dim:
For lo! between our sins and their reward
We set the Passion of Thy Son our Lord.

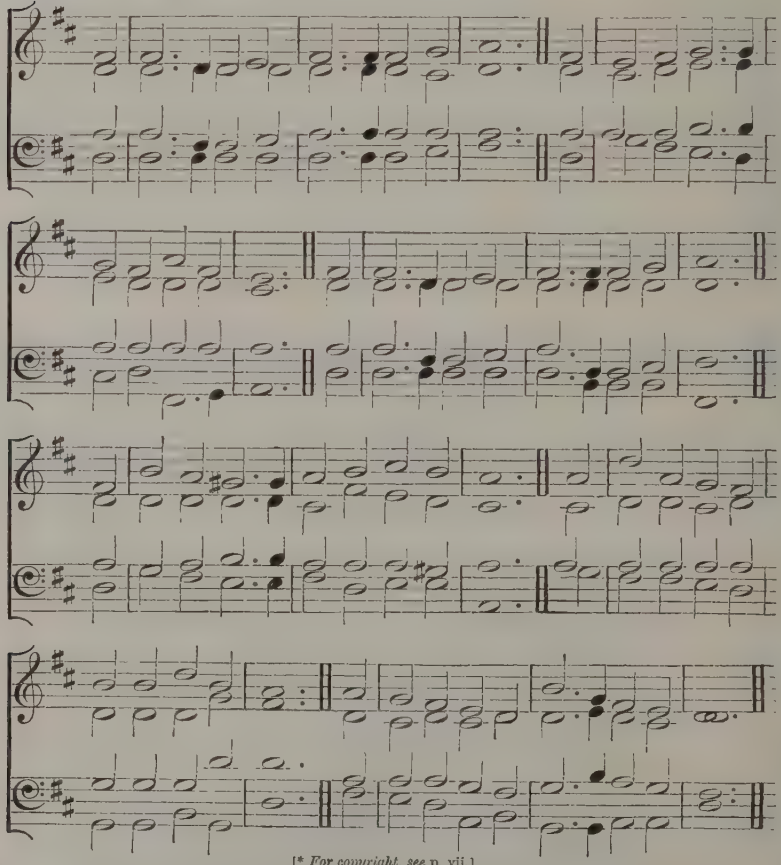
And then for those, our dearest and our best,
  By this prevailing presence we appeal;
O fold them closer to Thy mercy's breast,
  O do Thine utmost for their souls' true weal:
From tainting mischief keep them white and clear,
And crown Thy gifts with strength to persevere.

And so we come; O draw us to Thy feet,
  Most patient Saviour, Who canst love us still;
And by this Food, so awful and so sweet,
  Deliver us from every touch of ill:
In Thine own service make us glad and free,
And grant us never more to part with Thee. Amen.

THIS HYMN is by William Bright (1824–1901). He first published in the *Monthly Packet* for October, 1873, a poem in six stanzas of six lines, without any signature, beginning "Wherefore, we sinners," and called "The Eucharistic Presentation." It was included in his *Hymns and Poems*, second edition, 1874. From this poem stanzas 3 to 6 were taken to form this hymn, and first inserted in the Revised Edition.

THE FIRST TUNE (Song 24) is by Orlando Gibbons, from the same source as the preceding. It has been transposed a note lower, and the middle parts have been added; otherwise it is unaltered, except that the fourth note of the third line in the melody is conformed to the fourth note in the fifth line. The difference which appears in the original (A for C) is probably merely a misprint.

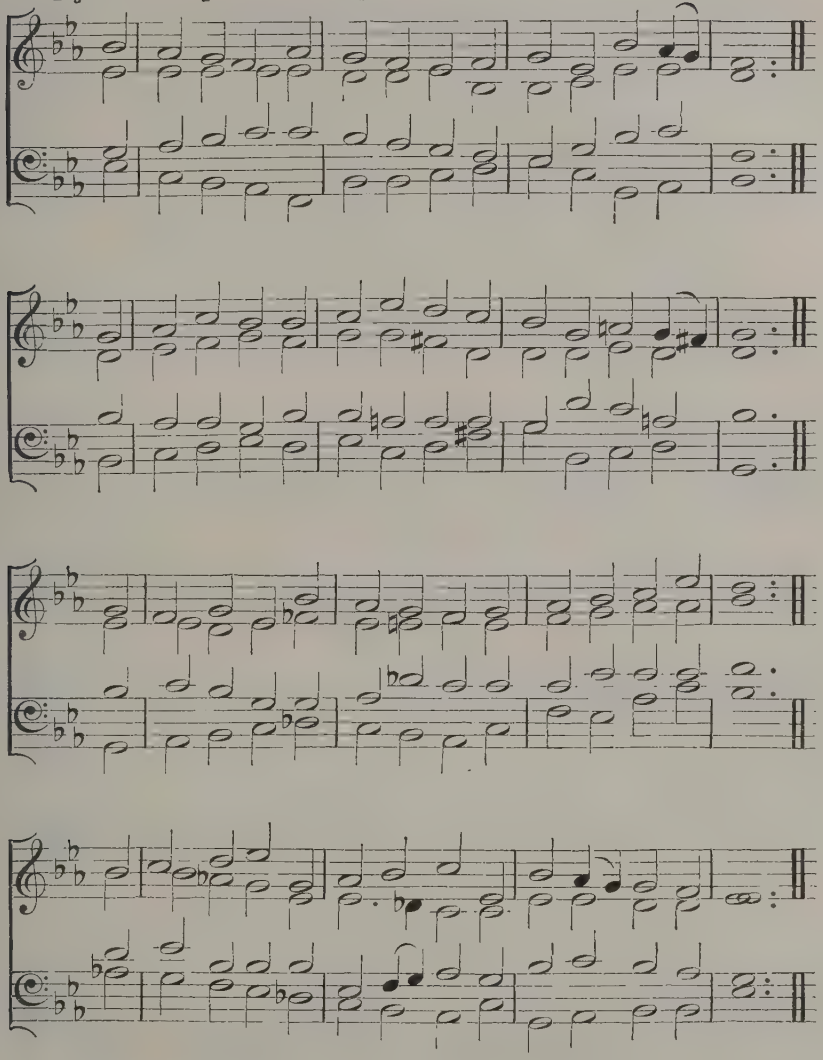
Hymn 267. (SECOND TUNE.)



[* *For copyright, see* p. vii.]

THE SECOND TUNE (Unde et memores = R 322) is by William Henry Monk, and was written by him for the Revised Edition.

Hymn 268. [Rev. Ed.* 557.]



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

The body and blood of the Lord.—1 Cor. xi. 27.

During the Communion.

HAIL, Body true, of Mary born, and in the manger laid,
That once with thorn and scourging torn wast on the Cross display'd,
That every eye might there descry th' uplifted Sacrifice,
Which once for all to God on high paid our redemption's price !

Hail, precious Blood, by true descent drawn from our own first sire,
Yet innocent of that fell taint which fills our veins with fire,
Once from the side of Him that died for love of us His kin
Drain'd, an atonement to provide and wash away our sin !

Still Thou art there amidst us, LORD, unchangeably the same,
When at Thy board with one accord Thy promises we claim ;
But in the way Thou com'st to-day the forms of bread and wine
Conceal the presence they convey, both Human and Divine.

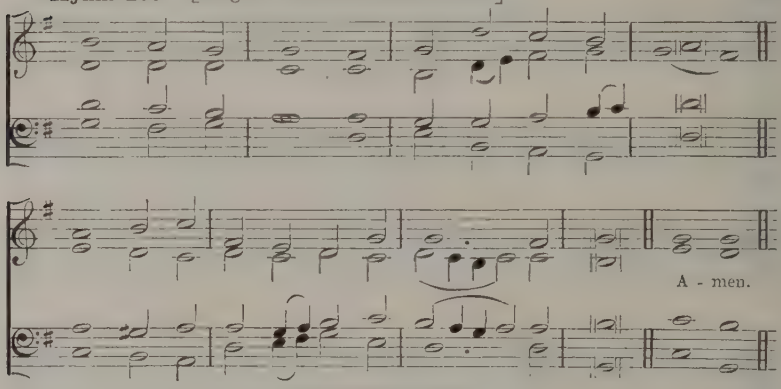
How glorious is that Body now, throned on the throne of heaven !
The Angels bow, and marvel how to us on earth 'tis given ;
Oh to discern what splendours burn within these veils of His,—
That faith could into vision turn, and see Him as He is !

How mighty is the Blood that ran for sinful nature's needs !
It broke the ban, it rescued man ; it lives, and speaks, and pleads ;
And all who sup from this blest Cup in faith and hope and love,
Shall prove that death is swallow'd up in richer life above. Amen.

THIS HYMN, by Arthur James Mason (b. 1851), was written for, and first published in, the Supplement to the Revised Edition.

THE TUNE (Cowley St. John) is by W. Phillips, and was written by him for this edition.

Hymn 269. [Orig. Ed.* 348 : Rev. Ed. 313.]



[* *For copyright, see* p. vii.]

Wisdom saith . . . Come, eat of my bread, and drink of the wine which I have mingled.
Prov. ix. 5.

Sancti, venite, Christi corpus sumite.

DURING THE COMMUNION.

DRAW nigh and take the Body of the LORD,
And drink the holy Blood for you out-pour'd.

SANCTI, venite, Christi corpus sumite, sanctum bibentes, quo redempti sanguine.

By that pure Body and that holy Blood
Saved and refresh'd, we render thanks to GOD.

salvati Christi corpore et sanguine,
a quo refecti laudes dicamus Deo.

Salvation's Giver, CHRIST, the Only SON,
By His dear Cross and Blood the world hath won.

dator salutis, Christus, Filius Dei,
mundum salvavit per crucem et sanguinem.

Offer'd was He for greatest and for least,
Himself the Victim, and Himself the Priest.

pro universis inmolatus Dominus
ipse sacerdos exstitit et hostia.

Victims were offer'd by the law of old,
Which in a type this heav'nly mystery told.

lege praeceptum inmolari hostias,
qua adumbrantur divina mysteria.

He, Lord of light, and Saviour of our race,
Hath given to His saints a wondrous grace.

lucis indultor, et salvator omnium,
praeclaram sanctis largitus est gratiam.

Approach ye then with faithful hearts sincere,
And take the safeguard of salvation here.

accedant omnes pura mente creduli,
sumant aeternam salutis custodiam.

He, that His saints in this world rules and shields,
To all believers life eternal yields ;

sanctorum custos, rector quoque, Dominus,
vitae perennis, largitur credentibus.

He feeds the hungry with the Bread of heaven,
And living streams to those who thirst are given.

caelestem panem dat esurientibus,
de fonte vivo praebet sitientibus.

Alpha and Omega, to Whom shall bow
All nations at the Doom, is with us now.
Amen.

Alpha et Omega, ipse Christus Dominus,
venit venturus iudicare homines. Amen.

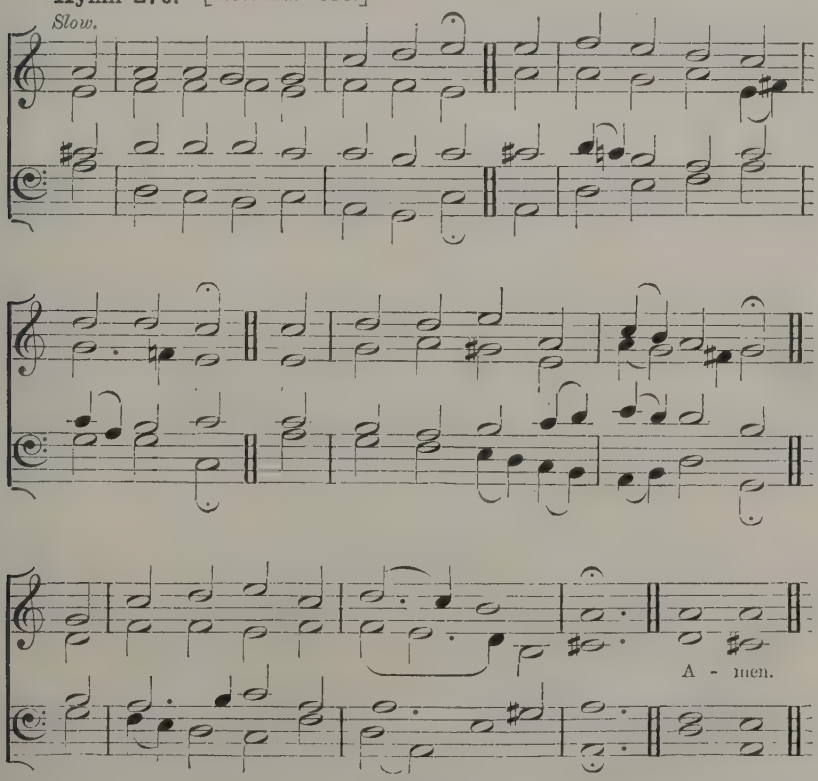
THIS HYMN is of ancient Irish origin, and is found in the *Bangor Antiphoner*, one of the very few Irish liturgical MSS. of ancient date, belonging to the last decade but one of the VIIth century. The heading of the hymn there is "YMNUM QUANDO COMMONICARENT SACERDOTES." See *Antiph. of Bangor* (H. Bradshaw Soc., Vol. iv.), f. 10v.

THE TRANSLATION is based on that of Neale in his *Mediæval Hymns*, 1851.

THE TUNE (Lammas = O* 348 = R 313[1]) is by Arthur Henry Brown, and was written by him for the Appendix to the Original Edition.

Hymn 270. [Rev. Ed.* 558.]

Slow.



HOLY COMMUNION.

Thanks be to God for his unspeakable gift.—2 Cor. ix. 15.

O Jesus, søde Jesus, dig.

After Communion.

O JESU, Blessed Lord, to Thee
My heartfelt thanks for ever be,
Who hast so lovingly bestow'd
On me Thy Body and Thy Blood.

Break forth, my soul, for joy, and say,
What wealth is come to me to-day!
My Saviour dwells within me now;
How blest am I! how good art Thou!
Amen.

O JESUS, søde Jesus, dig
Ske Hjertens Tak evindelig,
Som med dit eget Kød og Blod
Saa kærlig mig bespise lod!

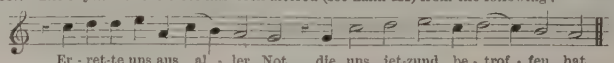
Bryd ud, min Sjæl, med Tak og sig:
O, hvor er jeg nu bleven rig!
Min Jesus i mit Hjerte bor,
Tak, Tak, hvor er min Glæde stor!
Amen.

Alternative Tune, Hymn 212.

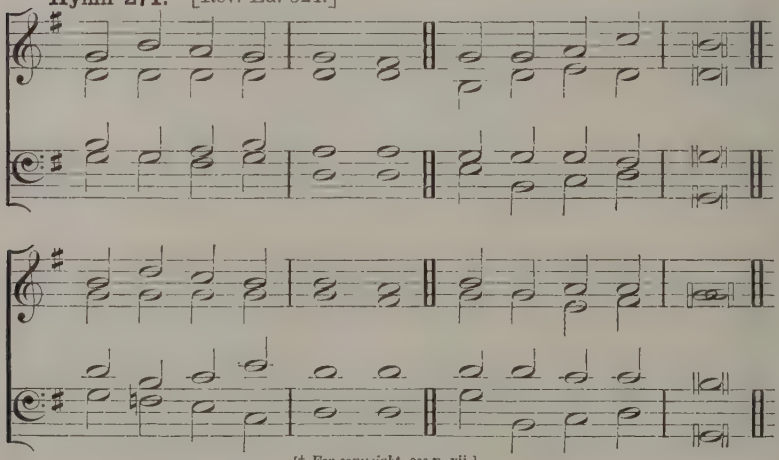
The Hymn, of which the text here given is taken from *Salmebog for Kirke og Hjem*, No. 530, is by Thomas Kingo (1634–1703). Said to have been of Scotch extraction, he was appointed Lutheran Bishop of Odense, in the island of Fyen, in 1677. Three years before that date he had brought out the first part of his *Aandelige Sjunge-Chor*, of which Helveg, the historian of the Danish Church, says that it was "the happiest seed which sprouted under the snows of that time of spiritual winter." In 1683 Kingo was commissioned to produce a new hymn book for the use of the Danish Church. The first instalment of his collection appeared at the end of 1689, and was commanded in a royal brief of January 25, 1690, to be used throughout the kingdom; but on February 22 another royal brief rescinded the former, and the work of preparing a book was entrusted to others. Kingo, however, generally worked with the committee, and the new book, which appeared in 1699, and which for a hundred years was the authorised hymn book for Denmark and Norway, bore his name on the title-page.

The Translation is by A. J. Mason. It first appeared in the Supplement to the Revised Edition.

The Tune (O Jesu Christ, wir Kindlein dein) is by P. Reinigius, and is found in his *Haus Kirchen Cantorei*, Budissin, 1587. The rhythm of the close has been altered (see Zahn 421) from the following:—



Hymn 271. [Rev. Ed. 324.]



[‡ *For copyright, see* p. vii.]

He that eateth me, even he shall live by me.—St. John vi. 57.

After Communion.

JESU, gentlest Saviour,
Thou art in us now,
Fill us with Thy goodness
Till our hearts o'erflow.

Nature cannot hold Thee,
Heav'n is all too strait
For Thine endless glory
And Thy royal state.

Yet the hearts of children
Hold what worlds can not,
And the God of wonders
Loves the lowly spot.

Oh, how can we thank Thee
For a gift like this,
Gift that truly maketh
Heav'n's eternal bliss?

Multiply our graces,
Chiefly love and fear,
And, dear LORD, the chiefest,
Grace to persevere.

JESU, gentlest Saviour,
Thou art in us now,
Fill us with Thy goodness
Till our hearts o'erflow. Amen.

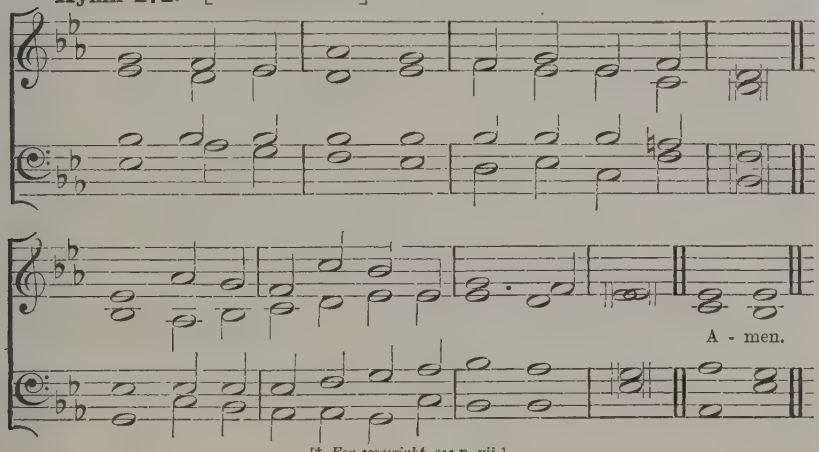
ALTERNATIVE TUNE, HYMN 306.

THIS HYMN, by Frederick William Faber (1814–1863), is part of a longer hymn which was published in his *Oratory Hymns*, 1854, No. 20, in twelve stanzas of four lines; and in his *Hymns*, 1862, No. 91, as a "Thanksgiving after Communion."

This cento consists of stanzas 1, 2, 4, 9, 8, 6.

THE TUNE (Fulstow) is by Rev. T. R. Matthews, and was originally included in his *North Coates Supplemental Tune Book*, 1883, set to *Church Hymns*, 471.

Hymn 272. [Rev. Ed.* 559.]



[‡ *For copyright, see* p. vii.]

They took knowledge of them that they had been with Jesus.—Acts iv. 13.

AFTER COMMUNION.

O CHRIST, our GOD, Who with Thine own hast been,
Our spirits cleave to Thee, the Friend unseen.

Vouchsafe that all who on Thy bounty feed
May heed Thy love, and prize Thy gifts indeed.

Make every heart that is Thy dwelling-place
A water'd garden fill'd with fruits of grace.

Each holy purpose help us to fulfil;
Increase our faith to feed upon Thee still.

Illuminate our minds, that we may see
In all around us holy signs of Thee;

And may such witness in our lives appear,
That all may know Thou hast been with us here.

O grant us peace, that by Thy peace possess'd,
Thy life within us we may manifest.

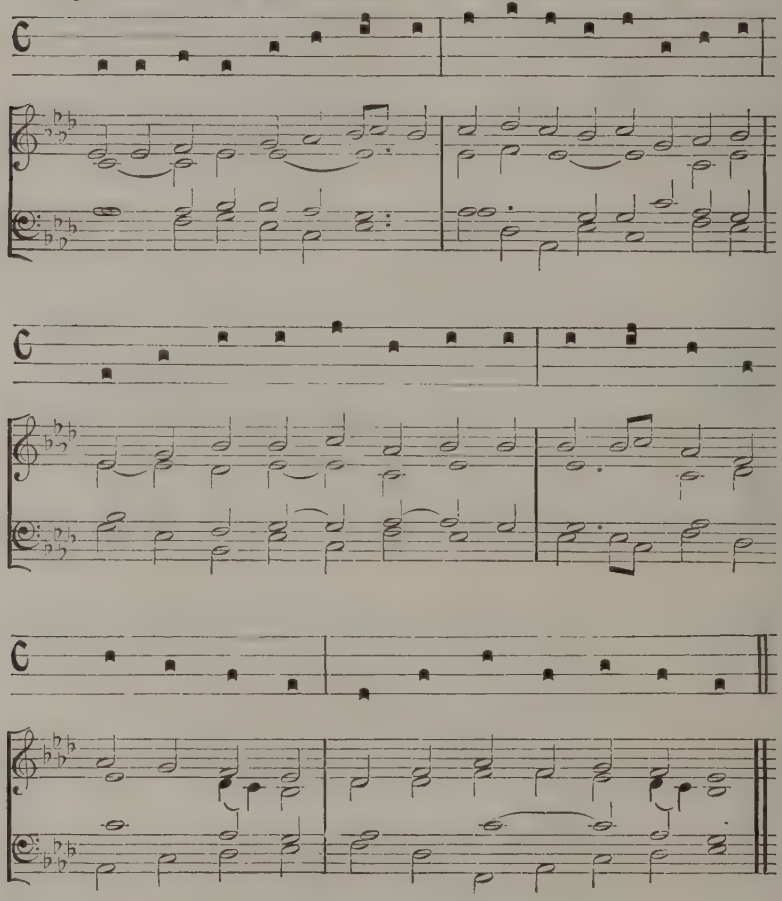
So shall we pass our days in holy fear,
In joyful consciousness that Thou art near.

So shalt Thou be for ever, loving LORD,
Our Shield and our exceeding great Reward. Amen.

THIS HYMN, by George Hugh Bourne, was one of *Seven Post-Communion Hymns* privately printed for use in the Chapel of St. Edmund's College, Salisbury, in 1874. It first appeared in the Supplement to the Revised Edition.

THE TUNE (Cena Domini = R. 313²) is by Sir Arthur Sullivan. It was originally written for the hymn, "Draw nigh and take the Body of the Lord," and first appeared in *Church Hymns*, 1874.

Hymn 273. [Orig. Ed.* 349 : Rev. Ed. 310.] (First Tune.) Mode vii.



He shall feed his flock like a shepherd.—Isai. xl. 11.

Bone pastor, panis vere.

For General Use.

O TRUE Bread, Good Shepherd, tend us,
Jesu, of Thy love befriend us,
Thou refresh us, Thou defend us,
Let Thy goodness here attend us
Till the land of life we see.

Thou Who all things canst and knowest,
Who such food on earth bestowest,
Make us, where Thy face Thou showest,
'Midst Thy saints, though least and lowest,
Guests and fellow heirs with Thee. Amen.

BONE pastor, panis vere,
Iesu, nostri miserere ;
tu nos pasce, nos tuere ;
tu nos bona fac videre
in terra viventium.

tu qui cuncta scis et vales,
qui nos pascis hic mortales,
tu nos ibi commensales,
cohaeredes, et sodales
fac sanctorum civium. Amen.

This Hymn is the closing part of the Sequence of St. Thomas Aquinas, written for the Corpus Christi Office in 1263, and beginning "Lauda Sion Salvatorem." In previous editions the preceding pair of stanzas, which are of a different metrical scheme, were also included.

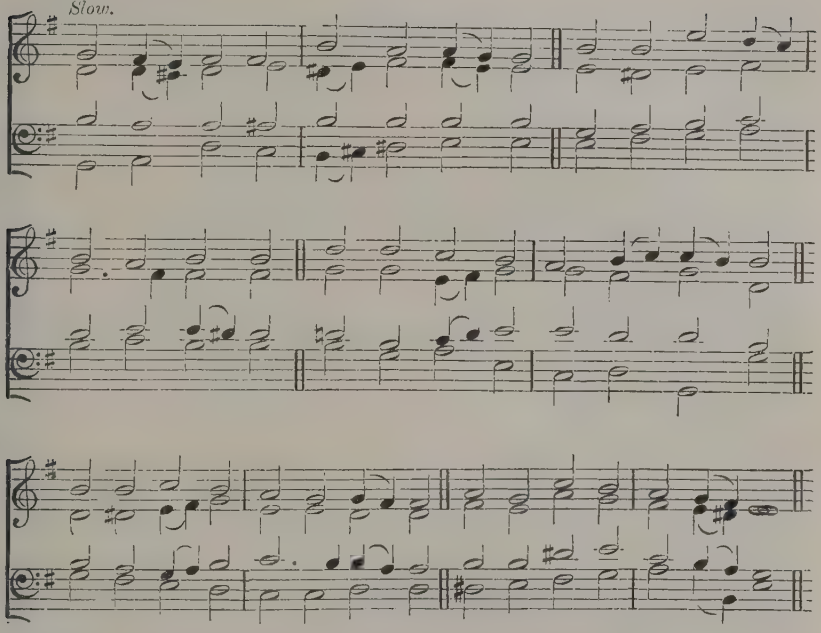
The Translation was made by the Compilers for the Appendix to the Original Edition. It has been revised.

The First Tune is the proper melody of the words taken from the Sequence. Both words and melody are based on the Sequence, "Laudes crucis attollamus," of Adam of St. Victor.

HOLY COMMUNION.

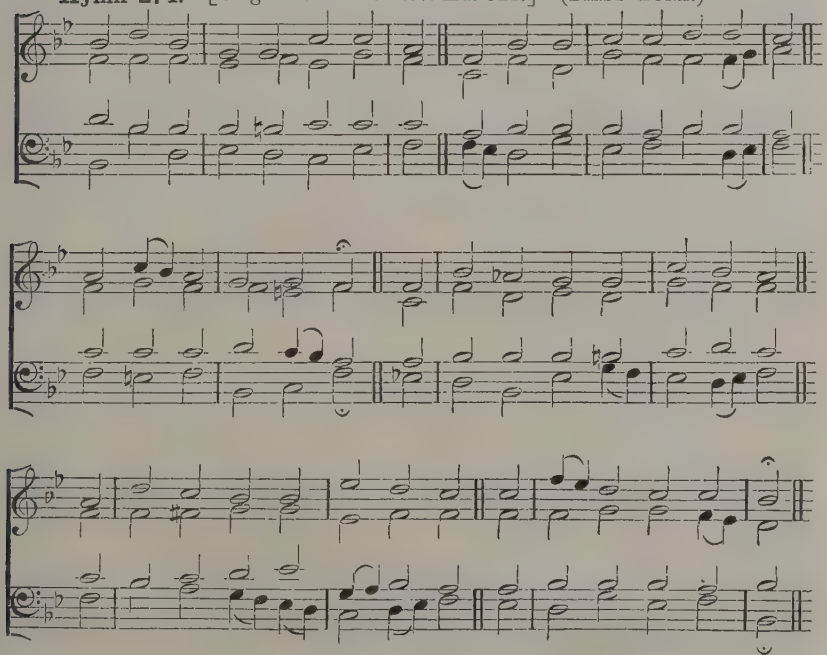
(Second Tune.)

Slow.



The Second Tune (Leite mich nach deinem Willen) is by J. A. Hiller, and appeared in the Appendix to his *Allgemeines Choral-Melodienbuch*, Leipzig, 1793.

Hymn 274. [Orig. Ed.* 346 : Rev. Ed. 314.] (First Tune.)



He that eateth my flesh and drinketh my blood, dwelleth in me, and I in him.—St. John vi. 56.

O esca viatorum.

O FOOD that weary pilgrims love,
O Bread of Angel-hosts above,
O Manna of the Saints,
The hungry soul would feed on Thee;
Ne'er may the heart unsolaced be
Which for Thy sweetness faints.

O Fount of love, O cleansing Tide,
Which from the Saviour's piercèd side
And sacred heart dost flow,
Be ours to drink at Thy pure rill,
Which only can our spirits fill,
And all we need, bestow.

LORD JESU, Whom, by power divine
Now hid beneath the outward sign,
We worship and adore,
Grant, when the veil away is roll'd,
With open face we may behold
Thyself for evermore. Amen.

O ESCA viatorum,
o panis angelorum,
o manna caelitum,
esurientes ciba;
dulcedine non priva
cor te quaerentium.

o lympha, fons amoris,
qui puro salvatoris
e corde profluis,
te sitientes pota;
haec sola nostra vota;
his una sufficis.

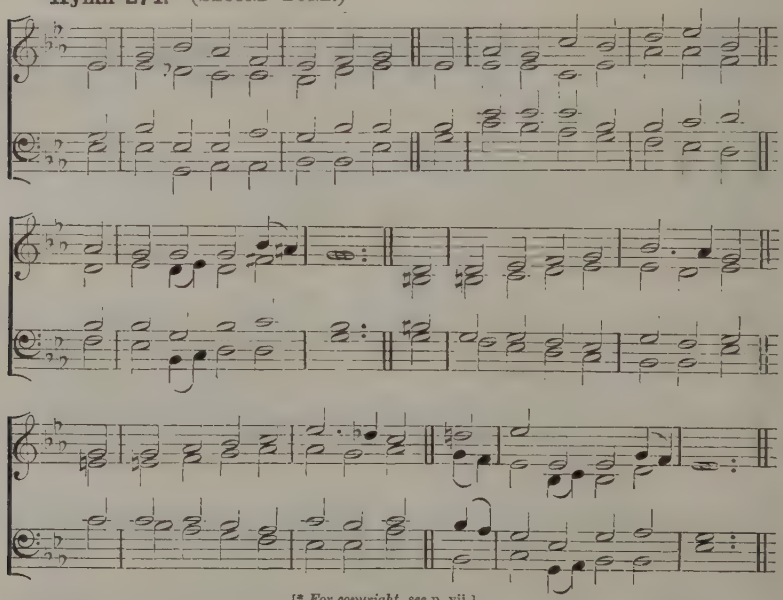
o Iesu, tuum vultum,
quem colimus occultum
sub panis specie,
fac ut remoto velo
aperta nos in caelo
cernamus acie. Amen.

THIS HYMN is said to have been written by a German Jesuit of the XVIIth century. It has been traced to the *Maintzisch Gesang-Buch*, 1661, where it is given in German and Latin under the heading, "Gesang von dem waren Himmelbrodt," and set to a tune of earlier date. It is clear from a note set to the hymn in *Keusche Meerfräwlein*, 1664, that the Latin is the original (see Bäumker, i. p. 732).

THE TRANSLATION was made by the Compilers and set with the Introits prefixed to the Original Edition (Introd. p. cvii). When they were dropped the hymn was included in the Appendix.

THE FIRST TUNE (Ich kam aus meiner Mutter Schoss) is by J. G. Schicht, and appeared in his *Allgemeines Choral-Buch*, Leipzig, 1819.

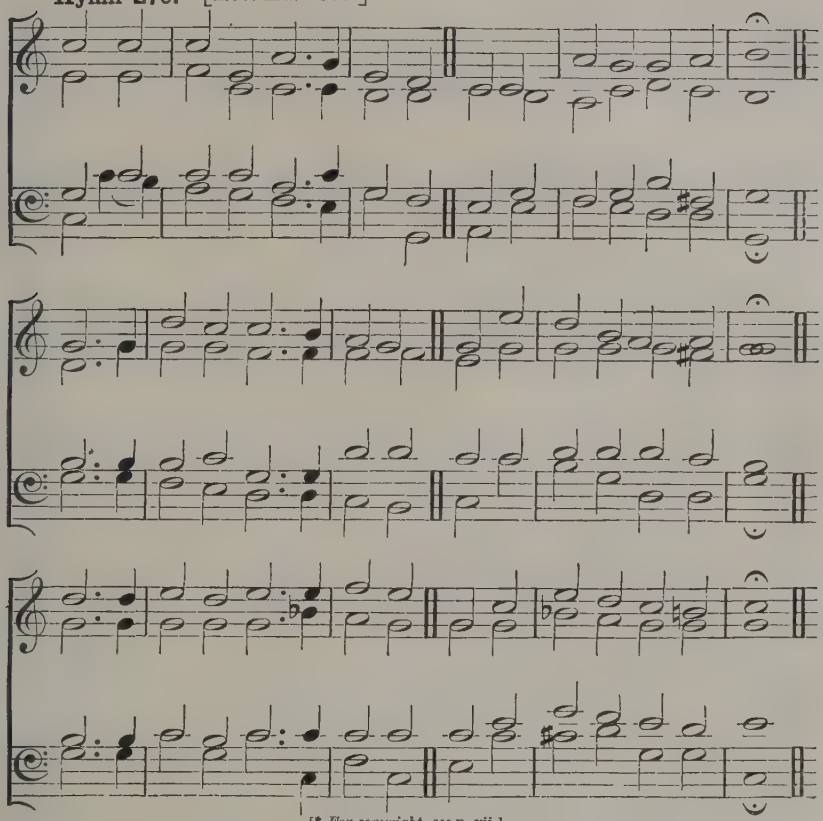
Hymn 274. (SECOND TUNE.)



[* *For copyright, see* p. vii.]

THE SECOND TUNE (Esca viatorum = O* 346 = R 314) is by Rev. J. B. Dykes, and was written by him for the Appendix to the Original Edition. In this edition several alterations have been made in the harmony, and especially it is observable that the last note of the second line of the melody is altered.

Hymn 275. [Rev. Ed.* 555.]



[* *For copyright, see* p. vii.]

Verily thou art a God that hidest thyself, O God of Israel, the Saviour.—Isai. xlv. 15.

LORD, enthroned in heav'nly splendour,
First begotten from the dead,
Thou alone, our strong Defender,
Liftest up Thy people's head;
Alleluia,
JESU, true and living Bread!

Here for faith's discernment praying,
Lest we fail to know Thee now,
Here our deepest homage paying,
We in loving rev'rence bow;
Alleluia,
Thou art here, we ask not how.

Now though lowliest form do veil Thee
As of old in Bethlehem,
Angels in Thy mystery hail Thee;
We in worship join with them;
Alleluia,
Branch and Flower of Jesse's stem.

Paschal LAMB, Thine Offering finish'd
Once for all when Thou wast slain,
In its fulness undiminish'd
Shall for evermore remain,
Alleluia,
Cleansing souls from every stain.

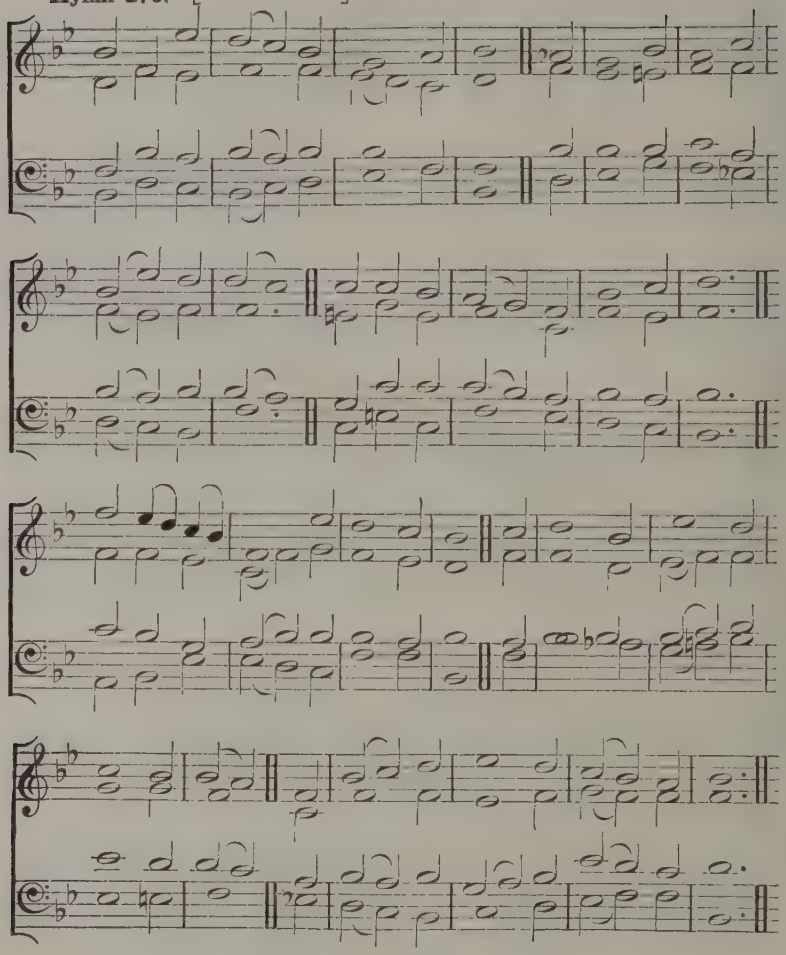
Great High Priest of our profession,
Through the veil Thou wentest in,
By Thy mighty intercession
Grace and peace for us to win;
Alleluia,
Only Sacrifice for sin.

Life-imparting heav'nly Manna,
Smitten Rock with streaming side,
Heav'n and earth with one Hosanna,
Worship Thee, the LAMB that died,
Alleluia,
Risen, ascended, glorified! Amen.

THIS HYMN, by George Hugh Bourne (b. 1840), was one of *Seven Post-Communion Hymns* privately printed for use in St. Edmund's College, Salisbury, in 1874. It first appeared in the Supplement to the Revised Edition. The hymn has been thoroughly revised by the author for this edition.

THE TUNE (St. Helen = R* 555) is by Sir George Martin, and was written by him for the Supplement to the Revised Edition. In this edition some alterations have been introduced with the Composer's approval, and the tune is set in four parts throughout.

Hymn 276. [Rev. Ed.* 556.]



The blood of sprinkling, which speaketh.—Heb. xii. 24.

VICTIM Divine, Thy grace we claim
While thus Thy precious death we show;
Once offer'd up, a spotless Lamb,
In Thy great temple here below,
Thou didst for all mankind atone,
And standest now before the throne.

Thou standest in the holiest place,
As now for guilty sinners slain;
Thy Blood of sprinkling speaks and prays
All-prevalent for helpless man;
Thy Blood is still our ransom found,
And spreads salvation all around.

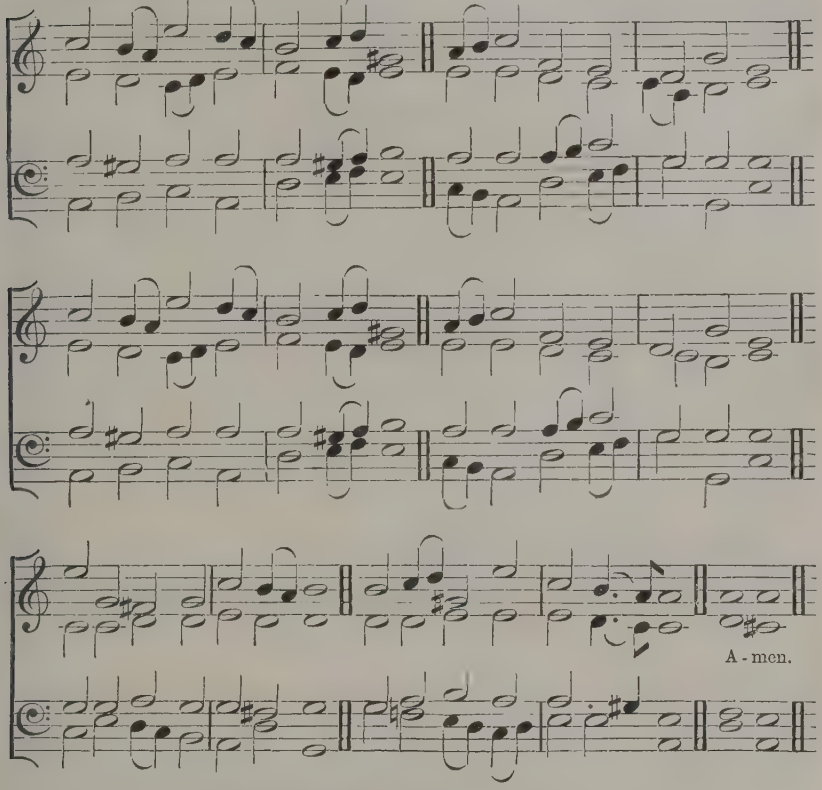
GOD still respects Thy sacrifice,
Its savour sweet doth always please;
The Offering smokes through earth and skies,
Diffusing life and joy and peace;
To these Thy lower courts it comes,
And fills them with divine perfumes.

We need not now go up to heaven
To bring the long-sought Saviour down;
Thou art to all that seek Thee given,
Thou dost e'en now Thy banquet crown:
To every faithful soul appear,
And show Thy real presence here. Amen.

ALTERNATIVE TUNE, HYMN 446.

THIS HYMN, by Charles Wesley (1707–1788), was first given in his *Hymns on the Lord's Supper*, 1745.
In the original:—St. 4, l. 3. to all *already* given.
Stanza 3 is omitted here.
THE TUNE (Acton) is by Thomas Clark, and first appears in his *Third Set of Psalm and Hymn Tunes*, c. 1807.

Hymn 277. [Orig. Ed. 255 : Rev. Ed. 318.] (First Tune.)



This do in remembrance of me.—1 Cor. xi. 24.

BREAD of heav'n, on Thee we feed,
For Thy Flesh is meat indeed ;
Ever may our souls be fed
With this true and living Bread,
Day by day with strength supplied
Through the life of Him Who died.

Vine of heav'n, Thy Blood supplies
This blest cup of sacrifice ;
Lord, Thy wounds our healing give ;
To Thy Cross we look and live :
Jesus, may we ever be
Grafted, rooted, built in Thee. Amen.

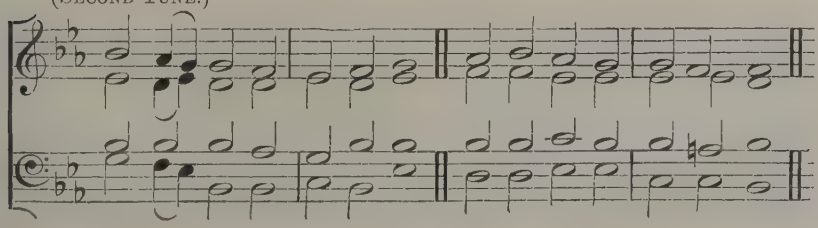
This Hymn, by Josiah Conder (1789–1855), is the best known and most widely used of all his hymns. It appeared in his *Star of the East*, 1824, p. 57.

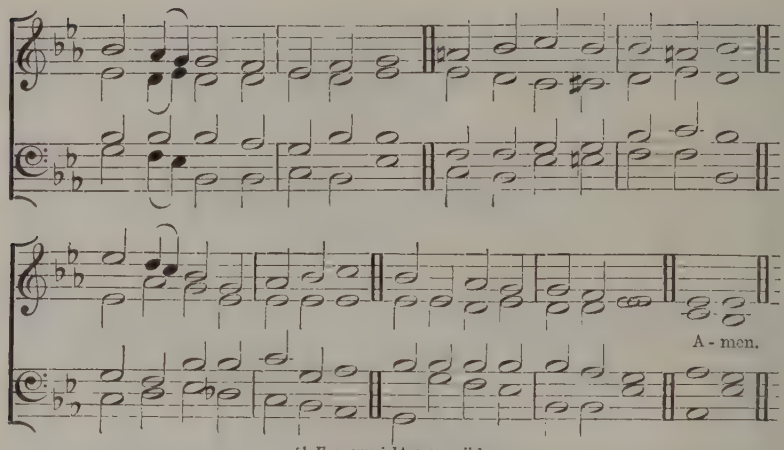
In the original :—St. 1, l. 1. *I* feed.
l. 3. *my* soul.
St. 2, l. 3. 'Tis Thy wounds my healing give.
l. 5. Thou my life ! oh, let me be.

The present form of the hymn was given in Cooke and Denton, *Church Hymnal*, 1853, No. 202.

The First Tune (Nicht so traurig, or Niemburg) is by J. S. Bach, and is found in his *Choralgesänge*, 1769. The setting is mainly his, but the end of the second and fourth lines has been altered in order to avoid a falling leading note : thus this feature is retained only at the end of the last line. The original pitch is a minor third higher.

(Second Tune.)

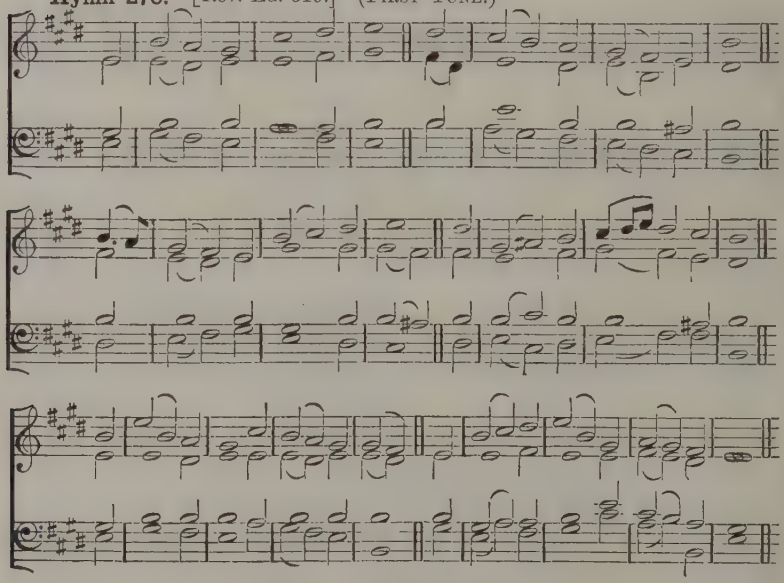




[† *For copyright, see* p. vii.]

THE SECOND TUNE (Bread of Heaven = R 318) is by Archbishop Maclagan, and was contributed by him to the Revised Edition.

Hymn 278. [Rev. Ed. 319.] (FIRST TUNE.)



The Lord's table.—1 Cor. x. 21.

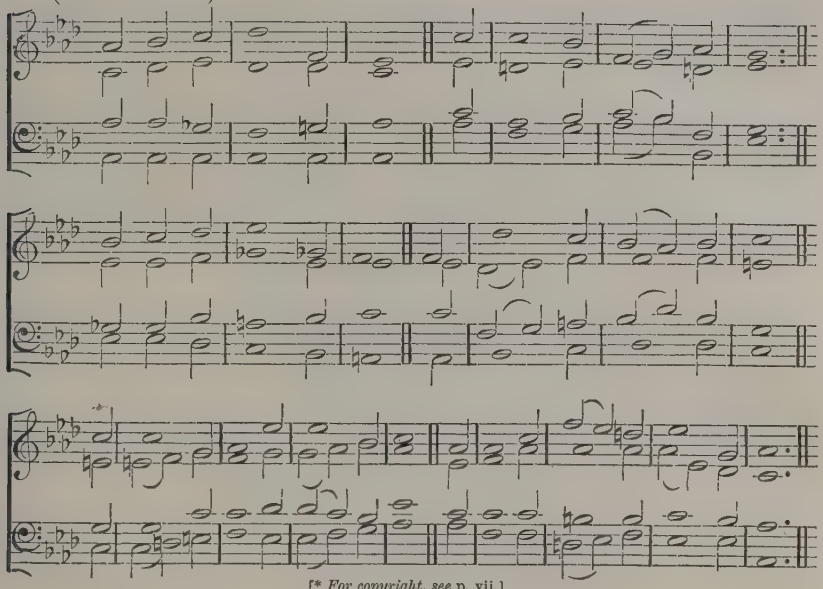
AUTHOR of life divine,
Who hast a table spread,
Furnish'd with mystic Wine
And everlasting Bread,
Preserve the life Thyself hast given,
And feed and train us up for heaven.

Our needy souls sustain
With fresh supplies of love,
Till all Thy life we gain,
And all Thy fulness prove,
And, strengthen'd by Thy perfect grace,
Behold without a veil Thy face. Amen.

THIS HYMN, by John Wesley (1703–1791), is given in J. and C. Wesley's *Hymns on the Lord's Supper*, 1745, No. 40, in two stanzas of six lines.

THE FIRST TUNE (Chelsea, or St. Swithin, or Jesser's Psalm 136th) is found ascribed to — Jesser in Williams, *Psalmodia Evangelica*, 1789, but in Isaac Smith, *Collection of Psalm Tunes*, c. 1770, it is given without any composer's name, and with the first two of the above titles.

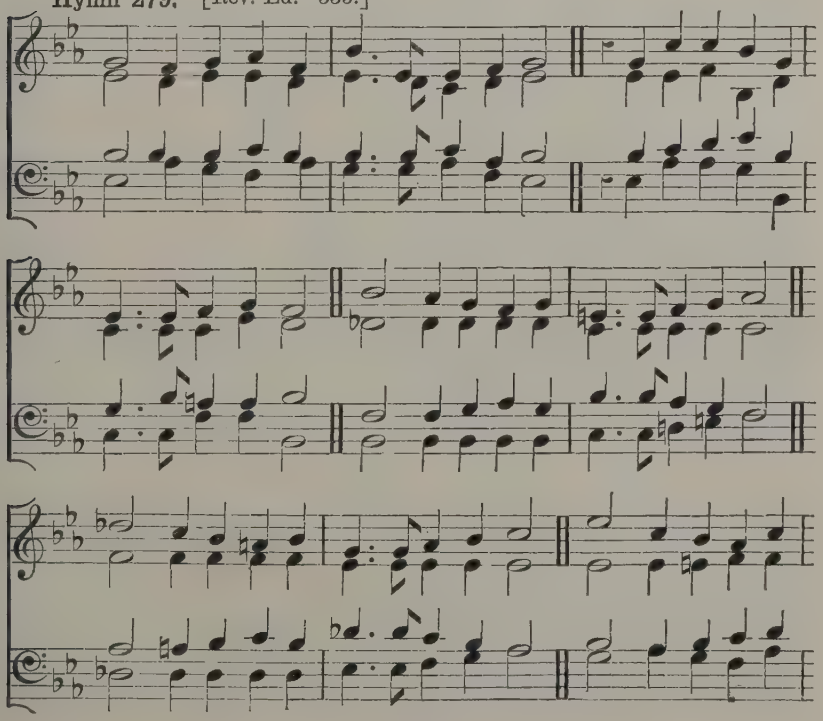
(Second Tune.)

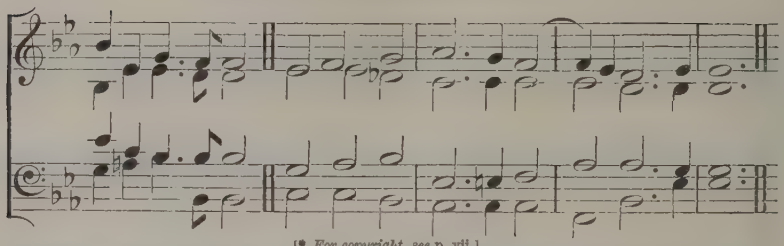


[* *For copyright, see* p. vii.]

The Second Tune (Author of life = R 319) is by Sir John Stainer, and was written by him for the Revised Edition.

Hymn 279. [Rev. Ed.* 553.]





[* *For copyright, see* p. vii.]

We being many are one bread, and one body, for we are all partakers of that one bread.
1 Cor. x. 17.

THOU Who at Thy first Eucharist didst pray
That all Thy Church might be for ever one,
Grant us at every Eucharist to say
With longing heart and soul, "Thy will be done."
O may we all one Bread, one Body be,
Through this blest Sacrament of unity.

For all Thy Church, O LORD, we intercede;
Make Thou our sad divisions soon to cease;
Draw us the nearer each to each, we plead,
By drawing all to Thee, O Prince of peace;
Thus may we all one Bread, one Body be,
Through this blest Sacrament of unity.

We pray Thee too for wand'rers from Thy fold;
O bring them back, good Shepherd of the sheep,
Back to the faith which Saints believed of old,
Back to the Church which still that faith doth keep;
Soon may we all one Bread, one Body be,
Through this blest Sacrament of unity.

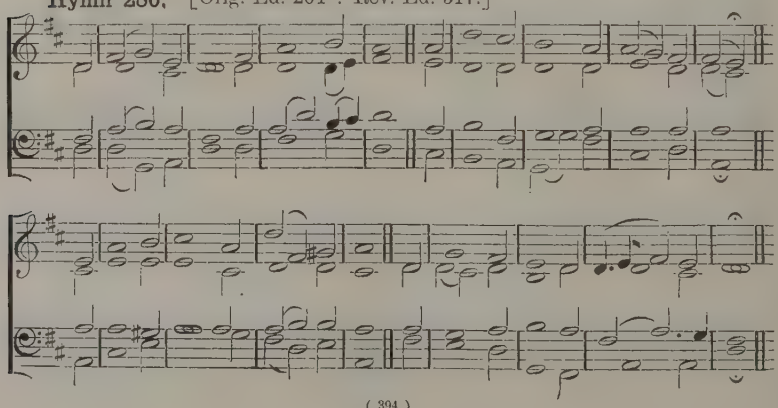
So, LORD, at length when Sacraments shall cease,
May we be one with all Thy Church above,
One with Thy Saints in one unbroken peace,
One with Thy Saints in one unbounded love:
More blessèd still, in peace and love to be
One with the TRINITY in UNITY. Amen.

ALTERNATIVE TUNE, HYMN 267.

THIS HYMN, by Lieut.-Col. William Harry Turton, D.S.O., was written early in 1881, and was first sung at the E.C.U. Anniversary at St. Mary Magdalene's, Munster Square, in June 1881. It was published in the *Altar Hymnal* in 1884; and appeared in the Supplement of the Revised Edition.

THE TUNE (Sacramentum Unitatis = R* 553) is by C. H. Lloyd, and was contributed by him to the Revised Edition. The tune has been revised in this edition by the Composer.

Hymn 280. [Orig. Ed. 204 : Rev. Ed. 317.]



HOLY COMMUNION.

Come, for all things are now ready.—St. Luke xiv. 17.

MY GOD, and is Thy table spread,
And doth Thy cup with love o'er-flow?
Thither be all Thy children led,
And let them all Thy sweetness know.

Hail, sacred feast, which JESUS makes,
Rich banquet of His Flesh and Blood!
Thrice happy he who here partakes
That sacred stream, that heav'nly food.

Why are its dainties all in vain
Before unwilling hearts display'd?
Was not for them the Victim slain?
Are they forbid the children's Bread?

O let Thy table honour'd be,
And furnish'd well with joyful guests;
And may each soul salvation see,
That here its sacred pledges tastes.

Revive Thy dying Churches, LORD;
Bid all our drooping graces live;
And more that energy afford
A Saviour's Blood alone can give. Amen.

A higher setting of this Tune is given at Hymn 120.

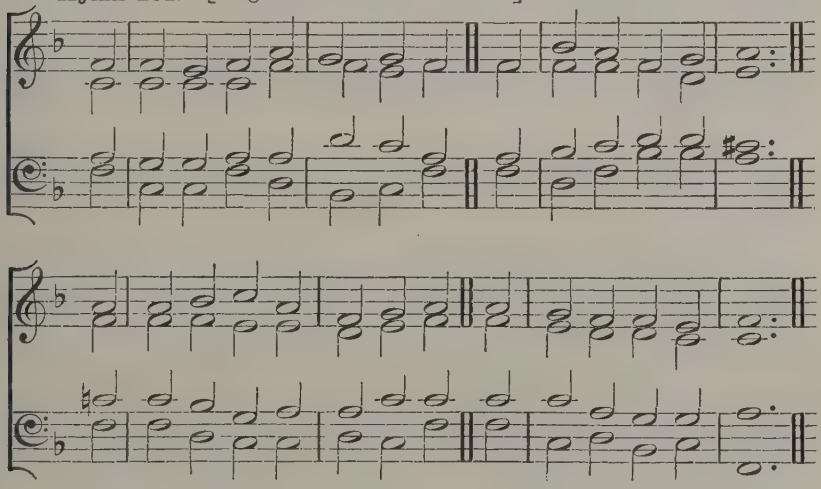
THIS HYMN is by Philip Doddridge (1702–1751). Like the majority of Dr. Doddridge's hymns, it was not published until after his death; it is found in Job Orton's posthumous edition of Doddridge's *Hymns, &c.*, 1755, No. 171, in six stanzas of four lines, and headed, "God's Name profaned, when His table is treated with contempt. Mal. i. 12. Applied to the Lord's Supper."

The stanza omitted, No. 5, is:—

Let crowds approach with hearts prepared;
With hearts inflamed let all attend;
Nor, when we leave our FATHER'S board,
The pleasure or the profit end.

THE TUNE (Rockingham = O 204 = R 317), adapted by Edward Miller (1735–1807), has been dealt with at Hymn 120.

Hymn 281. [Orig. Ed. 207 : Rev. Ed. 320.]



My flesh is meat indeed, and my blood is drink indeed.—St. John vi. 55.

O GOD, unseen yet ever near,
Thy presence may we feel,
And thus inspired with holy fear
Before Thine altar kneel.

Here may Thy faithful people know
The blessings of Thy love,
The streams that through the desert flow,
The manna from above.

We come, obedient to Thy word,
To feast on heav'nly food;
Our meat the Body of the LORD,
Our drink His precious Blood.

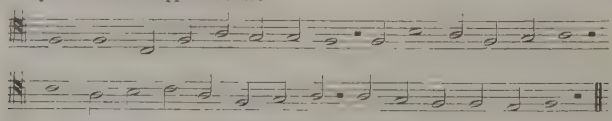
Thus may we all Thy word obey,
For we, O GOD, are Thine,
And go rejoicing on our way,
Renew'd with strength divine. Amen.

HOLY COMMUNION.

THIS HYMN, by Dr. Edward Osler (1798–1863), was given by him to the Rev. W. J. Hall, and published by him in the *Mitre Hymn Book*, 1836, No. 270, and entitled "Spiritual Food."

In the original :—St. 4, l. 1. Thy *words*.

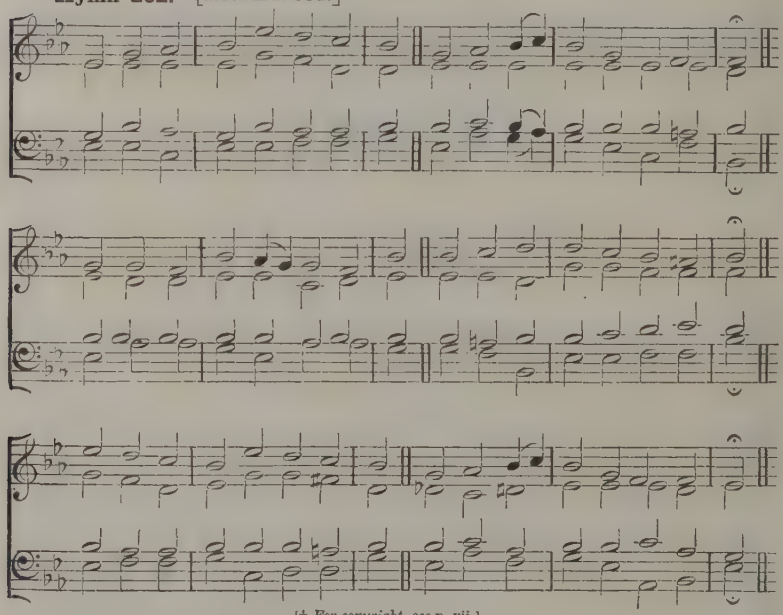
THE TUNE (St. Flavian, or Carlisle = O 207 = R 320, &c.) is taken from the first half of the tune for the 132nd Psalm of Sternhold and Hopkins. This Psalm was not included till the completed edition of 1562; there, and (with some slight difference of rhythm) also in the companion musical volume of 1563, Parsons, *Psalmes* in four parts, the melody of the first half appeared thus :—



The change in the third note of the first line is found in Ravenscroft, *Psalmes*, 1621. The change in the opening note of the third line is of later date.

In the Original Edition this tune was called Redhead, No. 29, being included among Redhead's *Ancient Hymn Melodies*, 1853, and ascribed to Redhead in the second edition of the book, 1859; but in the Revised Edition it was given the name St. Flavian.

Hymn 282. [Rev. Ed. 554.]



[† *For copyright, see* p. vii.]

A lamb as it had been slain.—Rev. v. 6.

O THOU, before the world began,
Ordain'd a sacrifice for man,
And by th' Eternal SPIRIT made
An Offering in the sinner's stead;
Our everlasting Priest art Thou,
Pleading Thy death for sinners now.

Thy Offering still continues new
Before the righteous FATHER'S view;
Thyself the LAMB for ever slain,
Thy Priesthood doth unchanged remain;
Thy years, O GOD, can never fail,
Nor Thy blest work within the veil.

O that our faith may never move,
But stand unshaken as Thy love!
Sure evidence of things unseen,
Now let it pass the years between,
And view Thee bleeding on the Tree,—
My LORD, my GOD, Who dies for me. Amen.

ALTERNATIVE TUNE, HYMN 371 OR 519.

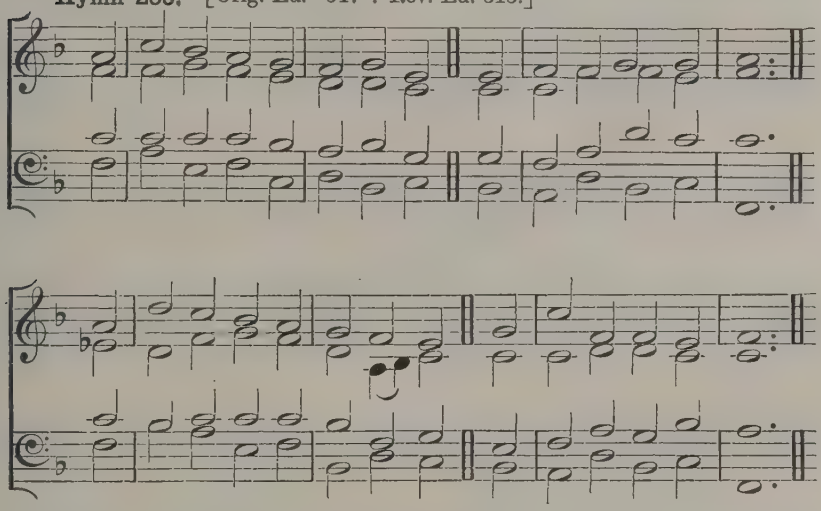
HOLY COMMUNION.

THIS HYMN, by Charles Wesley (1707–1788), beginning "O Thou eternal Victim slain," was published in Wesley's *Hymns on the Lord's Supper*, 1745, No. 5, in three stanzas of six lines. It is not known by whom it was recast. Dr. Julian suggests Mr. Keble. The revision was made for the *Salisbury Hymn Book*, 1857; but further alterations were made by the Compilers for the Supplement of the Revised Version.

In the original :—St. 1. O Thou Eternal Victim slain,
A sacrifice for guilty man,
By the Eternal SPIRIT made.
l. 6. And plead'st Thy . . .
St. 2, l. 2. The vesture keeps its bloody hue,
Thou stand'st the ever-slaughter'd Lamb,
Thy Priesthood still remains the same,
. . . . . .
Thy goodness is unchangeable.
St. 3, l. 6. My GOD, Who dies for me, for me.

THE TUNE (Troas = R 554) is by Archbishop Maclagan, and was contributed by him to the Revised Edition.

Hymn 283. [Orig. Ed.* 347 : Rev. Ed. 315.]



An high priest over the house of God.—Heb. x. 21.

ONCE, only once, and once for all,
His precious life He gave;
Before the Cross our spirits fall,
And own it strong to save.

"One offering, single and complete,"
With lips and heart we say;
But what He never can repeat
He shows forth day by day.

For, as the priest of Aaron's line
Within the holiest stood,
And sprinkled all the mercy-shrine
With sacrificial blood;

So He, Who once atonement wrought,
Our Priest of endless power,
Presents Himself for those He bought
In that dark noontide hour.

His Manhood pleads where now it lives
On heav'n's eternal throne,
And where in mystic rite He gives
Its presence to His own.

And so we show Thy death, O LORD,
Till Thou again appear,
And feel, when we approach Thy board,
We have an altar here. Amen.

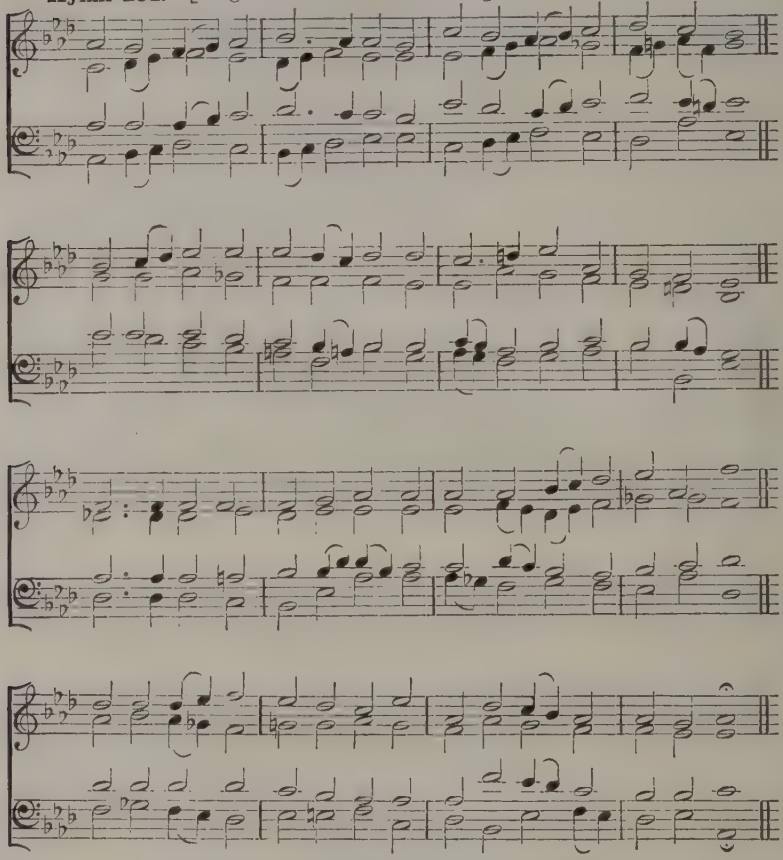
THIS HYMN, by William Bright (1824–1901), was first published in *Hymns and other Poems*, 1866, p. 22.

In the original :—St. 4, l. 1. Our Priest and Victim, adding nought
To His atonement's power.
St. 5, l. 1. So pleads the Flesh that died and lives.

The alterations, made originally at the inclusion of the hymn in the Appendix of the Original Edition, were made with Dr. Bright's full approval.

THE TUNE (Albanó = O 347 = R 315) is by Vincent Novello, and was first published in the Appendix to the Original Edition from his MSS.

Hymn 284. [Orig. Ed. 350 : Rev. Ed. 316.]



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

Thou art a priest for ever.—Heb. vii. 17.

ALLELUIA ! sing to JESUS !
His the sceptre, His the throne ;
Alleluia ! His the triumph,
His the victory alone :
Hark ! the songs of peaceful Sion
Thunder like a mighty flood ;
JESUS out of every nation
Hath redeem'd us by His Blood.

Alleluia ! not as orphans
Are we left in sorrow now ;
Alleluia ! He is near us,
Faith believes, nor questions how ;
Though the cloud from sight received Him
When the forty days were o'er,
Shall our hearts forget His promise,
"I am with you evermore ?"

Allelulia ! Bread of Angels,
Thou on earth our Food, our Stay ;
Alleluia ! here the sinful
Flee to Thee from day to day ;
Intercessor, Friend of sinners,
Earth's Redeemer, plead for me,
Where the songs of all the sinless
Sweep across the crystal sea.

Alleluia ! King Eternal,
Thee the LORD of lords we own ;
Alleluia ! born of Mary,
Earth Thy footstool, heav'n Thy throne :
Thou within the veil hast enter'd,
Robed in flesh, our great High Priest ;
Thou on earth both Priest and Victim
In the Eucharistic Feast.

Alleluia! sing to JESUS!
His the sceptre, His the throne;
Alleluia! His the triumph,
His the victory alone;

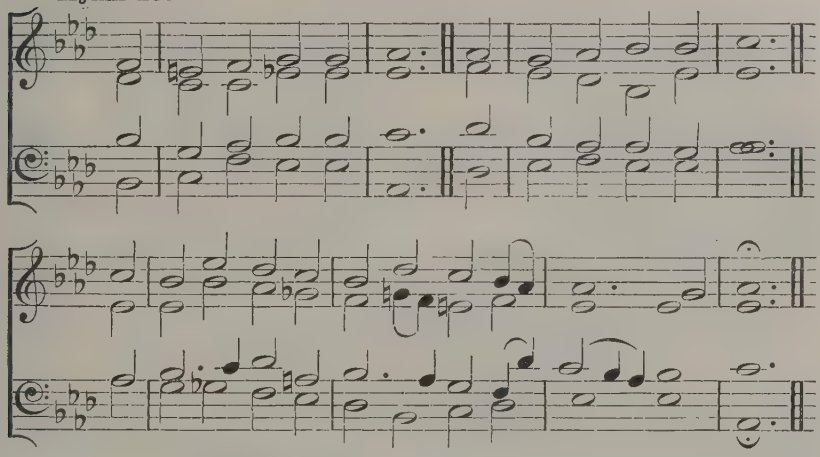
Hark! the songs of peaceful Sion
Thunder like a mighty flood;
JESUS out of every nation
Hath redeem'd us by His Blood. Amen.

ALTERNATIVE TUNE, HYMN 439.

THIS HYMN, by William Chatterton Dix (1837–1898), was written in 1866. It was first published in his *Altar Songs*, 1867, No. 7, in five stanzas of eight lines, with the title, "Redemption by the Precious Blood." It appeared in the Appendix to the Original Edition.

THE TUNE (Adoration) is by B. Luard Selby, and was written by him for this edition.

Hymn 285.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

My soul thirsteth for thee, my flesh also longeth after thee.—Ps. lxiii. 1.

I HUNGER and I thirst,
JESU, my manna be;
Ye living waters, burst
Out of the rock for me.

Thou bruised and broken Bread,
My life-long wants supply;
As living souls are fed,
O feed me, or I die.

Thou true life-giving Vine,
Let me Thy sweetness prove;
Renew my life with Thine,
Refresh my soul with love.

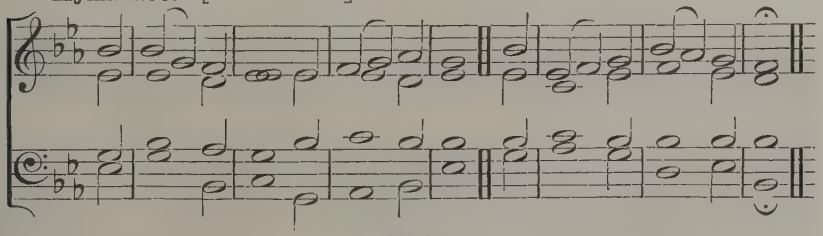
Rough paths my feet have trod
Since first their course began;
Feed me, Thou Bread of GOD;
Help me, Thou Son of Man.

For still the desert lies
My thirsting soul before;
O living waters, rise
Within me evermore. Amen.

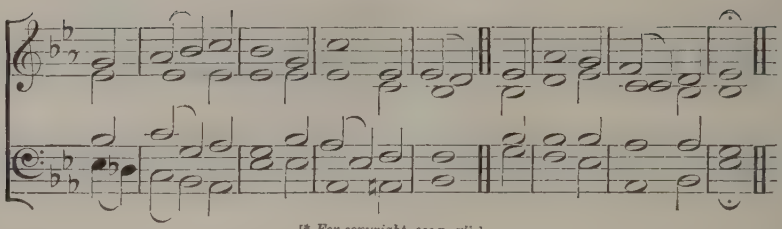
THIS HYMN, by John Samuel Bewley Monsell (1811–1875), was first printed in his *Hymns of Love and Praise*, 1866. It is given for the first time in *Hymns A. & M.* in this edition.

THE TUNE (Eccles) is by B. Luard Selby, and was written by him for this edition.

Hymn 286. [Rev. Ed. 323.]



HOLY COMMUNION.



[* *For copyright, see* p. vii.]

The centurion answered and said, Lord, I am not worthy that thou shouldest come under my roof; but speak the word only, and my servant shall be healed.—St. Matt. viii. 8.

I AM not worthy, Holy LORD,
That Thou shouldst come to me;
Speak but the word; one gracious word
Can set the sinner free.

I am not worthy; cold and bare
The lodging of my soul;
How canst Thou deign to enter there?
LORD, speak, and make me whole.

I am not worthy; yet, my GOD,
How can I say Thee nay;
Thee, Who didst give Thy Flesh and Blood
My ransom-price to pay?

O come! in this sweet morning hour
Feed me with food divine;
And fill with all Thy love and power
This worthless heart of mine. Amen.

THIS HYMN, by Sir Henry Williams Baker, Bart., was written for, and first published in, the Revised Edition.

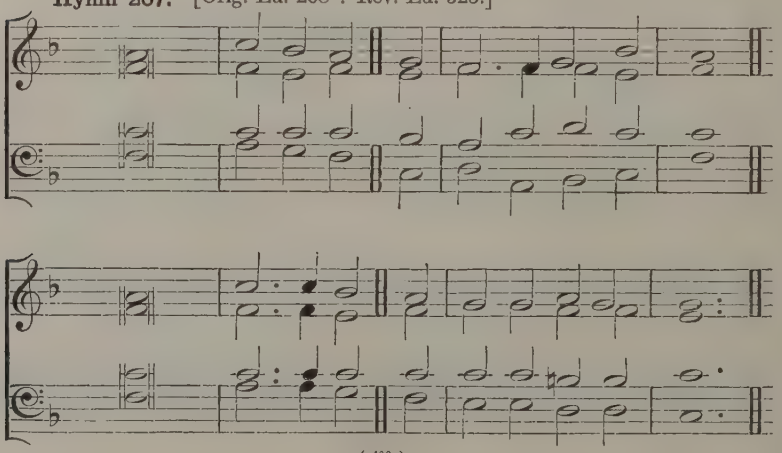
THE TUNE (Leicester = R 323) is by W. Hurst, and was written by him for the Revised Edition.

The following Hymns are suitable:

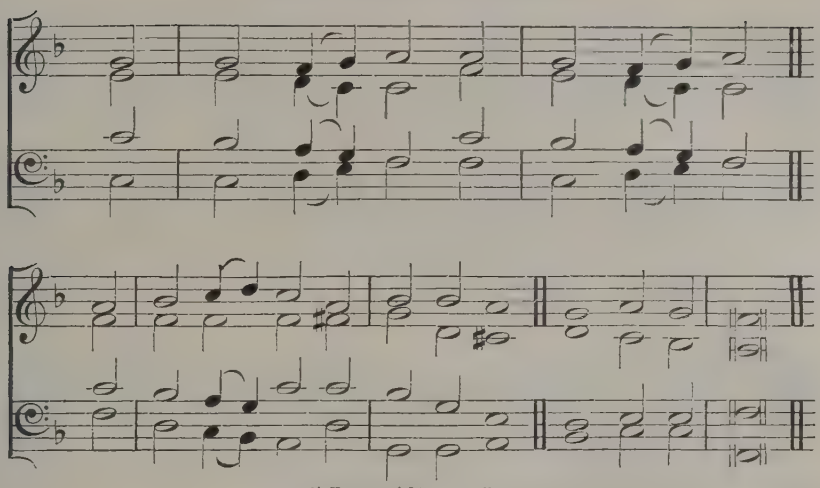
119 Glory be to JESUS.
252 JESU! the very thought is sweet.
421 The King of love my Shepherd is.
461 Not for our sins alone.
468 Behold the LAMB of GOD!
478 As pants the hart for cooling streams.
484 JESU, grant me this, I pray.
488 JESU, Lover of my soul.
492 JESU, Thou Joy of loving hearts!
493 JESU, the very thought of Thee.
495 O Love, Who formedst me to wear.
496 Hark, my soul! it is the LORD.
498 Love Divine, all loves excelling.
499 JESU, my LORD, my GOD, my All.
638 Litany of the Blessed Sacrament.

HOLY BAPTISM.

Hymn 287. [Orig. Ed. 208 : Rev. Ed. 325.]



HOLY BAPTISM.



[‡ *For copyright, see* p. vii.]

Ask, and it shall be given you: seek, and ye shall find: knock, and it shall be opened unto you.
St. Matt. vii. 7.

O Vaterherz, das Erd und Himmel schuf.

O FATHER, Thou Who hast created all
In wisest love, we pray,
Look on this babe, who at Thy grácious [call
Is entering on life's way;
Bend o'er *him* in *his* nothingness,
Thine image on *his* soul impress;
O FATHER, hear!

O SON of GOD, Who diedst for ús, behold,
We bring our child to Thee;
Thou tender Shepherd, take *him* tó Thy [fold,
Thine own for aye to be;
Defend *him* through this earthly strife,
And lead *him* in Thy way of life,
O SON of GOD!

O HOLY GHOST, Who broodest ó'er the wave,
Descend upon this child;
Give *him* undying life, *his* spírit lave
With waters undefiled;
Grant *him* from earliest years to be
Thy learner apt, a home for Thee,
O HOLY GHOST!

O TRIUNE GOD, what Thou commánd'st is [done;
We speak, but Thine the might;
This child hath scarce yet seen our éarthly [sun,
O pour on *him* Thy light,
In faith and hope, in joy and love,
Thou Sun of all below, above,
O TRIUNE GOD! Amen.

O VATERHERZ, das Erd und Himmel [schuf
Nach seinem Liebesrath!
Diess Kindlein tritt nach deinem Gnaden- [ruf
Auf seinen Pilgerpfad.
Komm, neige dich zum armen Schwachen,
Ein Etwas aus dem Nichts zu machen,
O Vaterherz!

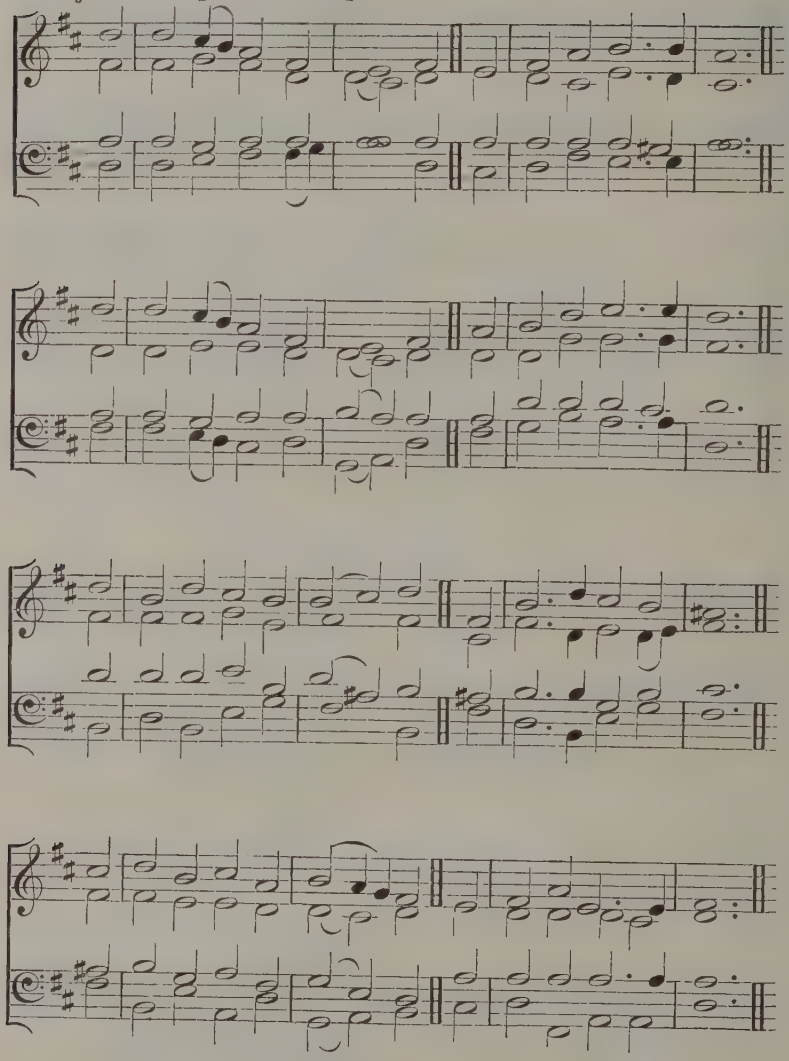
O Gottes Sohn für uns am Kreuz erblasst:
Nimm es erbarmend ein
Zu deiner Schaar die du erkaufet hast,
Dein Eigenthum zu seyn!
Leit' es auf deinem Lebenswege,
Beschirmt von deiner Hirtenspflege,
O Gottes Sohn!

O heil'ger Geist, der über'm Wasser schwebt,
Komm auch auf dieses Kind!
Gestalt' es mit der Kraft, die ewig lebt,
Wie Gottes Kinder sind;
Damit es früh schon auf der Erde
Dein Zögling und dein Tempel werde,
O heil'ger Geist!

Drei-ein'ger Gott! was du gebeutst ge- [schieht,
Gib Kraft zu unsrem Wort!
Diess Kindlein kaum die Erdensonne [sieht,
Doch find es hier und dort
In Glauben, Hoffnung, Lieb', und Wonne
Dich selbst, du wahre Himmels Sonne,
Drei-ein'ger Gott! Amen.

THIS HYMN was written by A. Knapp, and first published in his *Christenlieder*, 1841.
THE TRANSLATION is that of Miss Winkworth in her *Lyra Germanica*, 1858, with some alterations.
THE TUNE (St. Francis = 325) is by Sir A. Sullivan and was written by him for *Church Hymns*, 1874.

Hymn 288. [Rev. Ed.* 562.]



[*For copyright, see* p. vii.]

Baptizing them in the name of the Father, and of the Son, and of the Holy Ghost.
St. Matt. xxviii. 19.

O FATHER, bless the children
Brought hither to Thy gate;
Lift up their fallen nature,
Restore their lost estate;
Renew Thine image in them,
And own them, by this sign,
Thy very sons and daughters,
New born of birth divine.

O JESU LORD, receive them;
Thy loving arms of old
Were open'd wide to welcome
The children to Thy fold;
Let these, with Thee now dying
And rising from the dead,
Henceforth be living members
Of Thee, their living Head.

O Holy Spirit, keep them ;
  Dwell with them to the last,
Till all the fight is ended,
  And all the storms are past.
Renew the gift baptismal
  From strength to strength, till each
The troublous waves o'ercoming,
  The land of life shall reach.

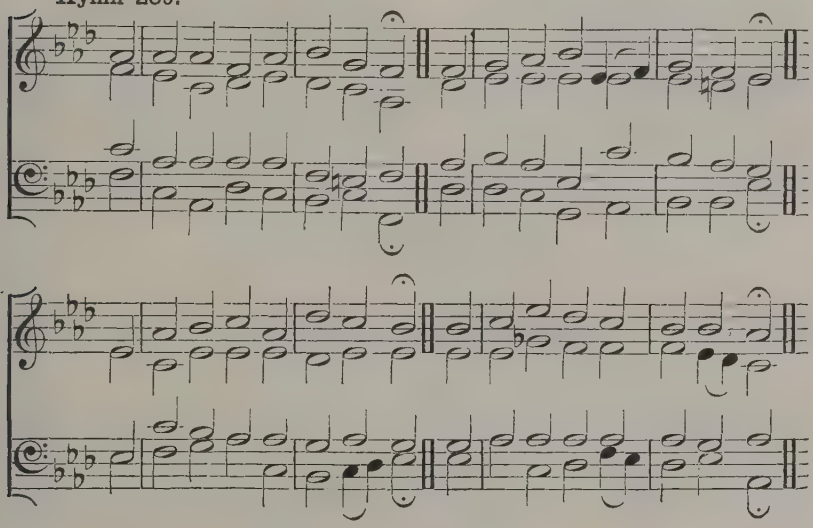
O Father, Son, and Spirit,
  O Wisdom, Love, and Power,
We wait the promised blessing
  In this accepted hour !
We name upon the children
  The threefold Name divine ;
Receive them, cleanse them, own them,
  And keep them ever Thine. Amen.

Alternative Tune, Hymn 580.

This Hymn, by John Ellerton (1826–1896), was written at White Roding in 1886, and was published in his *Hymns, &c.*, 1888, and appeared in Supplement of the Revised Edition.

The Tune (St. Kenelm = R* 562) is by C. Steggall, and was first published in *Hymns for the Church of England*, 1875.

Hymn 289.



Chosen to be a soldier.—2 Tim. ii. 4.

GRANT to this child the inward grace,
  While we the outward sign impart,
The Cross we on *his* forehead trace
  Do Thou engrave upon *his* heart.

May it *his* pride and glory be,
  Beneath Thy banner fair unfurl'd,
To march to certain victory
  O'er sin, o'er Satan, o'er the world. Amen.

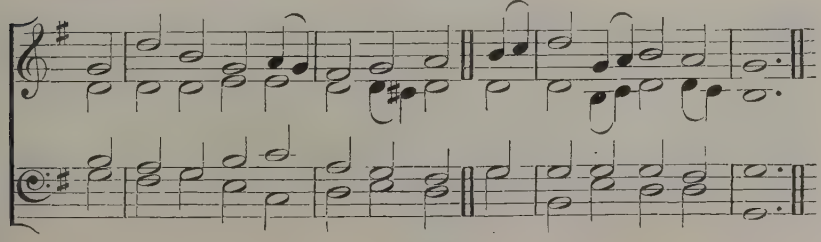
A higher setting of this Tune is given at Hymn 435.

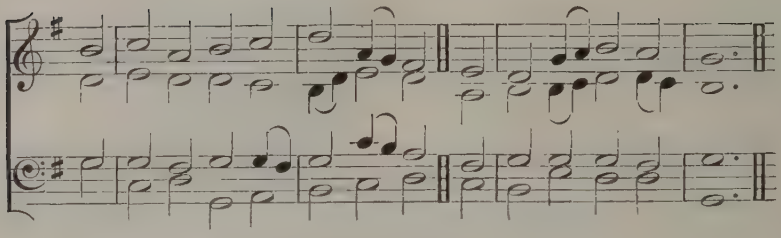
This Hymn, by John Marriott (1780–1825), was written for the baptism, on Oct. 15, 1811, of his son, Charles Marriott, who became in later years one of the chief leaders of the Oxford Tractarian movement. It is published in *Hymns A. & M.* for the first time in this edition.

Stanzas 1, 2, and 5 are omitted.

The Tune (Herr Jesu Christ, or Breslau) is dealt with at Hymn 435.

Hymn 290. [Orig Ed.* 352 : Rev. Ed. 328.]





Be not thou therefore ashamed of the testimony of our Lord.—2 Tim. i. 8.

IN token that thou shalt not fear
CHRIST crucified to own,
We print the Cross upon thee here,
And stamp thee His alone.

In token that thou shalt not blush
To glory in His Name,
We blazon here upon thy front
His glory and His shame.

In token that thou shalt not flinch
CHRIST's quarrel to maintain,
But 'neath His banner manfully
Firm at thy post remain;

In token that thou too shalt tread
The path He travell'd by,
Endure the cross, despise the shame,
And sit thee down on high;

Thus outwardly and visibly
We seal thee for His own;
And may the brow that wears His Cross
Hereafter share His crown. Amen.

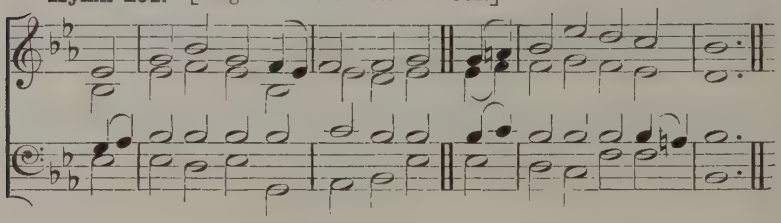
This Hymn may also be sung when a child who has been privately baptized is received into the congregation; and at the baptism of an adult.

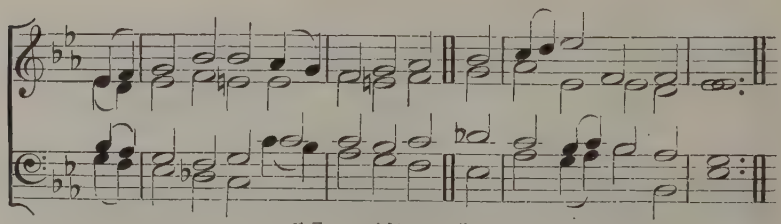
A higher setting of this Tune is given at Hymn 393.

THIS HYMN, by Henry Alford, was written while staying at Heale in 1832. It was suggested by a passage in Hooker, *Eccl. Polity.*, v. 65, on the sign of the cross in baptism. The hymn was printed in the same year in the *British Magazine*.

THE TUNE (St. Stephen's, or Nayland, or Newington = O 161 = R 328) is by W. Jones, Vicar of Nayland. It is found at the end of a work by him, entitled *Ten Church Pieces for the Organ*, 1789, where it is set to Psalm xxiii., and bears the title, "St. Stephen's Tune," and again differently set at the end of *A Morning and Evening Service*, 1795, with the name Nayland (see *Mus. Times*, May 1903, p. 313).

Hymn 291. [Orig. Ed. 210 : Rev. Ed.* 561.]





[* *For copyright, see* p. vii.]

HOLY BAPTISM.

Buried with him in baptism, wherein also ye are risen with him.—Col. ii. 12.

WITH CHRIST we share a mystic grave,
With CHRIST we buried lie;
But 'tis not in the darksome cave
By mournful Calvary.

The pure and bright baptismal flood
Entombs our nature's stain:
New creatures from the cleansing wave
With CHRIST we rise again.

Thrice blest, if through this world of sin
And lust and selfish care
Our resurrection mantle white
And undefiled we wear.

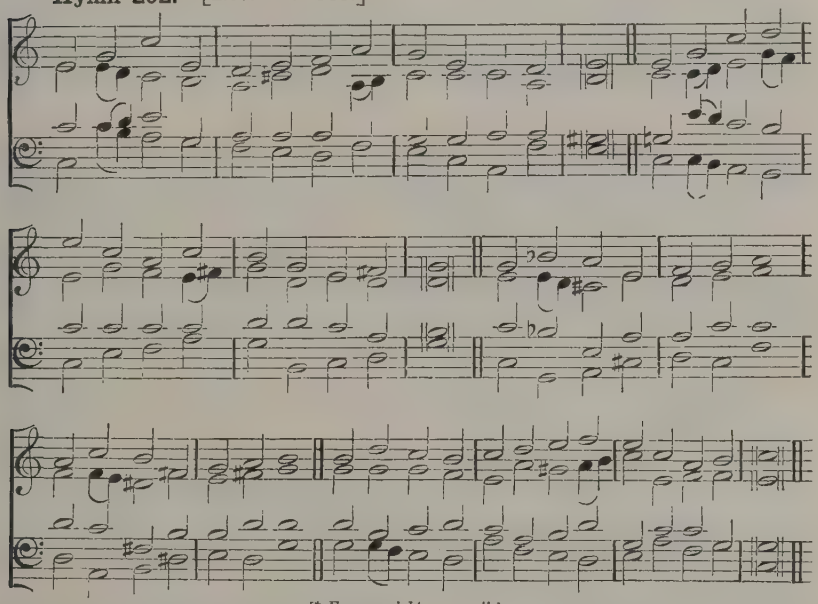
Thrice blest, if through the gate of death,
Glorious at last and free,
We to our joyful rising pass,
O risen LORD, with Thee. Amen.

ALTERNATIVE TUNE, HYMN 591.

THIS HYMN, attributed to John Mason Neale (1818–1866), was published in Fallow, *Selection*, 1847. The original hymn is quite different and begins, "Where is thy victory, O grave?"

THE TUNE (Hemsford = R 561) is by G. F. Cobb, and was contributed by him to the Revised Edition.

Hymn 292. [Rev. Ed.* 563.]



[* *For copyright, see* p. vii.]

If any man be in Christ, he is a new creature.—2 Cor. v. 17.

FOR AN ADULT.

FATHER, SON, and HOLY GHOST, in solemn power come down,
Present with Thy heav'nly host Thine ordinance to crown:
See a sinful child of earth; bless to *him* the cleansing flood;
Plunge *him* by a second birth into the depths of GOD.

Let the promised inward grace accompany the sign,
On *his* new-born soul impress the character divine;
FATHER, all Thy love reveal; JESUS, all Thy Name impart;
HOLY GHOST, renew, and dwell for ever in *his* heart. Amen.

THIS HYMN, by Charles Wesley (1707–1788), was written for use at the baptism of a female adult, and was published in *Hymns and Sacred Poems*, 1749, vol. ii., No. 183, in two stanzas of eight lines, and in *The Poetical Works of J. and C. Wesley*, 1869 edition, vol. v., p. 389.

St. 1, l. 3. See a sinful *worm* of earth . . . the laving flood.
St. 2, l. 2. the *glorious Name* divine.
l. 3. all Thy *mind* impart.

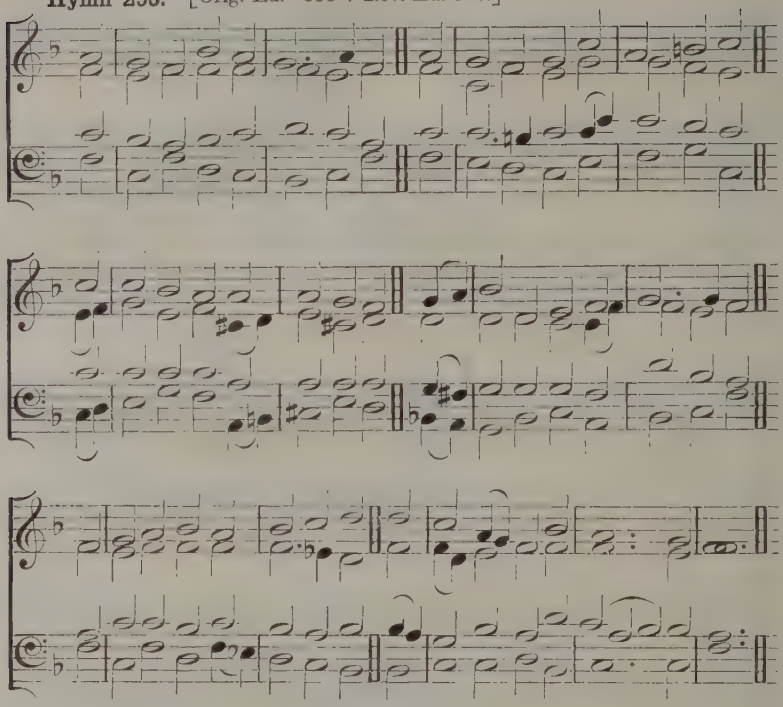
THE TUNE (Howley Place = R* 563) is by C. E. Stephens, and was written by him for the Supplement to the Revised Edition.

The following Hymns are suitable for use at a Baptism:

572 CHRIST, Who once amongst us.

573 Loving Shepherd of Thy sheep.

Hymn 293. [Orig. Ed.* 353 : Rev. Ed. 348.]



Then laid they their hands on them, and they received the Holy Ghost.—Acts viii. 17.

BEFORE THE CONFIRMATION.

BEHOLD us, LORD, before Thee met,
Whom each bright Angel serves and fears,
Who on Thy throne rememberest yet
Thy spotless Boyhood's quiet years ;
Whose feet the hills of Nazareth trod,
Who art true Man and perfect GOD.

To Thee we look, in Thee confide,
Our help is in Thine own dear Name ;
For who on JESUS e'er relied,
And found not JESUS still the same ?
Thus far Thy love our souls hath brought:
O stablish well what Thou hast wrought.

The seed of our baptismal life,
O living WORD, by Thee was sown ;
So, where Thy soldiers wage their strife,
Our post we take, our vows we own,
And ask, in Thine appointed way
Confirm us in Thy grace to-day.

We need Thee more than tongue can speak,
'Mid foes that well might cast us down ;
But thousands, once as young and weak,
Have fought the fight, and won the crown ;
We ask the help that bore them through ;
We trust the Faithful and the True.

So bless us with the gift complete
By hands of Thy chief pastors given,—
That awful presence kind and sweet
Which comes in sevenfold might from heaven ;
Eternal CHRIST, to Thee we bow,
Give us Thy SPIRIT here and now. Amen.

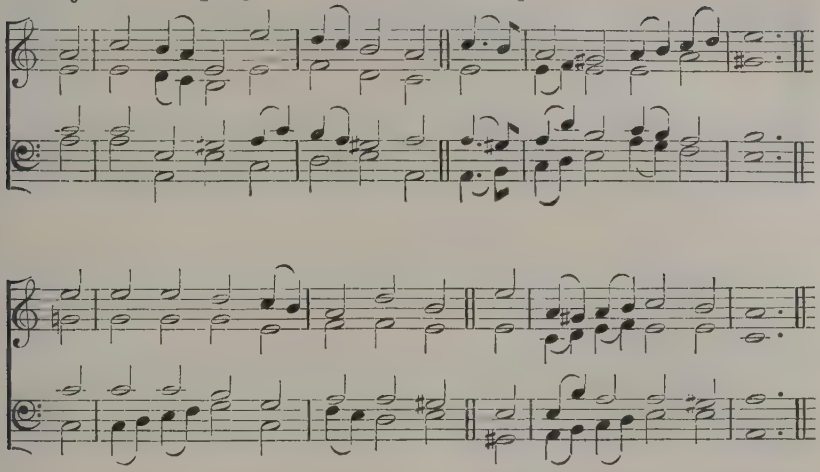
A higher setting of this Tune is given at Hymn 499.

THIS HYMN, by William Bright (1824–1901), was printed in the *Monthly Packet*, Nov. 1867, and in a revised form in the Appendix to the Original Edition.

Stanza 3 was rewritten in the form here given by Dr. Bright some years before his death at the request of the Rev. F. F. Irving.

THE TUNE (St. Matthias = R 348) is by W. H. Monk. It is dealt with at Hymn 499.

Hymn 294. [Orig. Ed.* 354 : Rev. Ed. 349.]



With my whole heart have I sought thee; O let me not go wrong out of thy commandments.
Ps. cxix. 10.

BEFORE THE CONFIRMATION.

MY GOD, accept my heart this day,
And make it always Thine,
That I from Thee no more may stray,
No more from Thee decline,

Before the Cross of Him Who died,
Behold, I prostrate fall;
Let every sin be crucified,
And CHRIST be all in all.

Anoint me with Thy SPIRIT's grace,
And seal me for Thine own;
That I may see Thy glorious face,
And worship near Thy throne.

Let every thought, and work, and word
To Thee be ever given;
Then life shall be Thy service, LORD,
And death the gate of heaven.

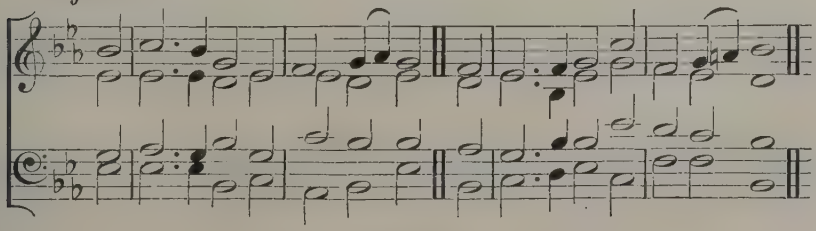
All glory to the FATHER be,
All glory to the SON,
All glory, HOLY GHOST, to Thee,
While endless ages run. Amen.

ALTERNATIVE TUNE, HYMN 185.

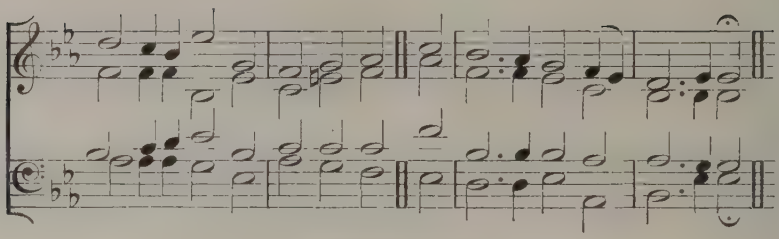
THIS HYMN, by Matthew Bridges (1800–1893), was published in his *Hymns of the Heart*, 1848, in five stanzas of four lines, and headed "Confirmation."

THE TUNE (Walsall, or Stow, or St. Faith) is attributed to H. Purcell (1658–1695). It is found in books from the second quarter of the XVIIIth century onward, but without any ascription to Purcell. Perhaps the earliest is William Anchors, *Choice Collection of Psalm Tunes*, *c.* 1721. Wilkins, *Book of Psalmody*, *c.* 1725, contains both this and Burford (see Hymn 456), which is equally attributed to Purcell in later collections, but neither are so assigned there. Both remain anonymous till the end of that century.

Hymn 295.



CONFIRMATION.



[*For copyright, see* p. vii.]

Wist ye not that I must be about my Father's business?—St. Luke ii. 49.

BEFORE THE CONFIRMATION.

LORD, Who while yet a boy wast found
Within Thy FATHER's house of [prayer,
While listening sages all around
Wonder'd what child of GOD were there.

Then wentest forth, and yet again
Wast subject unto earthly rule,
Learning through years of toil and pain
Thy guileless mind and heart to school;

So here Thy children at Thy shrine
Await in faith and hope and love
The Finger of the Hand divine,
Thine own anointing from above.

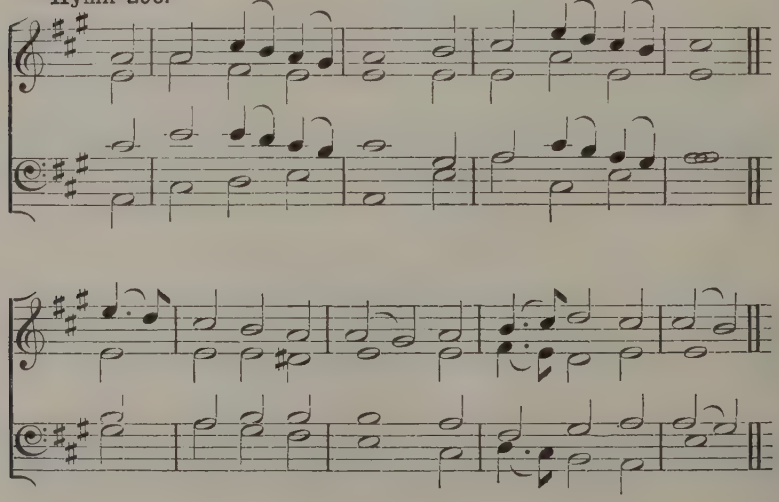
As they to Thee their souls uplift
Obedient to Thy dread commands,
So seal them with Thy SPIRIT's gift
Through touch of Apostolic hands.

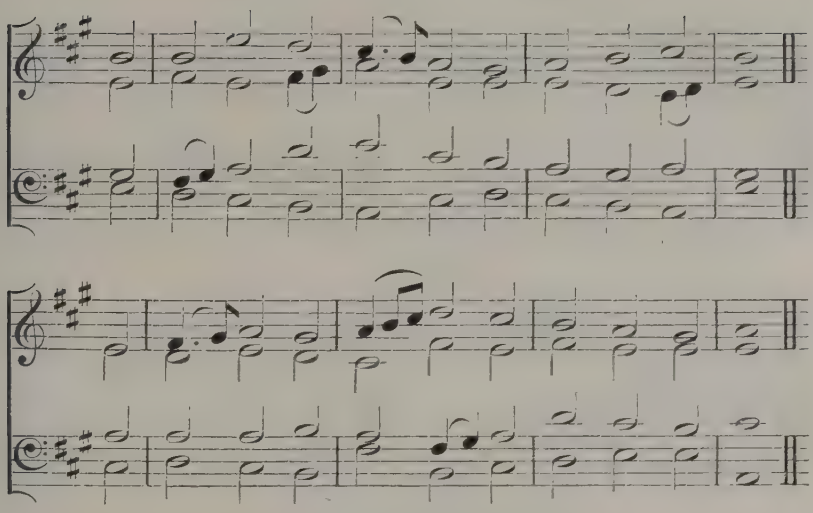
Then send them forth to do Thy will
With single-hearted trust in Thee,
Thee their sure Guide through good and ill,
Their Joy to all eternity. Amen.

THIS HYMN, by Henry Williams Mozley, was written in 1889. It is here published for the first time.

THE TUNE (Lundy) is by C. H. Lloyd, and was written by him for the New Edition of *Church Hymns*, 1903.

Hymn 296.





Take unto you the whole armour of God.—Ephes. vi. 13.

AFTER THE CONFIRMATION.

ONCE pledged by the Cross,
As children of GOD,
To tread in the steps
Your Captain has trod,
Now, seal'd by the SPIRIT
Of Wisdom and Might,
Go forward, CHRIST'S soldiers,
Go forward and fight!

Your weapons of war
Are sent from above,
The SPIRIT'S good sword,
The breastplate of love;
Your feet with the Gospel
Of peace be well shod;
Put on the whole armour
The armour of GOD.

Full well do ye know
The foe must be met,
Full well do ye feel
That Satan has set
His powers of darkness
In battle array;
But those who are for you
Are stronger than they.

The fight may be long,
But triumph is sure,
And rest comes at last
To those who endure;
The rest that remaineth,
The victory won,
And—dearer than all things—
Your Captain's "Well done."

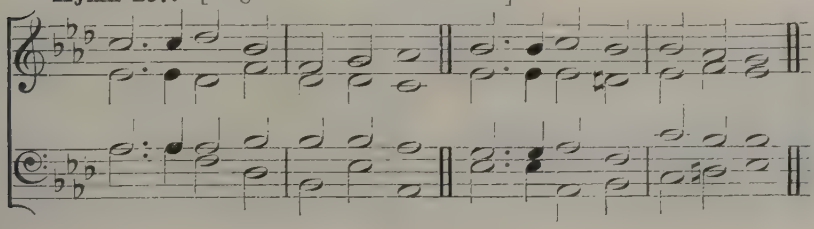
Then, on to the fight
'Gainst sin and the world,
Stand fast in His strength,
His banner unfurl'd;
And, seal'd by the SPIRIT
Of Wisdom and Might,
Go forward, CHRIST'S soldiers,
Go forward and fight! Amen.

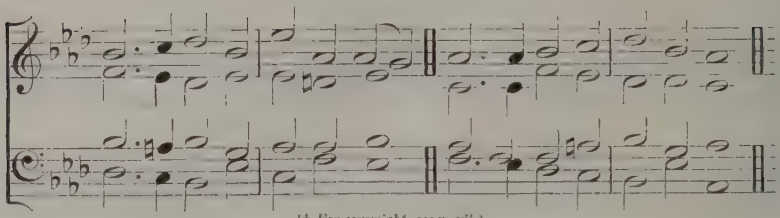
ALTERNATIVE TUNE, HYMN 326.

THIS HYMN, by Alice Mary Bode, was written in 1901, and is here published for the first time.

THE TUNE (St. Ignatius) is by J. Beaumont, and is found in his *New Harmonic Magazine*, 1801, without any name, but set to "The Sinner's Friend." The fourth line repeats in the original, and so do the last four lines. The group at the beginning of the last bar but two is a triplet. The tune is in four parts, and the melody is in the Tenor.

Hymn 297. [Orig. Ed. 308 : Rev. Ed. 280.]





[† *For copyright, see* p. vii.]

And they shall be mine, saith the Lord of hosts, in that day when I make up my jewels.
Mal. iii. 17.

THINE for ever! God of love,
Hear us from Thy throne above;
Thine for ever may we be
Here and in eternity.

Thine for ever! Oh, how blest
They who find in Thee their rest!
Saviour, Guardian, heav'nly Friend,
O defend us to the end.

Thine for ever! Lord of life,
Shield us through our earthly strife;
Thou the Life, the Truth, the Way,
Guide us to the realms of day.

Thine for ever! Shepherd, keep
These Thy frail and trembling sheep;
Safe alone beneath Thy care,
Let us all Thy goodness share.

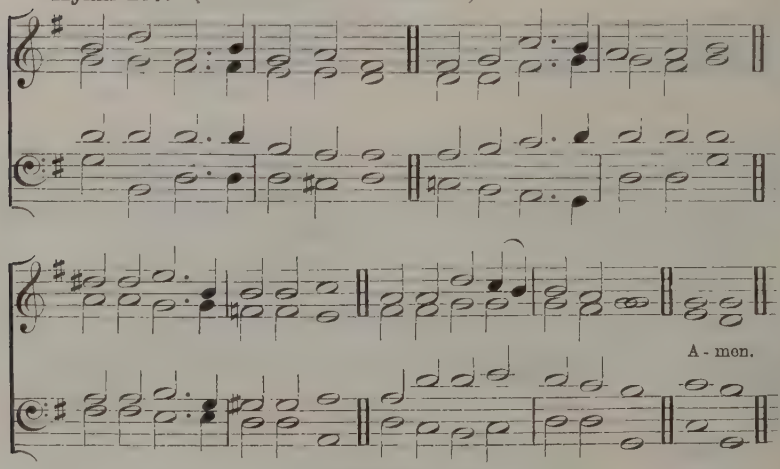
Thine for ever! Thou our Guide,
All our wants by Thee supplied,
All our sins by Thee forgiven,
Lead us, Lord, from earth to heaven. Amen.

THIS HYMN, by Mary Fawler Maude, was written in 1847 for her class of girls in the Sunday School of St. Thomas, Newport, Isle of Wight, and published in 1848 in *Twelve Letters on Confirmation*, in seven stanzas of four lines; also in *Verse Memories*, p. 12. The last two stanzas are omitted here. In previous editions of *Hymns A. & M.* the hymn was slightly altered, and the order of the stanzas changed. It is now given in its original form, except the last line, which was written:—

"Led by Thee from earth to heaven."

THE TUNE (Newington = R 280[2]) is by Archbishop Maclagan, and was contributed by him to the Revised Edition.

Hymn 297. (TUNE IN THE SUPPLEMENT.)



[*For copyright, see* p. vii.]

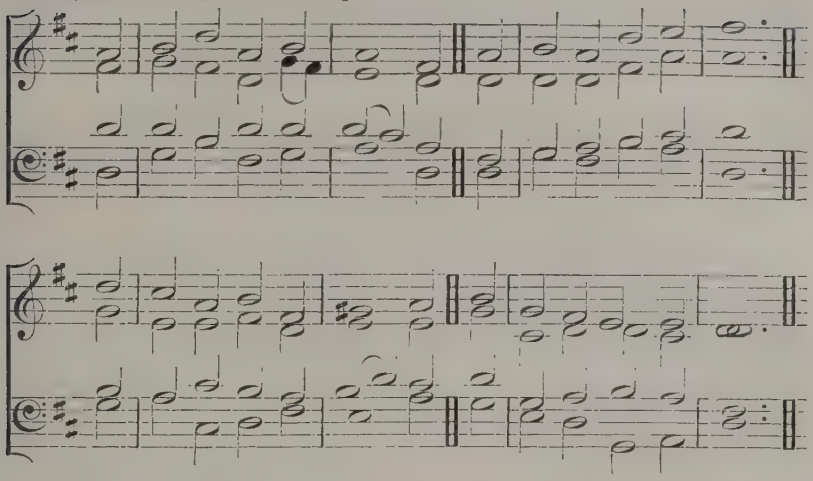
THE TUNE (Evermore = R 280) is by H. J. Gauntlett, and was contributed by him to the Revised Edition.

The following Hymns are also suitable:

177 Ruler of the hosts of light.
180 Come, Holy Ghost, our souls inspire.
181 Come, Holy Ghost, Creator Blest.
184 Come, Thou Holy Spirit, come.
187 Our Blest Redeemer, ere He breathed.
402 O Father, we would thank Thee.
412 Oft in danger, oft in woe.
413 Soldiers, who are Christ's below.
433 Ye servants of the Lord.
436 Stand up!—stand up for Jesus!
437 Soldiers of Christ, arise.
446 O Light, Whose beams illumine all.
487 O Jesus, I have promised.
619 Fight the good fight with all thy might.

HOLY MATRIMONY.

Hymn 298. [Rev. Ed. 350.]



A threefold cord is not quickly broken.—Eccles. iv. 12.

THE voice that breathed o'er Eden,
That earliest wedding day,
The primal marriage blessing,
It hath not pass'd away:

Still in the pure espousal
Of Christian man and maid
The HOLY THREE are with us,
The threefold grace is said,

For dower of blessèd children,
For love and faith's sweet sake,
For high mysterious union
Which naught on earth may break.

Be present, awful FATHER,
To give away this bride,
As Eve Thou gav'st to Adam
Out of his own pierced side;

Be present, SON of Mary,
To join their loving hands,
As Thou didst bind two natures
In Thine eternal bands;

Be present, Holiest SPIRIT,
To bless them as they kneel,
As Thou for CHRIST, the Bridegroom,
The heav'nly Spouse dost seal.

O spread Thy pure wing o'er them,
Let no ill power find place,
When onward to Thine altar
The hallow'd path they trace,

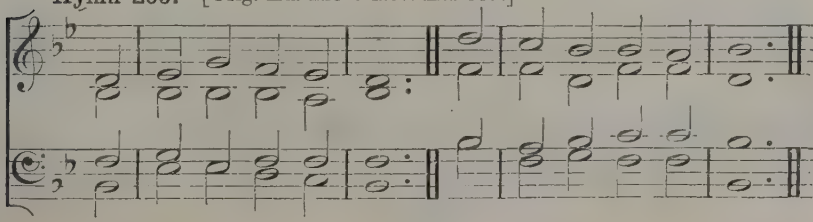
To cast their crowns before Thee
In perfect sacrifice,
Till to the home of gladness
With CHRIST's own Bride they rise.
Amen.

ALTERNATIVE TUNE, HYMN 244 OR 376.

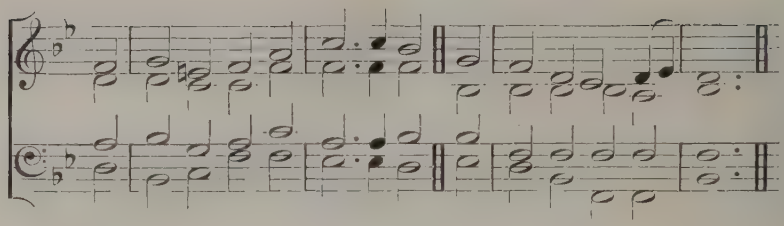
THIS HYMN, by John Keble (1792–1866), dated July 12, 1857, is given in his posthumous *Miscellaneous Poems*, 1869, p. 119. It was written for, and first published in, the *Salisbury Hymn Book*, 1857, No. 187.

THE TUNE (Eden) is by C. Steggall, and was composed by him in 1864 for *Hymns for the Church of England with Proper Tunes*, 1865.

Hymn 299. [Orig. Ed. 213 : Rev. Ed. 351.]



HOLY MATRIMONY.



Both Jesus was called, and his disciples, to the marriage.—St. John ii. 2.

HOW welcome was the call,
And sweet the festal lay,
When JESUS deign'd in Cana's hall
To bless the marriage day !

His gracious power divine
The water vessels knew ;
And plenteous was the mystic wine
The wondering servants drew.

O LORD of life and love,
Come Thou again to-day ;
And bring a blessing from above
That ne'er shall pass away.

O bless now, as of old,
The bridegroom and the bride ;
Bless with the holier stream that flow'd
Forth from Thy pierced side.

Before Thine altar-throne
This mercy we implore ;
As Thou dost knit them, LORD, in one,
So bless them evermore. Amen.

A higher setting of this Tune is given at Hymn 342.

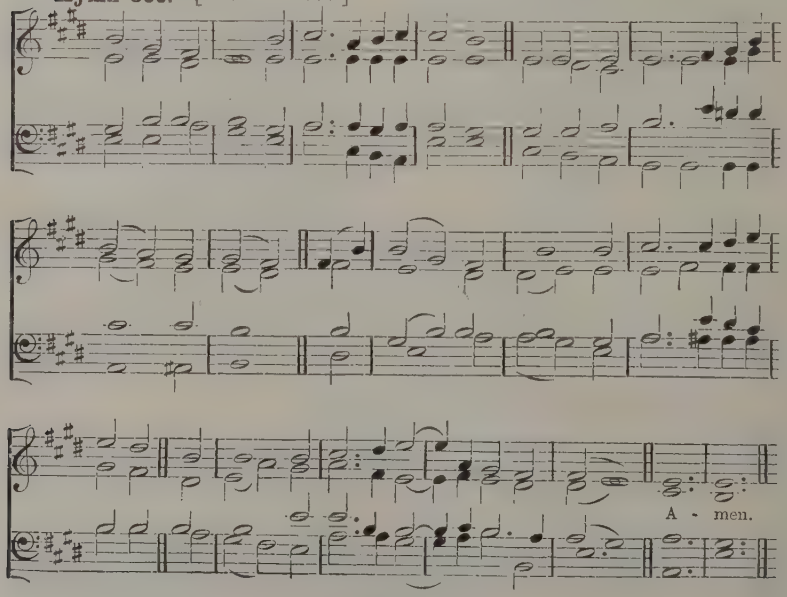
THIS HYMN, by Sir Henry W. Baker, Bart. (1821–1877), was first published in the Original Edition, No. 213, in six stanzas of four lines.

In this edition stanza 2 is omitted :—

And happy was the bride,
And glad the bridegroom's heart,
For He Who tarried at their side
Bade grief and ill depart.

THE TUNE (St. George = O 213 = R 351) is by H. J. Gauntlett (see Hymn 342).

Hymn 300. [Rev. Ed.* 578]



[* *For copyright, see* p. vii.]

HOLY MATRIMONY.

The Lord do so to me and more also, if aught but death part thee and me.—Ruth i. 17.

O PERFECT Love, all human thought transcending,
Lowly we kneel in prayer before Thy throne,
That theirs may be the love which knows no ending,
Whom Thou for evermore dost join in one.

O perfect Life, be Thou their full assurance
Of tender charity and steadfast faith,
Of patient hope, and quiet brave endurance,
With childlike trust that fears nor pain nor death.

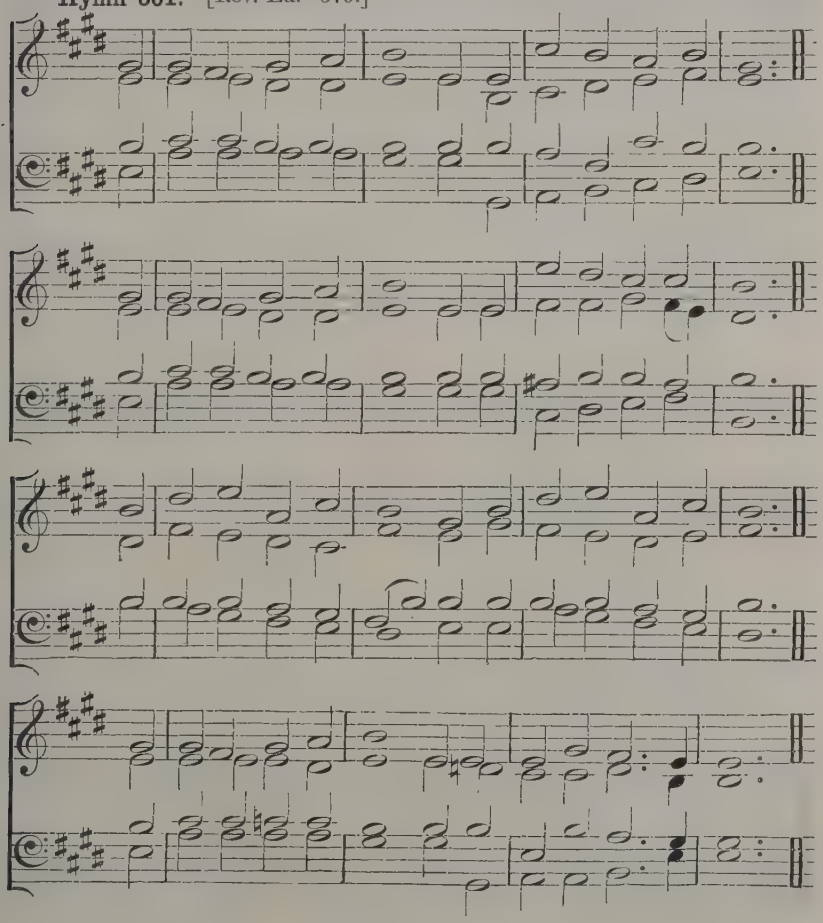
Grant them the joy which brightens earthly sorrow,
Grant them the peace which calms all earthly strife;
And to life's day the glorious unknown morrow
That dawns upon eternal love and life. Amen.

ALTERNATIVE TUNE, HYMN 14.

THIS HYMN, by Dorothy Frances Gurney, *née* Blomfield (b. 1858), was written in 1884 one Sunday evening at Pull Wyke, Ambleside, at her sister's request, as she desired a hymn for her wedding which could be sung to her favourite tune, "Strength and Stay" (Hymn 14). It was first published in the Supplement of the Revised Edition.

THE TUNE (Life and Love = R* 578) is by W. H. Monk, and was written by him for the Supplement to the Revised Edition.

Hymn 301. [Rev. Ed.* 579.]



[*For copyright, see* p. vii.]

HOLY MATRIMONY.

Except the Lord build the house, their labour is but lost that build it.—Ps. cxxvii. 1.

O FATHER all creating,
Whose wisdom, love, and power
First bound two lives together
In Eden's primal hour,
To-day to these Thy children
Thine earliest gifts renew,—
A home by Thee made happy,
A love by Thee kept true.

O SAVIOUR, Guest most bounteous
Of old in Galilee,
Vouchsafe to-day Thy presence
With these who call on Thee ;
Their store of earthly gladness
Transform to heav'nly wine,
And teach them, in the tasting,
To know the gift is Thine.

O SPIRIT of the FATHER,
Breathe on them from above,
So mighty in Thy pureness,
So tender in Thy love ;
That guarded by Thy presence,
From sin and strife kept free,
Their lives may own Thy guidance,
Their hearts be ruled by Thee.

Except Thou build it, FATHER,
The house is built in vain ;
Except Thou, SAVIOUR, bless it,
The joy will turn to pain ;
But naught can break the marriage
Of hearts in Thee made one,
And love Thy SPIRIT hallows
Is endless love begun. Amen.

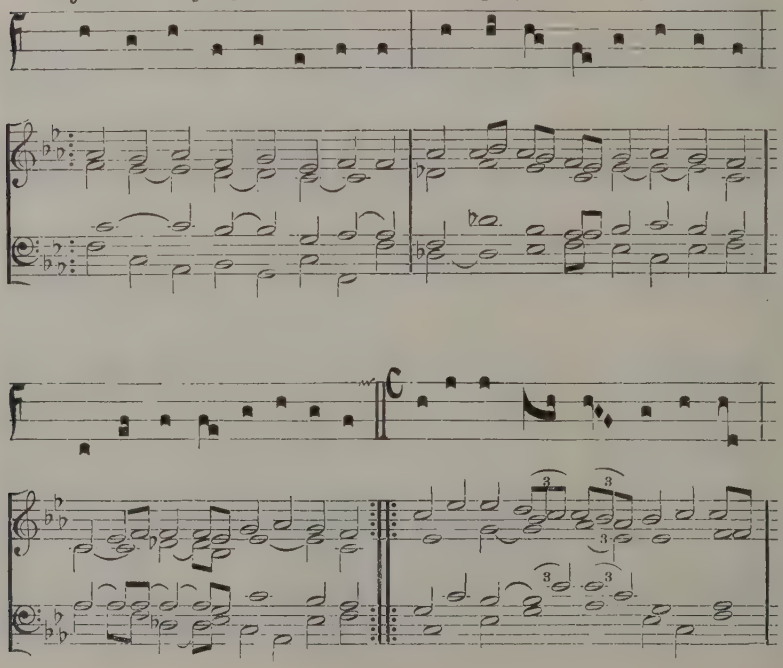
ALTERNATIVE TUNE, HYMN 487.

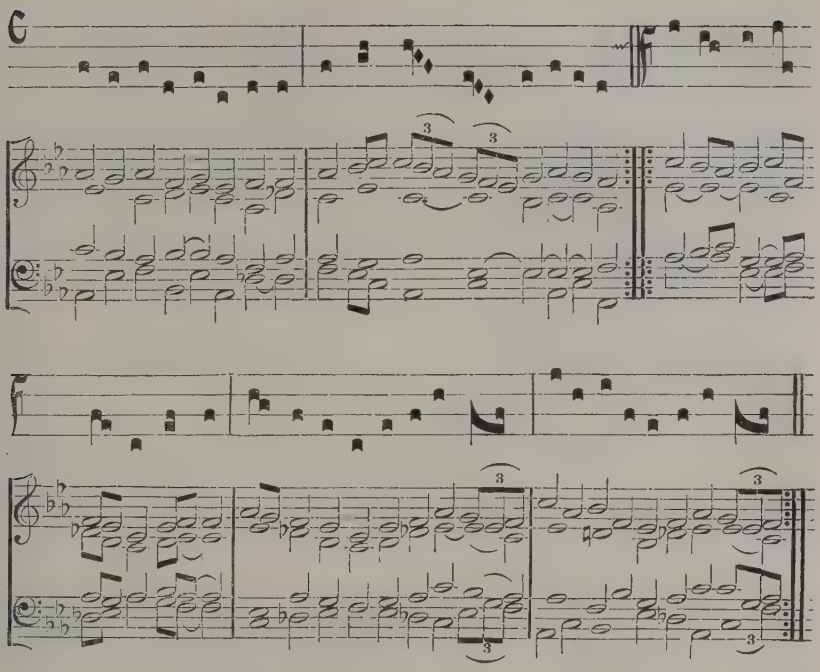
THIS HYMN, by John Ellerton (1826–1896), was written January 29, 1876, at the request of the Duke of Westminster, on the occasion of the marriage of his daughter, the Lady Elizabeth Harriett Grosvenor, to the Marquis of Ormonde. It was published in Thring, *Church of England Hymn Book*, 1880, and in the Supplemental Hymns of the Revised Edition.

THE TUNE (Genesis = R* 579) is by G. M. Garrett, and was contributed by him to the Supplement of the Revised Edition.

BURIAL OF THE DEAD.

Hymn 302. [Orig. Ed. 221 : Rev. Ed. 398.] (FIRST TUNE.)





He cometh to judge the earth.—Ps. xcvi. 13.

Dies irae, dies illa.

DAY of wrath ! O day of mourning !
See fulfill'd the prophets' warning—
Heav'n and earth in ashes burning !
Oh, what fear man's bosom rendeth,
When from heav'n the Judge descendeth,
On Whose sentence all dependeth !
Wondrous sound the trumpet flingeth,
Through earth's sepulchres it ringeth,
All before the throne it bringeth.
Death is struck, and nature quaking,
All creation is awaking,
To its Judge an answer making.
Lo ! the book exactly worded,
Wherein all hath been recorded ;
Thence shall judgment be awarded.
When the Judge His seat attaineth,
And each hidden deed arraigneth,
Nothing unavenged remaineth.

What shall I, frail man, be pleading,
Who for me be interceding,
When the just are mercy needing ?
King of majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us !
Think, good Jesu ! my salvation
Caused Thy wondrous Incarnation ;
Leave me not to reprobation.
Faint and weary Thou hast sought me,
On the Cross of suffering bought me ;
Shall such grace be vainly brought me ?
Righteous Judge ! for sin's pollution
Grant Thy gift of absolution,
Ere that day of retribution.

DIES irae, dies illa,
solvet saeclum in favilla
teste David cum Sibylla.
quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus !
tuba mirum spargens sonum
per sepulcra regionum
coget omnes ante thronum.
mors stupebit et natura,
cum resurget creatura
iudicanti responsura.
liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
iudex ergo cum sedebit,
quidquid latet, apparebit ;
nil inultum remanebit.

quid sum miser tunc dicturus,
quem patronum rogaturus,
cum vix iustus sit securus ?
rex tremendae maiestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.
recordare, Iesu pie,
quod sum causa tuae viae ;
ne me perdas illa die.
quaerens me sedisti lassus,
redemisti crucem passus ;
tantus labor non sit cassus.
iuste iudex ultionis,
donum fac remissionis
ante diem rationis.

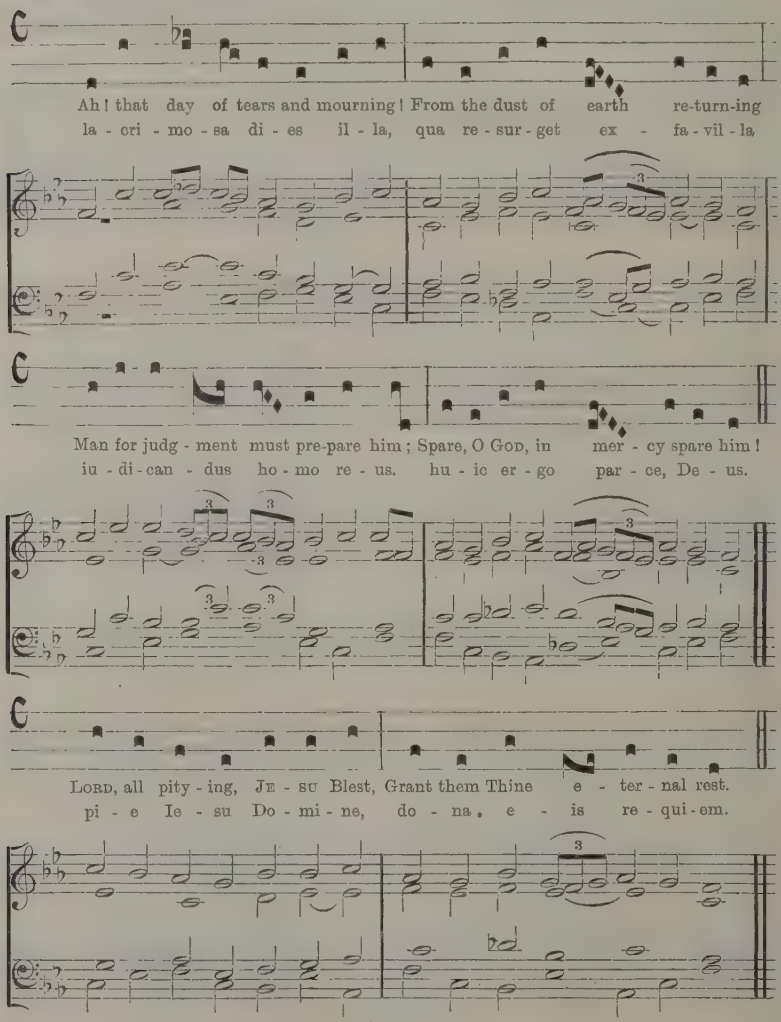
BURIAL OF THE DEAD.

Guilty, now I pour my moaning,
All my shame with anguish owning;
Spare, O God, Thy suppliant groaning.

From that sinful woman shriven,
From the dying thief forgiven,
Thou to me a hope hast given.
Worthless are my prayers and sighing,
Yet, good Lord, in grace complying,
Rescue me from fires undying.
With Thy favour'd sheep O place me,
Nor among the goats abase me,
But to Thy right hand upraise me.
While the wicked are confounded,
Doom'd to flames of woe unbounded,
Call me with Thy Saints surrounded.
Low I kneel, with heart-submission,
Crush'd to ashes in contrition;
Help me in my last condition.

ingemisco tamquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.

qui Mariam absolvisti
et latronem exaudisti,
mihi quoque spem dedisti.
preces meae non sunt dignae;
sed tu bonus fac benigne
ne perenni cremer igne.
inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.
confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
oro supplex et acclinis:
cor contritum quasi cinis;
gere curam mei finis.

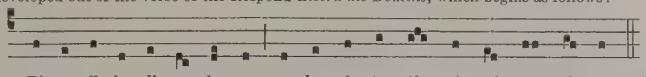


BURIAL OF THE DEAD.

THIS SEQUENCE is found in the present Roman Rite for the Mass of the Dead. Originally it was a non-liturgical poem, probably written by Thomas of Celano, the friend and biographer of St. Francis of Assisi, c. 1250. It came at once into liturgical use in the XIIIth century among the Friars, but even at the beginning of the XVIth century it had not yet won its world-wide reputation. This was ultimately secured by its inclusion in the Tridentine Roman Missal in 15 (see *Revue du Chant Greg* xvi. 46, Nov. 1907). The original apparently ended at "gere curam mei finis." The rest is made of various verses of the Response, *Libera me*, which are older than the poem (see Gastoué in *Études Franciscaines*, Oct. 1908).

THE TRANSLATION was made by W. J. Irons in 1848, after hearing the original sung at the funeral service of the Archbishop of Paris, who had been shot by the insurgents at the barricades. It was published in the following year, and in 1855 it was printed with the plainsong at the end of Irons, *Metrical Psalter*. A few alterations have been made in this edition.

THE FIRST TUNE (= R 398¹) is the melody universally associated with the words. It is not a proper sequence-melody, for it consists of a group of three ternary phrases, each repeated, and the group is repeated three times to cover the whole poem, with some modification at the end of the third repetition. Further, it differs in not being syllabic. But like a sequence-melody, it springs out of the liturgical music of the service, for the opening phrase is developed out of the verse of the Respond *Libera me Domine*, which begins as follows :—



Di - es il - la, di - es ir - ae, ca - lam - i - ta - tis et mi - se - ri - ae. (Zeph. i. 15.)

Also the second line echoes a later part of the same respond, and all seems to be developed from it. The melody was given in a less satisfactory form as an addition to the Supplement of the Revised Edition.

Hymn 302. (SECOND TUNE.)

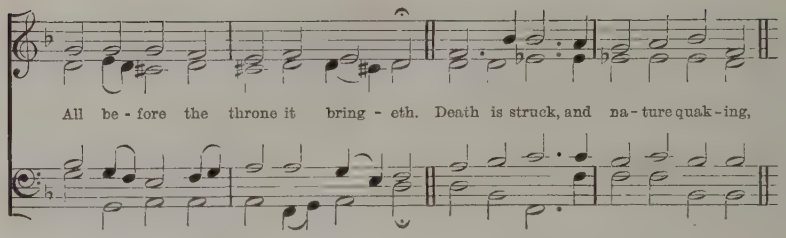
DAY of wrath! O day of mourn-ing! See ful-fill'd the pro-phets' warn-ing—

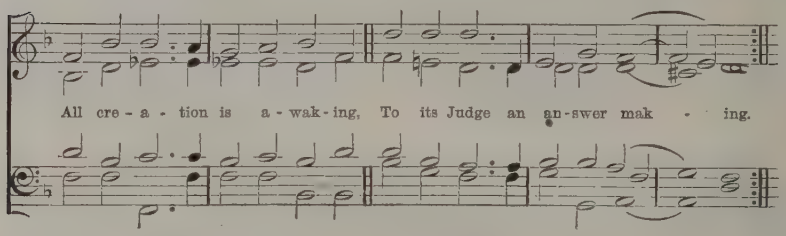
Heav'n and earth in ash - es burn - ing! Oh, what fear man's bo - som rend-eth,

When from heav'n the Judge de-scend-eth, On Whose sentence all de - pend - eth!

Won-drous sound the trum - pet fling - eth, Through earth's se - pul - chres it ring - eth,

BURIAL OF THE DEAD.





Lo ! the book exactly worded,
Wherein all hath been recorded ;
Thence shall judgment be awarded.
When the Judge His seat attaineth,
And each hidden deed arraigneth,
Nothing unavenged remaineth.

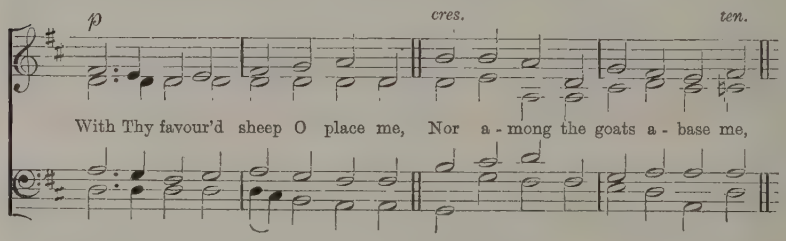
What shall I, frail man, be pleading,
Who for me be interceding,
When the just are mercy needing ?
King of majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us !

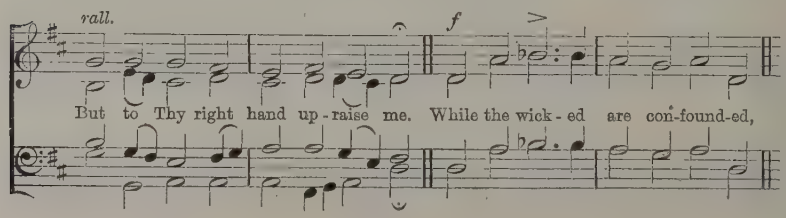
Think, good Jesu ! my salvation
Caused Thy wondrous Incarnation ;
Leave me not to reprobation.

Faint and weary Thou hast sought me,
On the Cross of suffering bought me ;
Shall such grace be vainly brought me ?

Righteous Judge ! for sin's pollution
Grant Thy gift of absolution,
Ere that day of retribution.
Guilty, now I pour my moaning,
All my shame with anguish owning ;
Spare, O God, Thy suppliant groaning.

From that sinful woman shriven,
From the dying thief forgiven,
Thou to me a hope hast given.
Worthless are my prayers and sighing,
Yet, good Lord, in grace complying,
Rescue me from fires undying.





BURIAL OF THE DEAD.

ff *pp ritard.*

Doom'd to flames of woe un - bound-ed, Call me with Thy Saints sur-round - ed.

p

Low I kneel, with heart sub - mis-sion, Crush'd to ash - es in con - tri - tion;

p

Help me in my last con - di - tion. Ah! that day of tears and mourning!

f *p*

cres. *f* *ff*

From the dust of earth re - turn - ing Man for judg-ment must pre-pare him;

ORG.

dim. *pp*

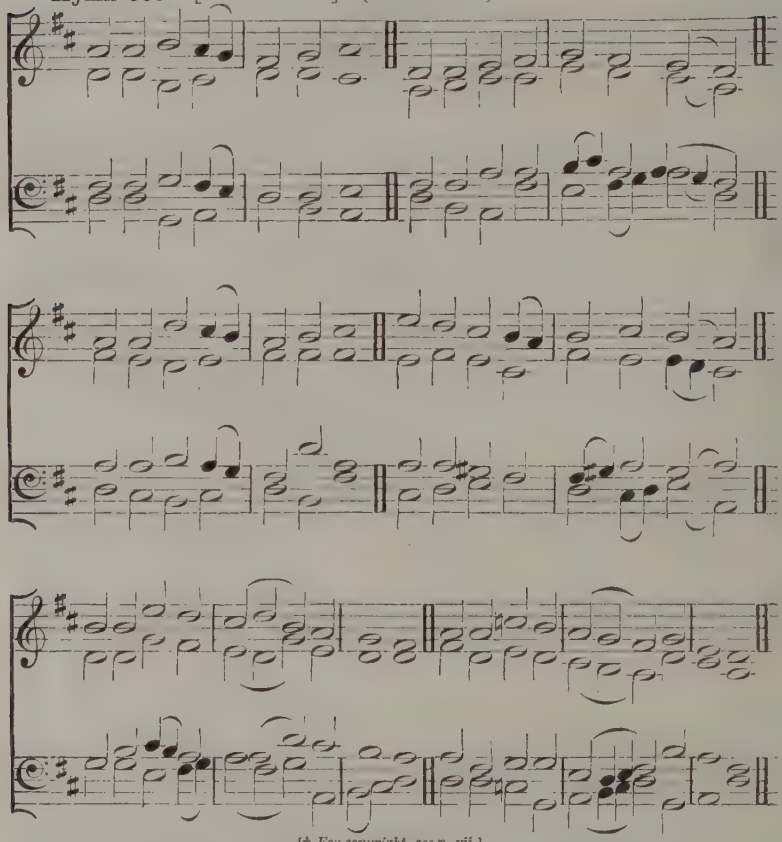
Spare, O GOD, in mer - cy spare him! LORD, all - pity - ing,

cres. *dim.*

JE - SU Blest, Grant them Thine e - ter - - - - nal rest.

THE SECOND TUNE (Dies irae = O 221 = R 398) is by Rev. J. B. Dykes, and was composed by him for the Original Edition.

Hymn 303. [Rev. Ed. 401.] (First Tune.)



[† *For copyright, see* p. vii.]

The souls of the righteous are in the hand of God, and there shall no torment touch them.
Wisd. iii. 1.

NOW the labourer's task is o'er ;
Now the battle day is past ;
Now upon the farther shore
Lands the voyager at last.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.

There the tears of earth are dried ;
There its hidden things are clear ;
There the work of life is tried
By a juster Judge than here.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.

There the sinful souls, that turn
To the Cross their dying eyes,
All the love of Christ shall learn
At His feet in Paradise.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.

There no more the powers of hell
Can prevail to mar their peace ;
Christ the Lord shall guard them well,
He Who died for their release.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.

"Earth to earth, and dust to dust,"
Calmly now the words we say,
Leaving *him* to sleep in trust
Till the Resurrection-day.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping. Amen.

BURIAL OF THE DEAD.

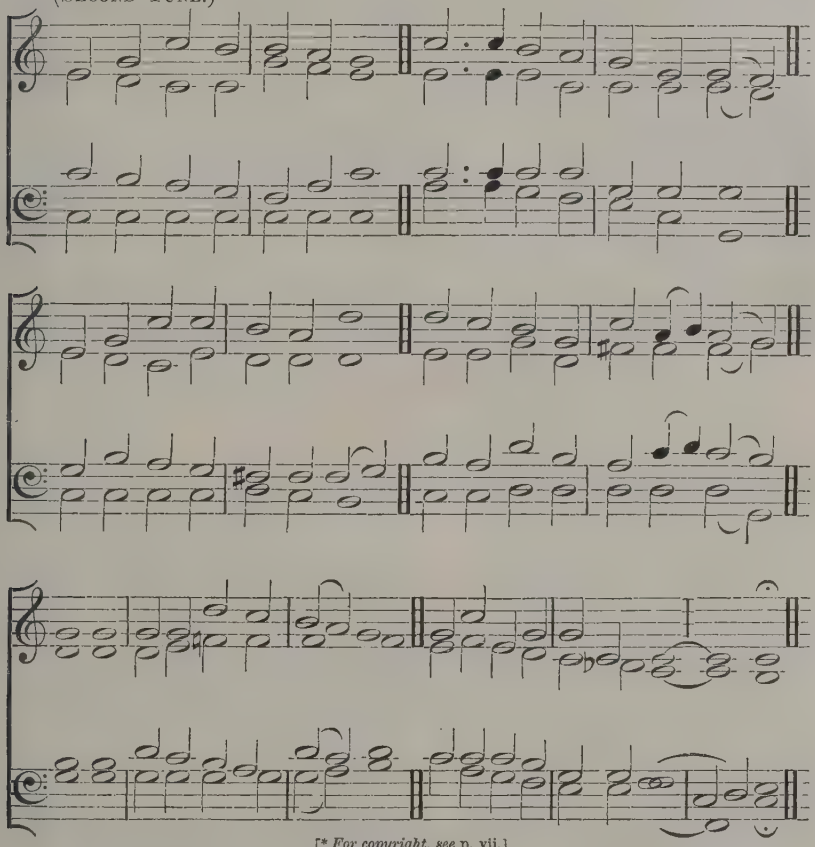
THIS HYMN, by John Ellerton (1826–1893), was written for, and first published in, *Church Hymns*, S.P.C.K., 1871 edition, No. 247, in six stanzas of six lines. The author says: "The whole hymn, especially the third, fifth, and sixth verses, owes many thoughts and some expressions to a beautiful poem of the Rev. Gerard Moultrie's, beginning, 'Brother, now thy toils are o'er,' which will be found in the *People's Hymnal*, No. 380" (Notes on *Church Hymns*).

Stanza 3 is omitted:—

There the Angels bear on high
Many a strayed and wounded lamb,
Peacefully at last to lie
In the breast of Abraham.
Father, &c.

THE FIRST TUNE (Luard) is by Sir Charles V. Stanford, and was contributed by him to this edition, having been written originally for the funeral service of Dr. H. R. Luard in the chapel of Trinity College, Cambridge, 1891.

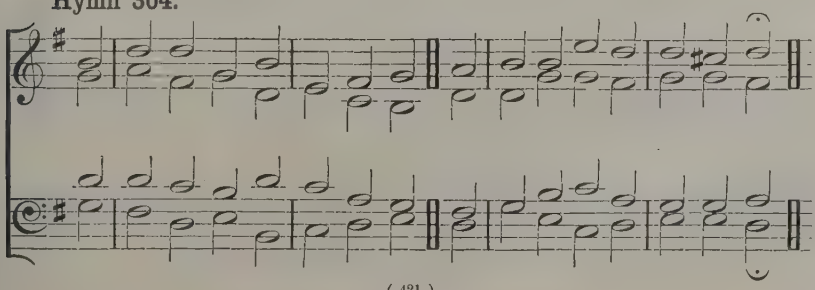
(SECOND TUNE.)



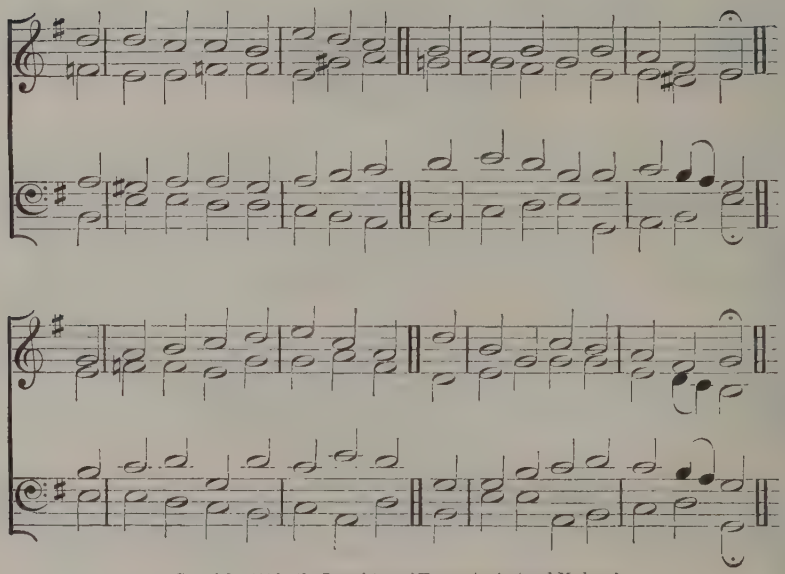
[* *For copyright, see* p. vii.]

THE SECOND TUNE (Requiescat = R 401) is by Rev. J. B. Dykes, and was written by him for the Revised Edition.

Hymn 304.



BURIAL OF THE DEAD.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

It was said unto them, that they should rest yet for a little season.—Rev. vi. 11.

O LORD, to Whom the spirits live
Of all the faithful pass'd away,
Unto their path that brightness give
Which shineth to the perfect day.
O LAMB of GOD, Redeemer blest,
Grant them eternal light and rest.

Bless Thou the dead which die in Thee;
As Thou hast given them release,
So quicken them Thy face to see,
And give them everlasting peace.
O LAMB of GOD, Redeemer blest,
Grant them eternal light and rest.

In Thy green, pleasant pastures feed
The sheep which Thou hast summon'd [hence;
And by the still, cool waters lead
Thy flock in loving providence.
O LAMB of GOD, Redeemer blest,
Grant them eternal light and rest.

How long, O Holy LORD, how long
Must we and they expectant wait
To hear the gladsome bridal song,
To see Thee in Thy royal state?
O LAMB of GOD, Redeemer blest,
Grant them eternal light and rest.

O hearken, Saviour, to their cry,
O rend the heavens and come down,
Make up Thy jewels speedily,
And set them in Thy golden crown.
O LAMB of GOD, Redeemer blest.
Grant them eternal light and rest.

Direct us with Thine arm of might,
And bring us, perfected with them,
To dwell within Thy city bright,
The heavenly Jerusalem.
O LAMB of GOD, Redeemer blest,
Grant them eternal light and rest. Amen.

ALTERNATIVE TUNE, HYMN 495.

THIS HYMN, by Richard Frederick Littledale (1833–1890), was first published in the *Priest's Prayer Book*, 1864, then in the *People's Hymnal*, 1867, No. 301, in seven stanzas of six lines.

In the original the refrain is:—

Light Eternal, Jesu blest,
Shine on them, and grant them rest.

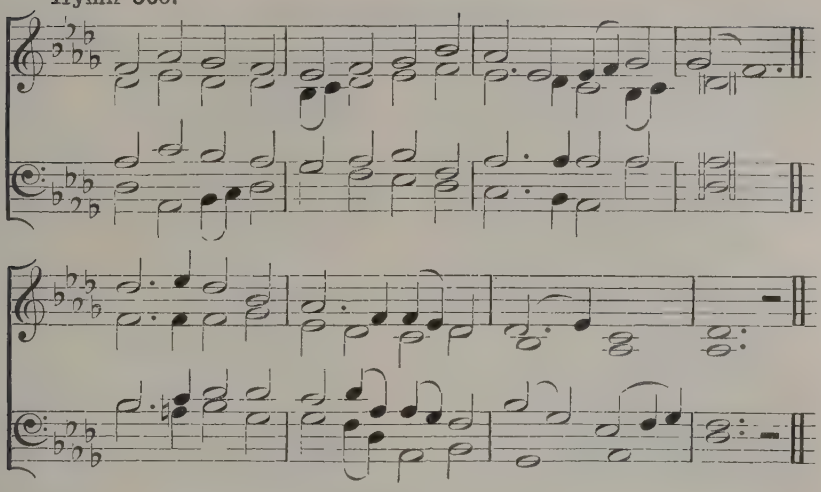
Stanza 2, l. 2:— And make their painful labours cease,
O purge them from impurity.

Stanza 4 is omitted.

The alterations here made by the Compilers received the assent of the Rev. J. E. Vaux, the literary executor of the late Dr. Littledale.

THE TUNE (Lux Perpetua) is by Sir Hubert Parry, and was written by him for this edition.

Hymn 305.



[† *For copyright, see* p. vii.]

My soul was precious in thine eyes this day.—1 Sam. xxvi. 21.

FATHER, SON, and HOLY SPIRIT,
At this dear one's grave,
Hear us pleading for Thy mercy,
Hear, and save.

Loving FATHER, look in pity,
While in prayer we bend;
Into Thine own hands *his* spirit
We commend.

Loving Saviour, dear Redeemer,
Judge, Who judgest right,
May this soul, we pray, be precious
In Thy sight.

Thou hast to the suffering body
Granted sweet release;
May the soul, in Thy safe keeping,
Rest in peace.

Grant *him* to behold Thy goodness,
Set *him* near Thy side
From all stain of earth's defilement
Purified.

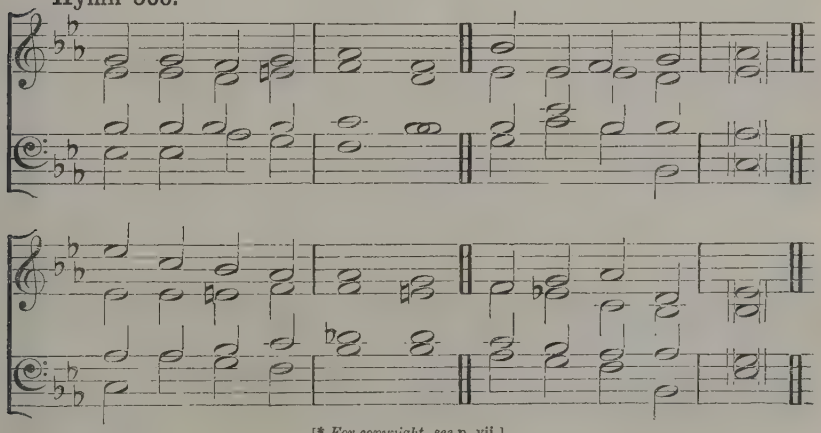
FATHER, by Thy quickening SPIRIT,
To this mortal clay
Grant a joyful resurrection
In that day. Amen.

ALTERNATIVE TUNE, HYMN 560.

THIS HYMN, by Robert William Barber (b. 1853), written in 1900, was first published in the *Gospeller* for November of that year. It has been revised by the author for this edition.

THE TUNE (Hutton) is by A. H. Brown. The tune was originally in D major. The slight alterations which are found in this edition in the third and fourth lines were made by the Composer.

Hymn 306.



[* *For copyright, see* p. vii.]

BURIAL OF THE DEAD.

Jesus called a little child unto him.—St. Matt. xviii. 2.

For a Child.

FATHER, Who hast gather'd
This dear child to rest,
Unto Thee we yield *him*,
Sure Thou knowest best.

Thou, O Lord, Who gavest,
Dost Thine own reclaim :
Thou, O Lord, hast taken—
Blessèd still Thy Name !

Thine by right creative,
By redemption Thine,
By regeneration
And the holy sign.

Thou Who didst endow *him*
With baptismal grace,
Now in love hast brought *him*
To behold Thy face.

Safe from all earth's sorrow,
Safe from all its pains,
Now this child of Adam
Paradise regains :

Safe from all temptation,
Safe from fear of sin,
Through the Blood of sprinkling
Holy, bright, and clean.

Lay we this dear body
In the earth to sleep,
His sweet soul commending
Unto Thee to keep :—

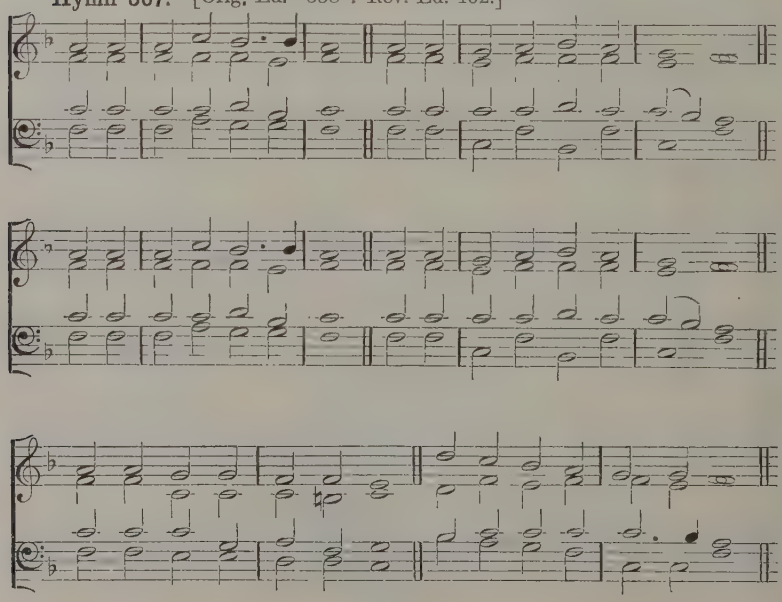
Looking for the dawning
Of that deathless day,
When all earthly shadows
Shall have fled away.

Only grant us, Father,
Courage in our strife,
And with *him* a portion
In unending life. Amen.

This Hymn, by Ernest Edward Dugmore (b. 1843), was written in 1899, and first published at Parkstone (Ralph and Brown) in *Hymns of Adoration*, 1900.

The Tune (Eucharisticus = R 324) is by Sir John Stainer, and was written by him for the Revised Edition, and set to the hymn, "Jesu, gentlest Saviour" (see Hymn 271).

Hymn 307. [Orig. Ed.* 358 : Rev. Ed. 402.]



BURIAL OF THE DEAD.

They are in peace.—Wisd. iii. 3.

Guter Hirt, du hast gestillt.

FOR A CHILD.

TENDER Shepherd, Thou hast still'd
Now Thy little lamb's brief weeping ;
Oh how peaceful, pale, and mild,
In its narrow bed 'tis sleeping,
And no sigh of anguish sore
Heaves that little bosom more.

In a world of pain and care,
LORD, Thou wouldst no longer leave *him;*
To Thy meadows bright and fair
Lovingly Thou dost receive *him ;*
Clothed in robes of spotless white
Now *he* dwells with Thee in light.

Ah, LORD JESU, grant that we
There may live where *he* is living,
And the blissful pastures see
That *his* heav'nly food are giving :
Lost awhile our treasured love,
Gain'd for ever, safe above. Amen.

GUTER Hirt, du hast gestillt
Deines Lämmchens langen Jam-
Ach, wie ruhig, blass und mild [mer ;
Liegt's in seiner kleinen Kammer,
Und kein Seufzer bang und schwer
Quälet seinen Busen mehr !

In der Welt voll Angst und Grau'n
Willst du es nicht länger leiden ;
Auf den Paradiesesau'n
Soll dein liebes Lamm nun weiden,
Und mit unbeflecktem Kleid
Schweben in der Herrlichkeit.

O, Herr Jesu, möchten wir
Wo es schwebt, auch einmal schweben,
Und dein sel'ges Lustrevier
Uns auch Himmelsnahrung geben !
Dann sind Noth und Tod Gewinn,
Nimmst du auch das Liebste hin. Amen.

THIS HYMN is by J. W. Meinhold, and was published in his *Gedichte*, Leipzig, 1835. It was written on the death of a boy of the author at the age of fifteen months.

THE TRANSLATION is by Miss Winkworth, and published in her *Lyra Germanica*, 1858. Alterations, with her approval, were made at its introduction among the hymns of the Appendix to the Original Edition.

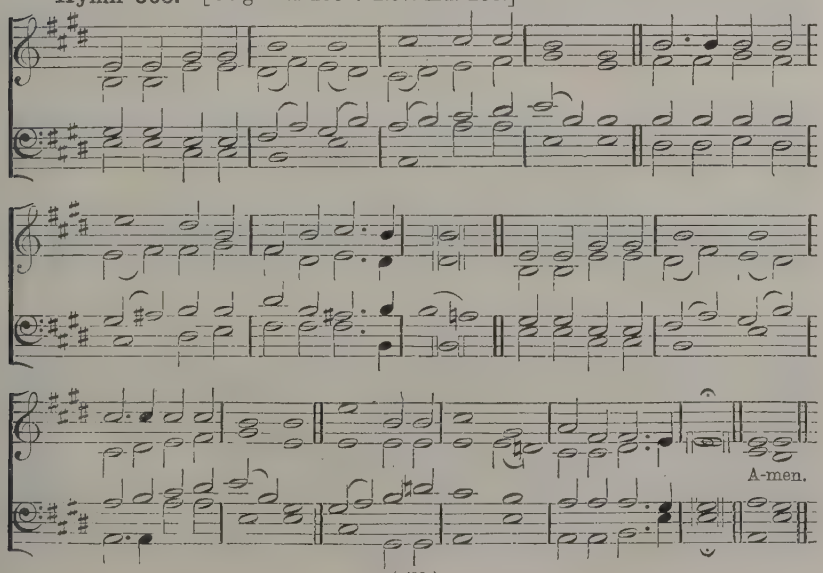
THE TUNE (Jesus ist mein Aufenthalt, or Meinhold = O *358 = R 402) is found in *Lüneburgisches Gesangbuch*, 1686. The original form differs somewhat from that which is given here. This reading of the second and fourth lines is first found in the tune as set to "Jesus meine Zuversicht," in Reimann, *Sammlung*, 1747, and an alteration in the first note of the fourth line has also the same origin (Zahn 3448).

The following Hymns are also suitable :

156 JESUS lives! thy terrors now.
157 On the Resurrection morning.
159 The foe behind, the deep before.
244 O heavenly Jerusalem.
376 Brief life is here our portion.
381 Oh, what the joy and the glory must be.
387 Let saints on earth in concert sing.
425 My GOD, my FATHER, while I stray.
428 A few more years shall roll.
429 Days and moments quickly flying.
430 Sunset and evening star.
467 Rock of ages, cleft for me.
473 O let him whose sorrow.
490 When our heads are bow'd with woe.

GENERAL HYMNS.

Hymn 308. [Orig. Ed. 135 : Rev. Ed. 160.]



They rest not day and night, saying, Holy, holy, holy, Lord God Almighty, which was, and is, and is to come.—Rev. iv. 8.

HOLY, Holy, Holy! LORD GOD Almighty!
Early in the morning our song shall rise to Thee:
Holy, Holy, Holy! Merciful and Mighty!
GOD in Three Persons, Blessèd TRINITY!

Holy, Holy, Holy! all the Saints adore Thee,
Casting down their golden crowns around the glassy sea;
Cherubim and Seraphim falling down before Thee,
Which wert, and art, and evermore shalt be.

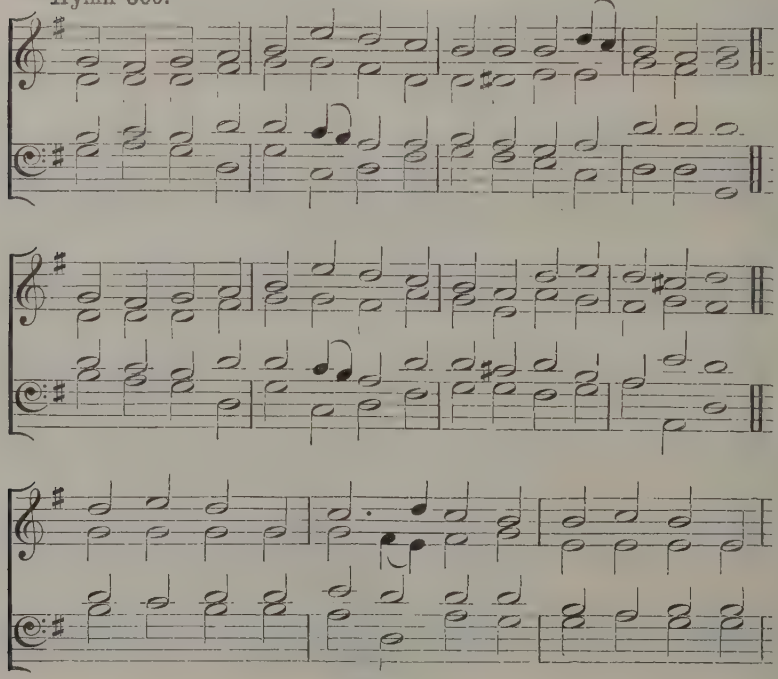
Holy, Holy, Holy! though the darkness hide Thee,
Though the eye of sinful man Thy glory may not see,
Only Thou art Holy, there is none beside Thee
Perfect in power, in love, and purity.

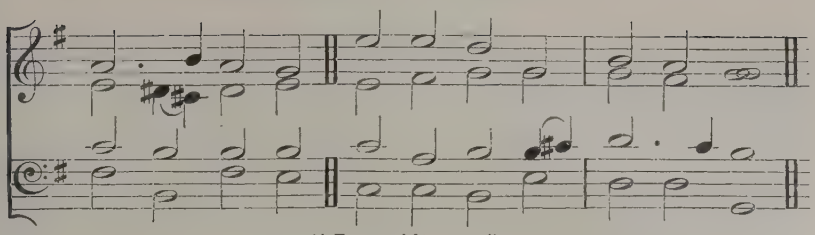
Holy, Holy, Holy! LORD GOD Almighty!
All Thy works shall praise Thy Name, in earth, and sky, and sea;
Holy, Holy, Holy! Merciful and Mighty!
GOD in Three Persons, Blessèd TRINITY! Amen.

THIS HYMN, by Bishop Reginald Heber (1783-1826), was first published in *A selection of Psalms and Hymns for the Parish Church of Banbury*, 3rd edition, 1826, in four stanzas of four lines, and subsequently in the author's posthumous *Hymns*, 1827, for Trinity Sunday.

THE TUNE (Nicæa = Orig. Ed. 135 = Rev. Ed. 160) is by Rev. J. B. Dykes, and was written by him for the Original Edition. It has many reminiscences of the German tune, "Wachet auf" (see Hymn 348), but is probably inspired more directly by a tune of John Hopkins, called "Trinity," set to this same hymn in 1850. See *Temple Church Choral Service*, No. 5.

Hymn 309.





[† *For copyright, see* p. vii.]

Hallowed be thy name.—St. Matt. vi. 9.

SOUND aloud Jehovah's praises ;
Tell abroad the awful Name ;
Heav'n the ceaseless anthem raises,
Let the earth her GOD proclaim,—
GOD, the hope of every nation,
GOD, the source of consolation,
Holy, blessèd TRINITY !

This the Name from ancient ages
Hidden in its dazzling light ;
This the Name that kings and sages
Pray'd and strove to know aright,
Through GOD's wondrous Incarnation
Now reveal'd the world's salvation,
Ever blessèd TRINITY !

Into this great Name and holy
We all tribes and tongues baptize ;
Thus the Highest owns the lowly,
Homeward, heav'nward, bids them rise,
Gathers them from every nation,
Bids them join in adoration
Of the blessèd TRINITY !

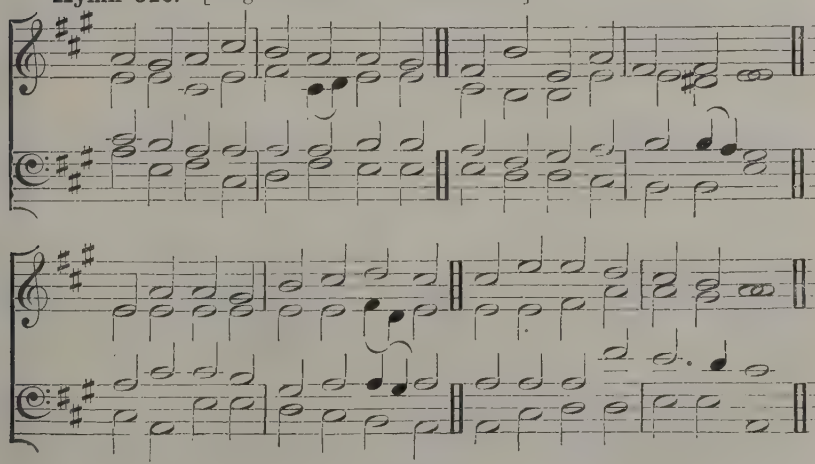
In this Name the heart rejoices,
Pouring forth its secret prayer ;
In this Name we lift our voices,
And our common faith declare,
Off'ring praise and supplication,
And the thankful life's oblation,
To the blessèd TRINITY !

Still Thy Name o'er earth and ocean
Shall be carried, "GOD is Love,"
Whisper'd by the heart's devotion,
Echo'd by the choirs above,
Hallow'd through all worlds for ever,
LORD, of life the only Giver,
Blessèd, glorious TRINITY ! Amen.

THIS HYMN, by Henry Arthur Martin (b. 1831), written in 1870, in eight stanzas of seven lines, was first published in *Church Hymns*, 1872, in four stanzas of seven lines. In the *Laxton Supplement* it has the five stanzas given here.

THE TUNE (Fides) is by Rev. C. C. Scholefield, and was composed by him for these words in the original edition of *Church Hymns*, 1874.

Hymn 310. [Orig. Ed.* 303 : Rev. Ed. 161.]



And one cried unto another, and said, Holy, Holy, Holy, is the Lord of hosts; the whole earth is full of his glory.—Isai. vi. 3.

BRIGHT the vision that delighted
Once the sight of Judah's seer;
Sweet the countless tongues united
To entrance the prophet's ear.

Round the LORD in glory seated
Cherubim and Seraphim
Fill'd His temple, and repeated
Each to each th' alternate hymn;

LORD, Thy glory fills the heaven;
Earth is with its fulness stored;
Unto Thee be glory given,
Holy, Holy, Holy, LORD."

Heav'n is still with glory ringing,
Earth takes up the Angels' cry,
"Holy, Holy, Holy,"—singing,
"LORD of hosts, The LORD most High."

With His seraph train before Him,
With His holy Church below,
Thus unite we to adore Him,
Bid we thus our anthem flow;

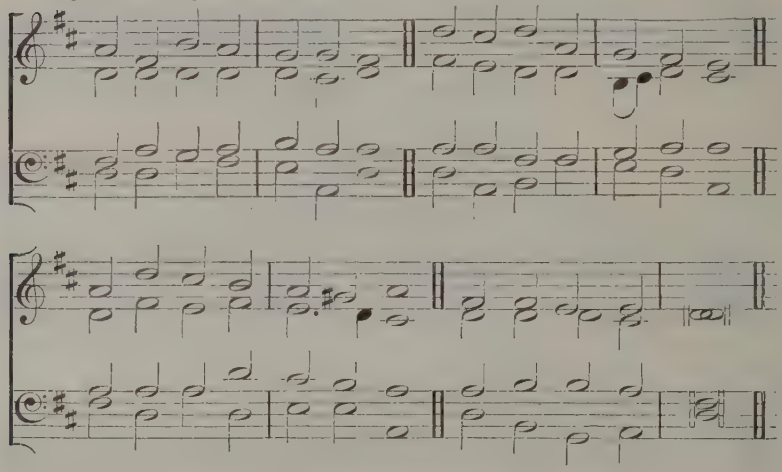
"LORD, Thy glory fills the heaven;
Earth is with its fulness stored;
Unto Thee be glory given,
Holy, Holy, Holy, LORD." Amen.

THIS HYMN, by Bishop Richard Mant (1776–1848), was given in his *Ancient Hymns, &c.*, 1837, in four stanzas of eight lines. The first quatrain of stanza 3, and the last quatrain of stanza 4 are omitted here.

In the original:—St. 5. l. 3. Thus conspire we.

THE TUNE (Dresden, or Redhead, No. 46, or Laus deo = O* 303 = R 161) is an adaptation by Richard Redhead, from a German source, and came into the Appendix of the Original Edition from his *Church Hymn Tunes*, 1853. It is noted as a "German Choral" in *The Merton Tune Book*, 1863.

Hymn 311. [Orig. Ed. 137 : Rev. Ed. 163.]



Sing unto the Lord, and praise his name.—Ps. xcvi. 2.

THREE in ONE, and ONE in THREE,
Ruler of the earth and sea,
Hear us, while we lift to Thee
Holy chant and psalm.

Light of lights! with morning-shine
Lift on us Thy Light divine;
And let charity benign
Breathe on us her balm.

Light of lights! when falls the even,
Let it close on sin forgiven;
Fold us in the peace of heaven;
Shed a holy calm.

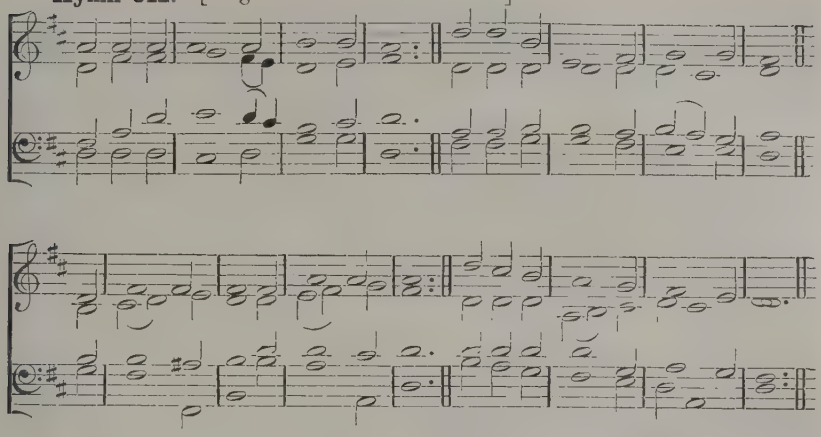
THREE in ONE, and ONE in THREE,
Dimly here we worship Thee;
With the Saints hereafter we
Hope to bear the palm. Amen.

THIS HYMN, by Gilbert Rorison (1821–1869), was sent (Dr. Julian tells us) with seven others, in 1849, to R. Campbell for insertion in his *Hymns and Anthems*; but they were not adopted. This hymn was first published in the author's *Hymns and Anthems adjusted to the Church Services throughout the year*, 1851. It was given in Murray, *Hymnal*, 1852, and in *Hymns A. & M.*, 1861.

In the original:—St. 3, l. 2. *sink on.*
l. 4. a *vesper* calm.
St. 4, l. 2. *Darkling* here.

THE TUNE (Morgenglanz der Ewigkeit, or Capetown, or Danzig = O 137 = R 163), by Friedrich Filitz, appeared first in his *Vierstimmiges Choralbuch*, Berlin, 1847, set to the hymn, "Morgenglanz der Ewigkeit." In its original form (Zahn 3430) its metre is 7.8.7.8.7.3, and the second line descends to D. The present adaptation was made by Dr. Maurice in his *Choral Harmony*, 1854, for the hymn, "Lord of mercy and of might."

Hymn 312. [Orig. Ed. 138 : Rev. Ed. 164.]



Let us therefore come boldly unto the throne of grace, that we may obtain mercy, and find grace to help in time of need.—Heb. iv. 16.

FATHER, of heav'n, Whose love profound
A ransom for our souls hath found,
Before Thy throne we sinners bend,
To us Thy pardoning love extend.

Almighty SON, Incarnate WORD,
Our Prophet, Priest, Redeemer, LORD,
Before Thy throne we sinners bend,
To us Thy saving grace extend.

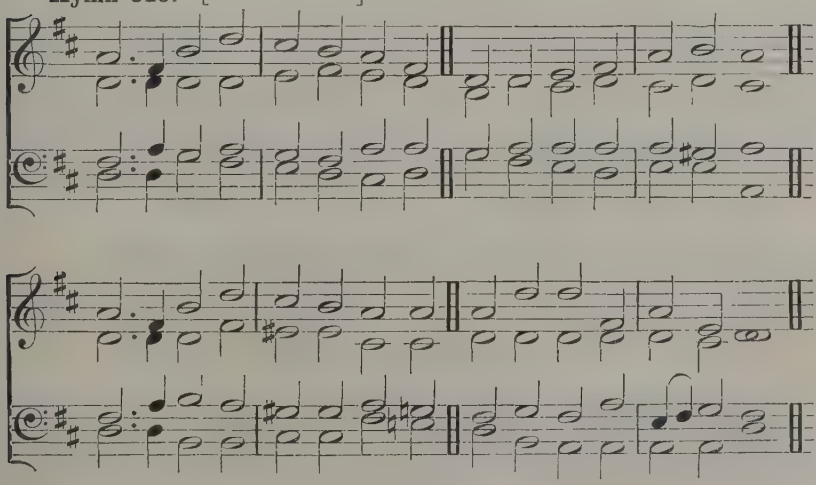
Eternal SPIRIT, by Whose breath
The soul is raised from sin and death,
Before Thy throne we sinners bend,
To us Thy quickening power extend.

Thrice Holy ! FATHER, SPIRIT, SON ;
Mysterious GODHEAD, THREE in ONE,
Before Thy throne we sinners bend,
Grace, pardon, life to us extend. Amen.

THIS HYMN is by Edward Cooper (1770–1833). The earliest known edition is in *Portions of the Psalms, chiefly selected from the versions of Merrick and Watts, with Occasional Hymns, adapted to the Service of the Church for every Sunday in the year.* Uttoxeter, 1805.

THE TUNE (Rivaulx = R 164) is by Rev. J. B. Dykes, and originally appeared in Grey, *Hymnal for use in the English Church*, 1866.

Hymn 313. [Rev. Ed.* 551.]



The grace of our Lord Jesus Christ, and the love of God, and the communion of the Holy Ghost be with you all.—2 Cor. xiii. 14.

MAY the grace of CHRIST our Saviour,
And the FATHER's boundless love,
With the HOLY SPIRIT's favour,
Rest upon us from above.

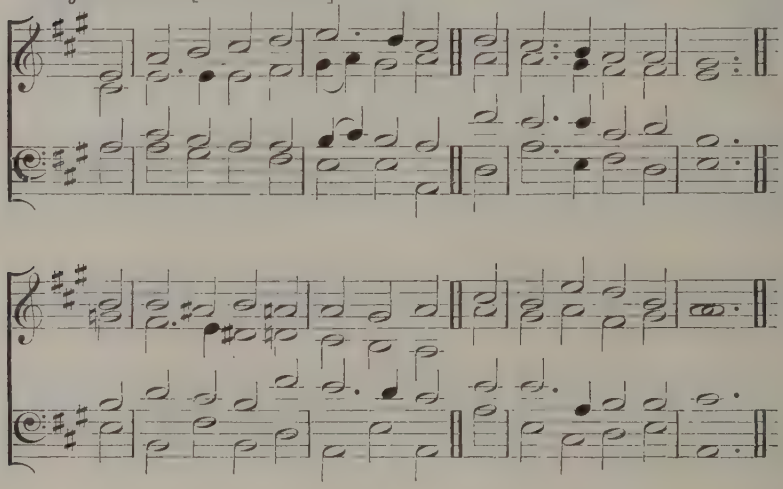
Thus may we abide in union
With each other and the LORD,
And possess, in sweet communion,
Joys which earth cannot afford. Amen.

ALTERNATIVE TUNE, HYMN 203.

THIS HYMN, by John Newton (1725–1807), a paraphrase of 2 Cor. xiii. 14, was published in the *Olney Hymns*, Book iii., No. 101, as one stanza of eight lines.

THE TUNE (St. Oswald, or St. Bernard, or St. Ambrose = R 274) is by Rev. J. B. Dykes, and is first found in Grey, *Manual of Psalm and Hymn Tunes*, compiled for the Parish Church of St. Michael, Houghton-le-Spring, 1857. It was then set to the hymn, "Praise the Lord, ye heavens, adore Him," and was called "St. Bernard." The setting has been altered, in order to avoid the monotony of the first line as the composer wrote it.

Hymn 314. [Rev. Ed. 510.]



Lo, these are parts of his ways.—Job xxvi. 14.

HAIL, FATHER, Whose creating call
Unnumber'd worlds attend;
Who art in all and over all,
Thyself both Source and End:

In light unsearchable enthroned
Whom Angels dimly see,
The Fountain of the GODHEAD own'd,
First-named among the THREE.

From Thee, through an eternal Now,
Springs Thy co-equal SON;
An everlasting FATHER Thou,
Ere time began to run.

Not quite display'd to worlds above,
Nor quite on earth conceal'd,
By wondrous, unexhausted love
To mortal man reveal'd;

When Nature's outworn robe shall be
Exchanged for new attire,
And earth, which rose at Thy decree,
Dissolve before Thy fire;

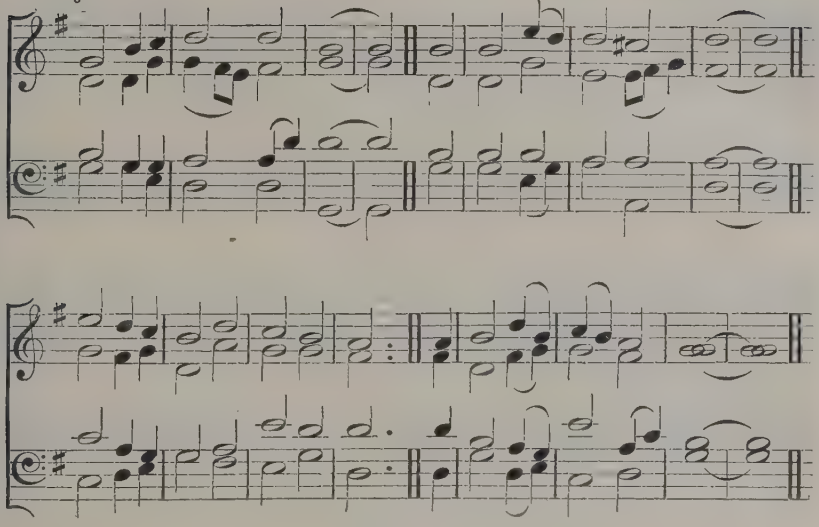
Thy Name, O GOD, be still adored
Through ages without end,
Whom none but Thine essential WORD
And SPIRIT comprehend. Amen.

ALTERNATIVE TUNE, HYMN 165.

THIS HYMN, by Samuel Wesley, Jun. (1691–1739), was given in his Collection of *Poems on Several Occasions*, 1736, in six stanzas of four lines. It was also included in the very first Collection printed for the Wesleys, viz., the *Collection of Psalms and Hymns*, printed at Charlestown in 1737. It has undergone some revision here.

THE TUNE (Tye) is by Christopher Tye, and is taken from his book, *The Actes of the Apostles translated into Englyshe Meter*, 1553, where it is the first half of the tune set to chapter viii.

Hymn 315.



Stand up and bless the Lord your God.—Neh. ix. 5.

STAND up, and bless the LORD,
Ye people of His choice;
Stand up, and bless the LORD your GOD
With heart, and soul, and voice.

Though high above all praise,
Above all blessing high,
Who would not fear His holy Name,
And laud and magnify?

Oh, for the living flame
From His own altar brought,
To touch our lips, our minds inspire,
And wing to heav'n our thought.

GOD is our strength and song,
And His salvation ours;
Then be His love in CHRIST proclaim'd
With all our ransom'd powers.

Stand up, and bless the LORD,
The LORD your GOD adore;
Stand up, and bless His glorious Name
Henceforth for evermore. Amen.

THIS HYMN, by James Montgomery (1771–1854), was written for the Sheffield Red Hill Wesleyan Sunday School Anniversary, March 15, 1824, in six stanzas of four lines.

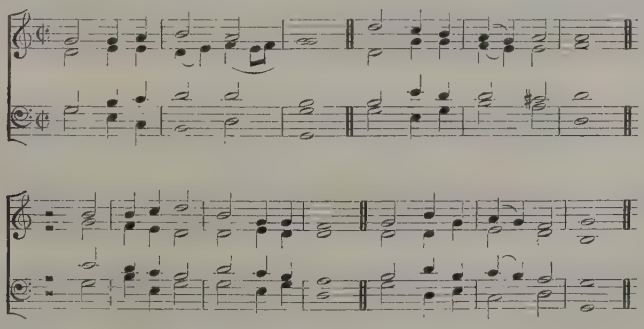
Montgomery wrote—

St. 1, l. 2. Ye *children* of His choice,

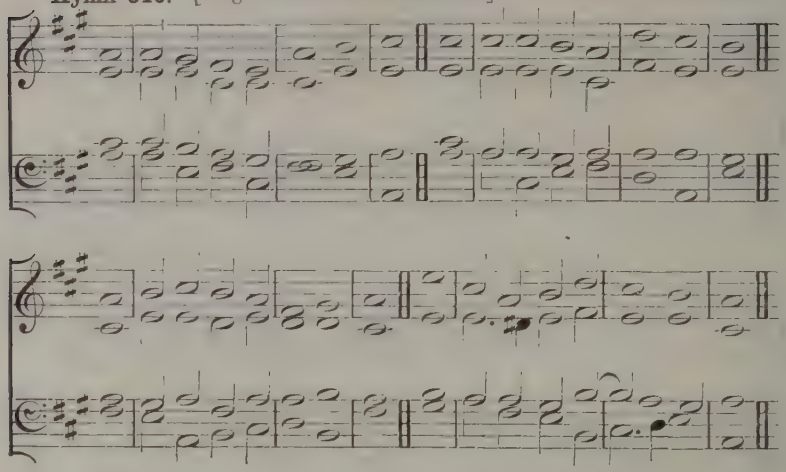
but in his *Christian Psalmist*, 1825, No. 558, he altered it as here.

Stanza 4 is omitted.

THE TUNE (Royal, or Hampton, or Bedford) is found in Ashworth, *A Collection of Tunes*, *c.* 1760, among the S.M. tunes on page 17. No words are given in this book; the melody is set in the Tenor thus, with a different rhythm:—



Hymn 316. [Orig. Ed. 136 : Rev. Ed. 160.]



O be joyful in the Lord, all ye lands.—Ps. c. 1.

ALL people that on earth do dwell,
Sing to the LORD with cheerful voice ;
Him serve with fear, His praise forth tell,
Come ye before Him, and rejoice.

The LORD, ye know, is GOD indeed ;
Without our aid He did us make ;
We are His folk, He doth us feed,
And for His sheep He doth us take.

O enter then His gates with praise,
Approach with joy His courts unto ;
Praise, laud, and bless His Name always,
For it is seemly so to do.

For why, the LORD our GOD is good ;
His mercy is for ever sure ;
His truth at all times firmly stood,
And shall from age to age endure.

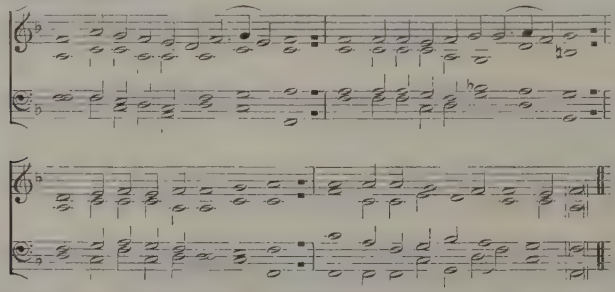
To FATHER, SON, and HOLY GHOST,
The GOD Whom heav'n and earth adore,
From men and from the Angel-host
Be praise and glory evermore. Amen.

The Tune may be sung in more modern rhythm by treating the semibreves as minims.

THIS HYMN, by William Kethe (d. in 1594), is first found in the *Fourscore and Seven Psalms of David*, Geneva, 1561, and the *Psalmes* issued in London by Day in the same year. It consists of four stanzas of four lines. The doxology is added. There has been some doubt about the authorship, which is sometimes attributed to Sternhold and Hopkins, but the evidence is in favour of Kethe.

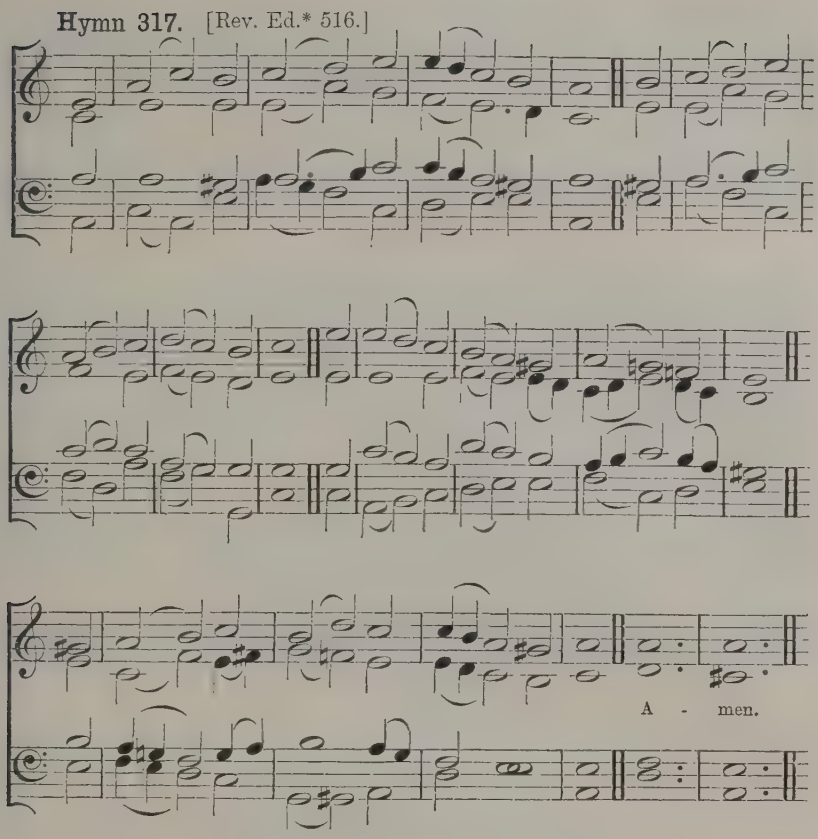
In the original :—St. 2, l. 3. We are His *folck*.
This was probably altered in the first instance by the printer to "flock."

THE TUNE (Old 100th = O 136 = R 160) is from the Genevan Psalter, where it was set to Psalm 134 in the edition of 1551, which first contained a version of this Psalm among the thirty-four translations which Beza added to the eighty-three of Marot. Bourgeois was still in charge of the music, and the melody is probably his. The tune first appeared in England in connexion with the above-named translation of Psalm 100, and it has ever since been connected with it. In the *Psalmes* published by Day, 1563, it was set thus by Parsons in the supplementary series. The melody is taken exactly from the French, except that the second and third note of the last line are here halved in value :—



Other settings are found in later psalters. A particularly fine one is Dowland's in Est, *Psalmes*, 1592.

Hymn 317. [Rev. Ed.* 516.]



O be joyful in the Lord, all ye lands.—Ps. c. 1.

BEFORE JEHOVAH'S awful throne,
Ye nations, bow with sacred joy;
Know that the LORD is GOD alone;
He can create, and He destroy.

His sov'reign power, without our aid,
Made us of clay, and form'd us men;
And when like wand'ring sheep we stray'd,
He brought us to His fold again.

We'll crowd Thy gates with thankful songs;
High as the heav'ns our voices raise;
And earth, with her ten thousand tongues,
Shall fill Thy courts with sounding praise.

Wide as the world is Thy command;
Vast as eternity Thy love;
Firm as a rock Thy truth shall stand,
When rolling years shall cease to move.
Amen.

ALTERNATIVE TUNE, HYMN 316.

THIS HYMN, by Isaac Watts (1674–1748), is a paraphrase of Psalm c., which was first published in his *Psalms of David*, 1719, in six stanzas of four lines, beginning—

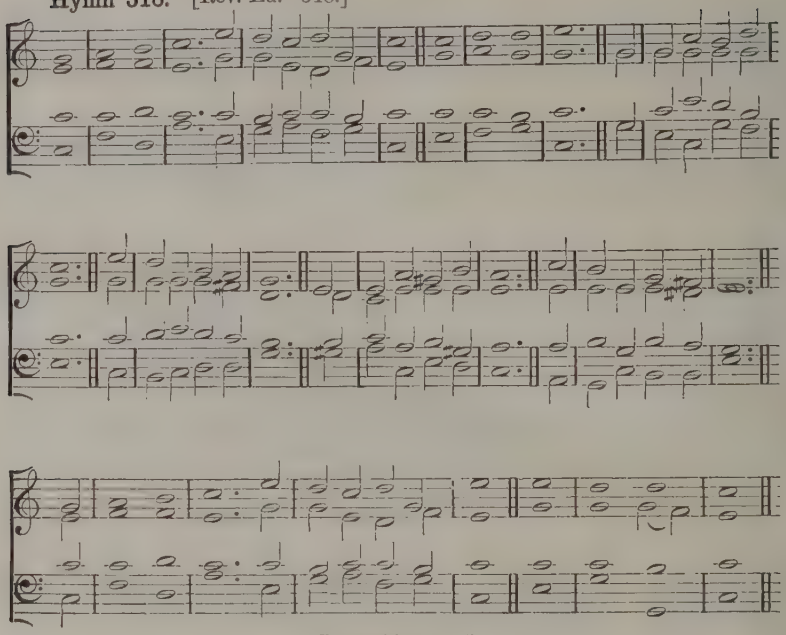
Sing to the Lord with joyful voice.

It was altered by John Wesley to its present form, which consists of Watts' stanza 2 altered, stanzas 3, 5, and 6 unaltered.

In stanza 2 (now 1). Nations attend before His throne
With solemn fear, with sacred joy.

THE TUNE (Penshurst) is often attributed to Purcell, but it is difficult to find any justification for this. It is not found in books of the XVIIth or XVIIIth century, and first appears with the name of the Editor, V. Novello, in the *Psalmist*, 1836. It is therefore probably his. A similar C.M. tune, with first and third lines the same as this, occurs among the new tunes contributed by V. Novello to Jacob, *National Psalmody* [1819], and bears the name Sundridge.

Hymn 318. [Rev. Ed.* 548.]



[* *For copyright, see* p. vii.]

His name only is excellent, and his praise above heaven and earth.—Ps. cxlviii. 12.

LET all the world in every corner sing,
My God and King!
The heav'ns are not too high,
His praise may thither fly;
The earth is not too low,
His praises there may grow.
Let all the world in every corner sing,
My God and King!

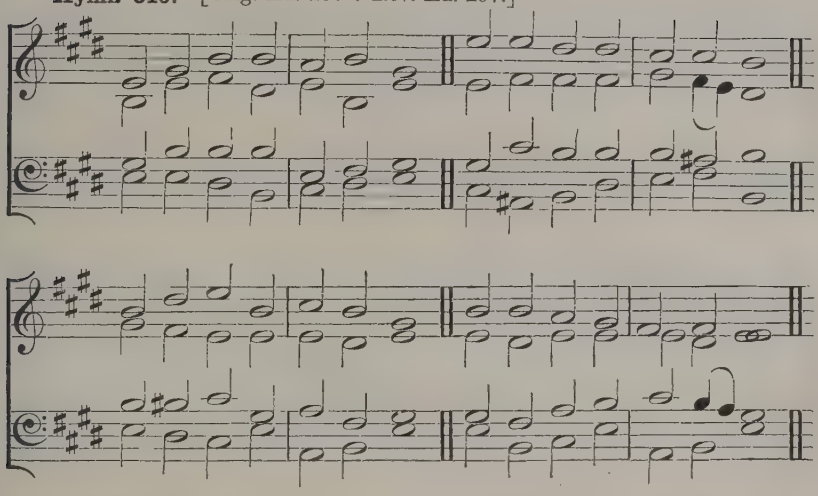
Let all the world in every corner sing,
My God and King!
The Church with psalms must shout,
No door can keep them out;
But above all the heart
Must bear the longest part.
Let all the world in every corner sing,
My God and King! Amen.

THIS HYMN, by George Herbert (1593–1632), was published in his *Temple*, 1633, the year after his death. Herbert on his death-bed delivered the *Temple* to Mr. Edmond Duncon, his executor, bidding him to deliver it "to my dear brother Ferrar," desiring him to read it, and if he thought it would be to the advantage of any soul to let it be published; if not, to burn it.

This hymn is unaltered, save that the chorus is inserted at the beginning of the second stanza.

THE TUNE (Herbert = R* 548) was written by W. H. Monk for this hymn in the Supplement to the Revised Edition. On the last syllable but three a change has been made in the bass. In the original form there were four rising crotchets from C upwards. The phrase now corresponds more naturally with the second line, and is simpler and more massive.

Hymn 319. [Orig. Ed. 160 : Rev. Ed. 297.]



When I laid the foundations of the earth . . . when the morning stars sang together, and all the sons of God shouted for joy.—Job xxxviii. 7.

SONGS of praise the Angels sang,
Heav'n with Alleluias rang,
When creation was begun,
When GOD spake and it was done.

Songs of praise awoke the morn
When the Prince of peace was born ;
Songs of praise arose when He
Captive led captivity.

Heav'n and earth must pass away,
Songs of praise shall crown that day ;
GOD will make new heav'ns and earth,
Songs of praise shall hail their birth.

And will man alone be dumb
Till that glorious kingdom come ?
No, the Church delights to raise
Psalms and hymns and songs of praise.

Saints below, with heart and voice,
Still in songs of praise rejoice ;
Learning here, by faith and love,
Songs of praise to sing above.

Hymns of glory, songs of praise,
FATHER, unto Thee we raise,
JESU, glory unto Thee,
With the SPIRIT, ever be. Amen.

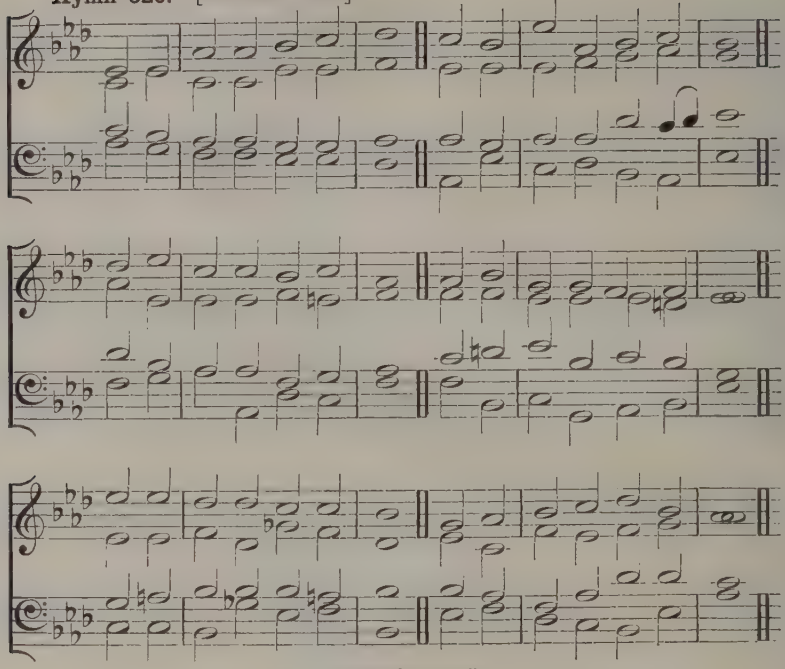
A lower setting of this Tune is given at Hymn 78.

THIS HYMN, by James Montgomery (1775–1854), was published in Cotterill, *Selection*, 1819, No. 168, in six stanzas of four lines, and later in Montgomery, *Christian Psalmist*, 1825, No. 562.

In the original :—St. 1, l. 3. When Jehovah's work begun.
When He spake . . .
St. 6. Borne upon their latest breath,
Songs of praise shall conquer death ;
Then amidst eternal joy
Songs of praise their powers employ.

THE TUNE (Ach, wann kommt, or Culbach = O 160 = R 297) is taken from *Heilige Seelenlust*, Breslau, 1657. It has already been described at Hymn 78.

Hymn 320. [Rev. Ed.* 511.]



[† *For copyright, see* p. vii.]

This glorious and fearful name, the Lord thy God.—Deut. xxviii. 58.

GLORIOUS is Thy Name, O LORD!
Heav'n and earth with one accord
Tell Thy greatness, part reveal'd,
But the larger part conceal'd.
How shall we poor sinners dare
Seek Thy face in praise and prayer?

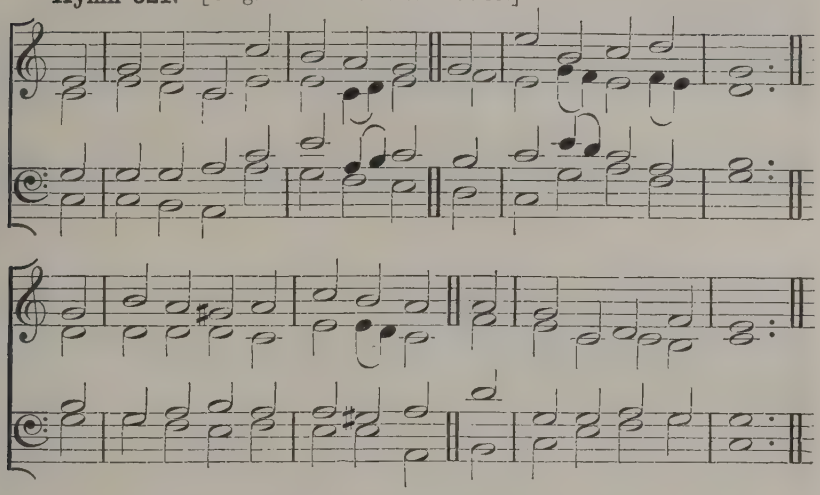
Fearful is Thy Name, O LORD!
Dread Thy voice, and sharp Thy sword;
Thunders roll around Thy path:
None can stand before Thy wrath!
How shall trembling sinners dare
Lift their voice in praise and prayer?

Yet with all Thy wondrous might,
Far beyond our mortal sight,
Perfect wisdom, boundless powers,
Thou, O glorious GOD! art ours.
So, though fill'd with awe, we dare
Name Thy Name in praise and prayer.

Since, to save a world undone,
Thou didst give Thine only SON,
All Thy greatness, LORD most High,
Brings Thee to our hearts more nigh.
Thus in faith and hope we dare
Claim Thy love in praise and prayer. Amen.

THIS HYMN, by Henry Twells (1823–1900), was first published in the Supplement of the Revised Edition.
THE TUNE (Nutbourne = R* 519) is by T. E. Aylward, and was written by him for the *Sarum Hymnal* (No. 303, 1869), of which he was musical editor.

Hymn 321. [Orig. Ed. 149 : Rev. Ed. 169.]



Thus saith the high and lofty One that inhabiteth eternity, whose name is Holy: I dwell in the high and holy place, with him also that is of a contrite and humble spirit.—Isai. lvii. 15.

MY GOD, how wonderful Thou art,
Thy majesty how bright,
How beautiful Thy mercy-seat,
In depths of burning light!

How dread are Thine eternal years,
O everlasting LORD,
By prostrate spirits day and night
Incessantly adored!

How wonderful, how beautiful,
The sight of Thee must be,
Thine endless wisdom, boundless power,
And awful purity!

Oh, how I fear Thee, Living GOD,
With deepest, tenderest fears,
And worship Thee with trembling hope,
And penitential tears!

Yet I may love Thee too, O LORD,
Almighty as Thou art,
For Thou hast stoop'd to ask of me
The love of my poor heart.

No earthly father loves like Thee,
No mother, e'er so mild,
Bears and forbears as Thou hast done
With me Thy sinful child.

FATHER of JESUS, love's reward,
What rapture will it be
Prostrate before Thy throne to lie,
And gaze and gaze on Thee. Amen.

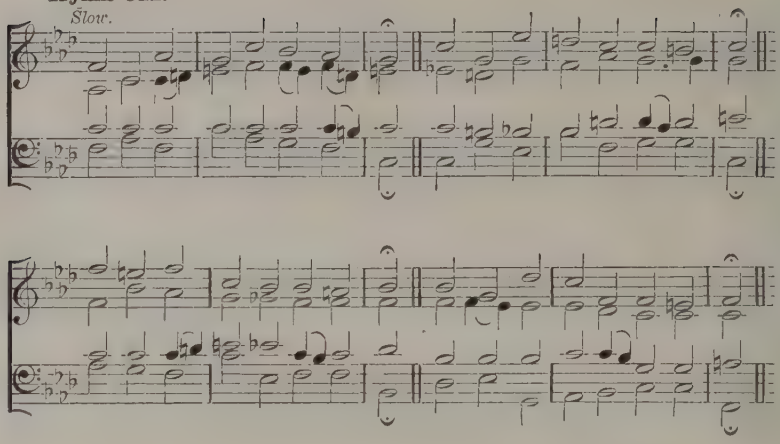
THIS HYMN, by Frederic William Faber (1814–1863), was first published in his *Jesus and Mary, &c.*, 1849, and later in his *Hymns*, 1861 edition, page 22, No. 9, "Our Heavenly Father," in nine stanzas of four lines.

Stanzas 6 and 8 are omitted here.

In the original:—St. 3, l. 1. How *beautiful*, how beautiful.

THE TUNE (Birmingham, or Westminster = O 149 = R 169) is by James Turle, and is taken from V. Novello, *The Psalmist*, 1836, for which collection it was written in the key of D.

Hymn 322.



How unsearchable are his judgments.—Rom. xi. 33.

LORD, my weak thought in vain would climb
To search the starry vault profound;
In vain would wing her flight sublime,
To find creation's utmost bound.

But weaker yet that thought must prove
To search Thy great eternal plan,—
Thy sovereign counsels, born of love
Long ages ere the world began.

When my dim reason would demand
Why that, or this, Thou dost ordain,
By some vast deep I seem to stand,
Whose secrets I must ask in vain.

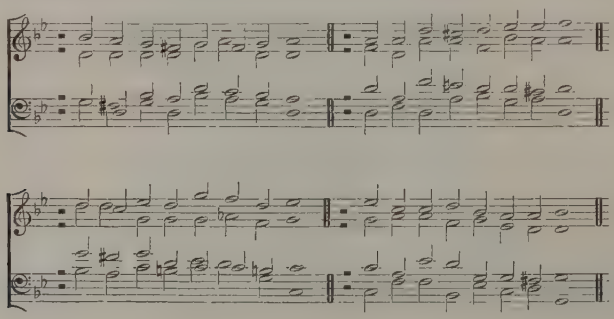
When doubts disturb my troubled breast,
And all is dark as night to me,
Here, as on solid rock, I rest,
That so it seemeth good to Thee.

Be this my joy, that evermore
Thou rulest all things at Thy will;
Thy sovereign wisdom I adore,
And calmly, sweetly, trust Thee still. Amen.

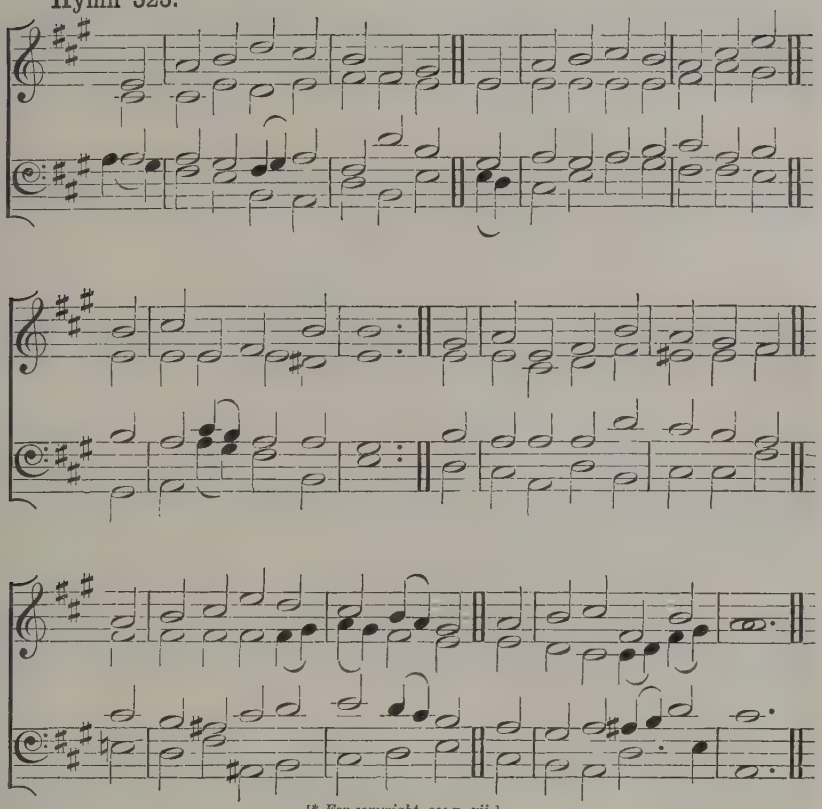
ALTERNATIVE TUNE, HYMN 36.

THIS HYMN, by Ray Palmer (1808–1887), was written in 1858 for a *Sabbath Hymn Book*, edited by Professors Park and Phelps, of Andover.

THE TUNE (Eltham) is found in Gawthorn, *Harmonia Perfecta*, 1730, where it has the unusual distinction of being allotted to a particular hymn, viz., Watts' "Had I the tongues of Greeks and Jews." The melody is there set in the tenor, and the key is G minor, thus:—



Hymn 323.



[* *For copyright, see* p. vii.]

I am the Lord ; I change not.—Mal. iii. 6.

LORD GOD ! by Whom all change is wrought,
By Whom new things to birth are brought,
In Whom no change is known :
Whate'er Thou dost, whate'er Thou art,
Thy people still in Thee have part ;
Still, still Thou art our own.

Ancient of Days ! we dwell in Thee ;
Out of Thine own eternity
Our peace and joy are wrought :
We rest in our eternal GOD,
And make secure and sweet abode
With Thee Who changest not.

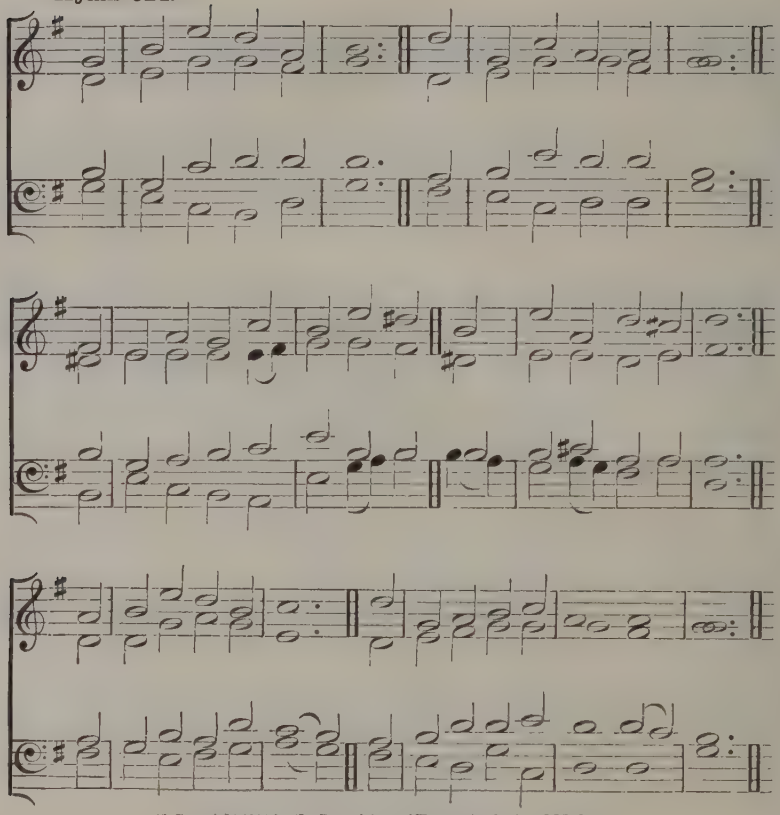
Each steadfast promise we possess ;
Thine everlasting truth we bless,
Thine everlasting love :
Th' unfailing Helper close we clasp,
The everlasting arms we grasp,
Nor from the refuge move.

To Thee we rise, in Thee we rest ;
We stay at home, we go in quest,
Still Thou art our abode ;
The rapture swells, the wonder grows
As full on us new life still flows
From our unchanging GOD. Amen.

THIS HYMN, by Thomas Hornblower Gill (1819–1906), was written in 1869 in six stanzas of six lines. This is taken from the *Golden Chain of Praise*, Second Edition, 1894, p. 184. Stanzas 4 and 5 are omitted here.

THE TUNE (Kenilworth = R 326) is by Everard Hulton, and was written by him for the Revised Edition.

Hymn 324.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

The Lord God omnipotent reigneth.—Rev. xix. 6.

LET all the world rejoice,
The great Jehovah reigns,
The thunders are His awful voice,
Our life His will ordains;
The glories of His Name
The lightnings, floods, and hail proclaim.

He rules by sea and land,
All space His word obeys,
He holds the oceans in His hand,
And mighty mountains weighs;
Unequall'd and alone
In majesty He fills His throne.

The universe He made
By His prevailing might;
The earth's foundations deep He laid
And scatter'd ancient night;
All heav'n, and earth, and sea
Proclaim'd His awful majesty.

When the bright orb of day
First gleam'd with ruddy light;
When first the moon, with silver ray,
March'd up the vault of night;
And stars bedeck'd the skies
That seem'd creation's thousand eyes;

And earth's fair form was seen
With flowers and blossoms drest;
And trees, and fields, and meadows green
Adorn'd her youthful breast,
Hung out in boundless space
Amid the ocean's cool embrace;

Glad was the Angel throng
To see His might prevail;
And loud they sung a joyful song
This universe to hail,
While yet in youth it stood;
The Maker, too, pronounced it good.

But this fair world shall die,
The creature of a day;
In ashes and in ruins lie,
Its glory pass'd away;
Again this mighty earth
Shall be as ere it came to birth.

Soon shall the day be o'er
Of yonder brilliant sun,
And he shall set to rise no more,
His race of glory run;
From heaven's vault all soon
Shall fade the stars, and yon pale moon.

But ever fix'd, the throne
Of the Eternal One
Shall stand, when time and space are gone,
Unequall'd and alone;
New worlds to make at will,
And His own wise design fulfil. Amen.

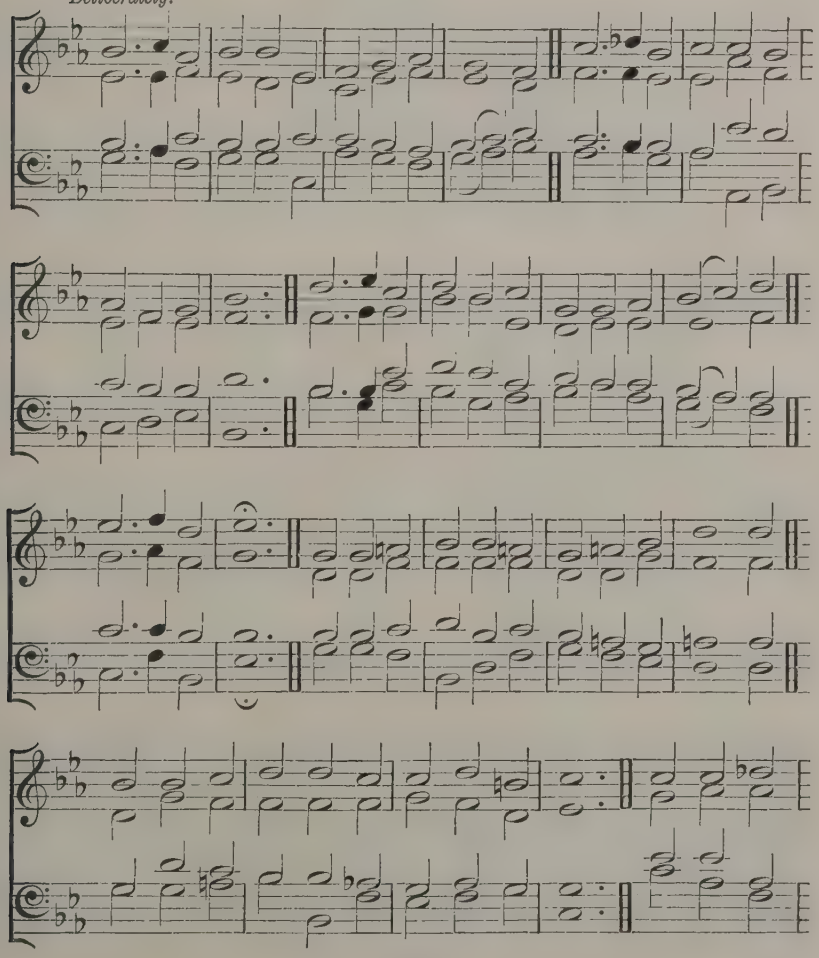
THIS HYMN, by John Hunt (1827–1907), written in 1853, was published in *The Spiritual Songs of Martin Luther*, 1853. The hymn is given in Lord Selborne's *Book of Praise*, 1866, p. 9.

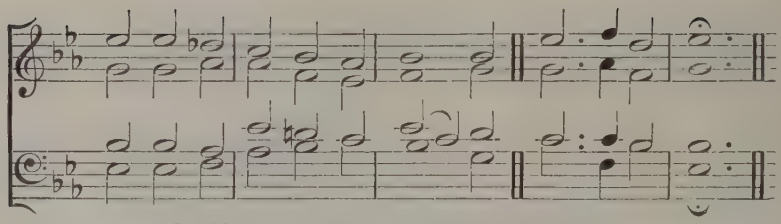
In the original:—St. 2, l. 2. O'er boundless realms He sways.
St. 3, l. 5. *When* heaven.
St. 4, l. 3. And yonder moon.
St. 7, l. 5. As when before her birth,
Again shall be this mighty earth.
St. 8, l. 5. And soon, alas! all soon.
St. 9, l. 3. . . . when all creation's gone.

THE TUNE (Cranmer) is by C. Wood, and was composed by him for this edition.

Hymn 325.

Deliberately.





* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

The heavens declare the glory of God.—Ps. xix. 1.

GLORY to God, all the heavens are telling,
Glory to God, in the earth and the sky,
Glory to God, the loud anthem is swelling,
Glory to God.
God in Three persons transcendent, supernal,
God the most Mighty, most Holy, most High,
God uncreated Creator eternal—
Glory to God.

God the all-present, all-seeing, all-giving,
God on Whom all things for ever depend,
God ever loving, and God ever living—
Glory to God.
God the great Father, Upholder, Defender,
God the Redeemer, our Saviour, and Friend,
God the Blest Spirit, the patient, the tender.
Glory to God. Amen.

THIS HYMN, by Horace Smith (b. 1836), is published in his *Hymns and Psalms*, 1903, p. 21, Macmillan & Co., in three stanzas of eight lines.

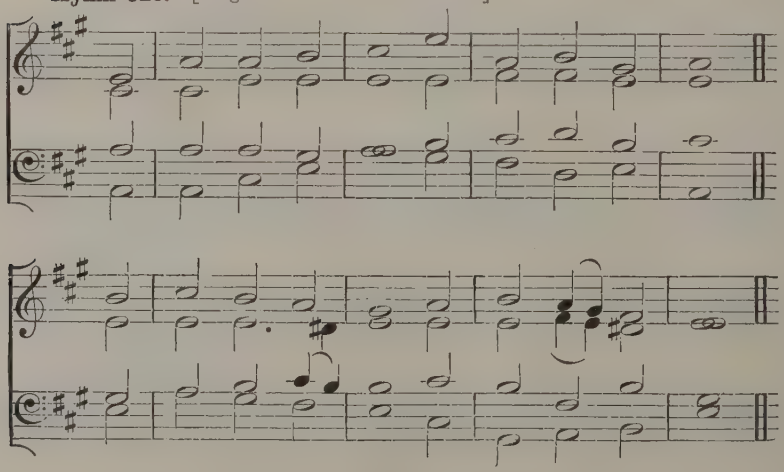
In the original :—St. 2, l. 6. God, the dear Saviour, Redeemer and Friend.

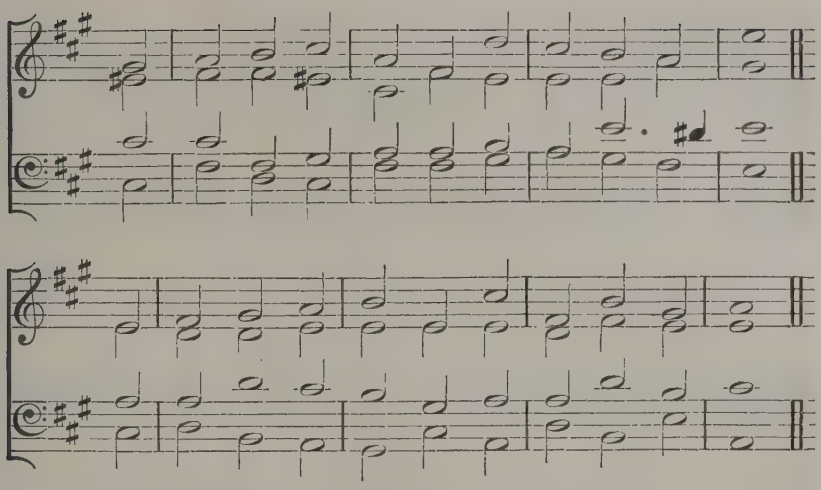
The alteration was made with Mr. Horace Smith's sanction.

Stanza 3 is omitted—the stanzas 1 and 2 making a beautiful act of pure praise.

THE TUNE (Blackrock) is by Sir Charles V. Stanford, and was composed by him for this edition.

Hymn 326. [Orig. Ed. 156 : Rev. Ed. 167.]





Praise the Lord, O my soul: O Lord my God, thou art become exceeding glorious; thou art clothed with majesty and honour.—Ps. civ. 1.

O WORSHIP the King,
All-glorious above;
O gratefully sing
His power and His love;
Our Shield and Defender,
The Ancient of days,
Pavilion'd in splendour,
And girded with praise.

O tell of His might,
O sing of His grace,
Whose robe is the light,
Whose canopy space;
His chariots of wrath
The deep thunder clouds form,
And dark is His path
On the wings of the storm.

The earth with its store
Of wonders untold,
Almighty, Thy power
Hath founded of old;
Hath stablish'd it fast
By a changeless decree,
And round it hath cast,
Like a mantle, the sea.

Thy bountiful care
What tongue can recite?
It breathes in the air,
It shines in the light;
It streams from the hills,
It descends to the plain,
And sweetly distils
In the dew and the rain.

Frail children of dust,
And feeble as frail,
In Thee do we trust,
Nor find Thee to fail;
Thy mercies how tender!
How firm to the end!
Our Maker, Defender,
Redeemer, and Friend.

O measureless Might,
Ineffable Love,
While Angels delight
To hymn Thee above,
Thy humbler creation,
Though feeble their lays,
With true adoration
Shall sing to Thy praise. Amen.

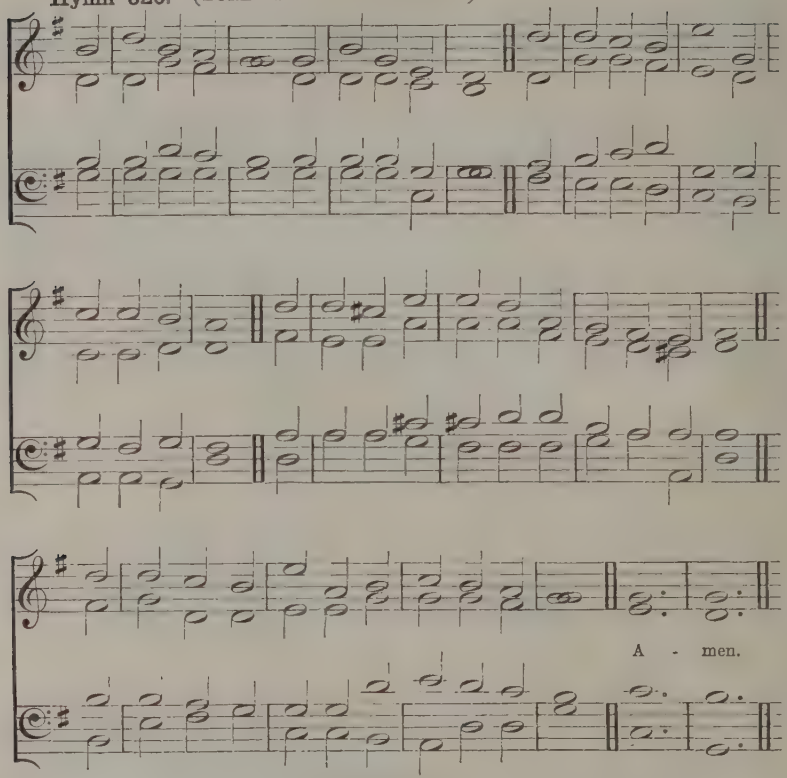
ALTERNATIVE TUNE, HYMN 193.

THIS HYMN, by Sir Robert Grant, G.C.B. (1785–1838), was published in Bickersteth, *Christian Psalmody*, 1833, No. 17, and in *Sacred Poems*, by the late Rt. Hon. Sir R. Grant, 1839, No. 11, p. 33, in six stanzas. This is a resetting of Kethe's paraphrase of Psalm civ. in the *Fourscore and Seven Psalmes* of 1561.

In the original:—St. 6, l. 8. Shall *lisp*.

THE TUNE (Hanover, or St. George's = O 258^2 = R 431) is ascribed to William Croft, and is traced by Parr to M. Wilkins, *Collection*, 1699. But Matthew Wilkins was not born until 1704, and his *Book of Psalmody* appeared *c.* 1730. Hanover first saw the light in the sixth edition of the *Supplement to the New Version*, 1708, without any sign of name or author, as "A New Tune to the 149th (N.V.) or 104th (O.V.)" In Broome, *Choice Collection, &c., c.* 1728, there are a large number of settings by Croft, but this tune, with the name St. George's, has, under the heading "Author's Names," the entry "Not known." The name Hanover was given later; it is found in *Harmonia Perfecta*, 1730, while the tune is still anonymous; but perhaps already it was ascribed without reason to Handel. There is more reason, but no certainty, in ascribing it to Croft (cp. p. 535). See *Musical Times*, Feb. 1905, and June 1908, with facsimile. In early Methodist books, *e.g. Sacred Melody*, 1765, it is called "Tally's!"

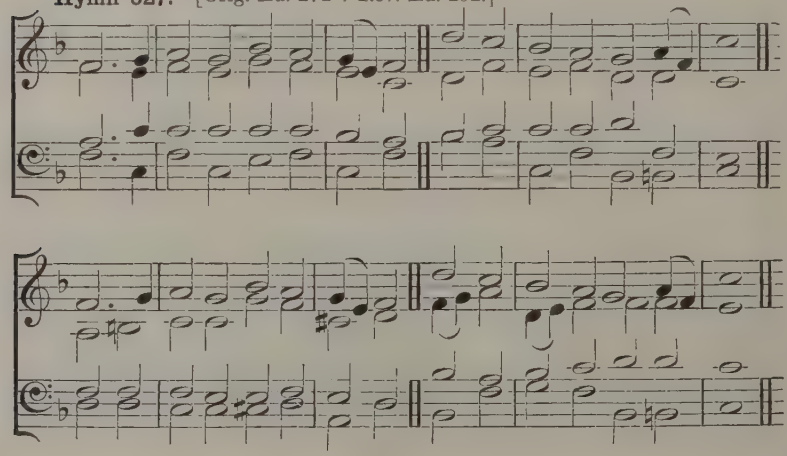
Hymn 326. (Tune in the Supplement.)

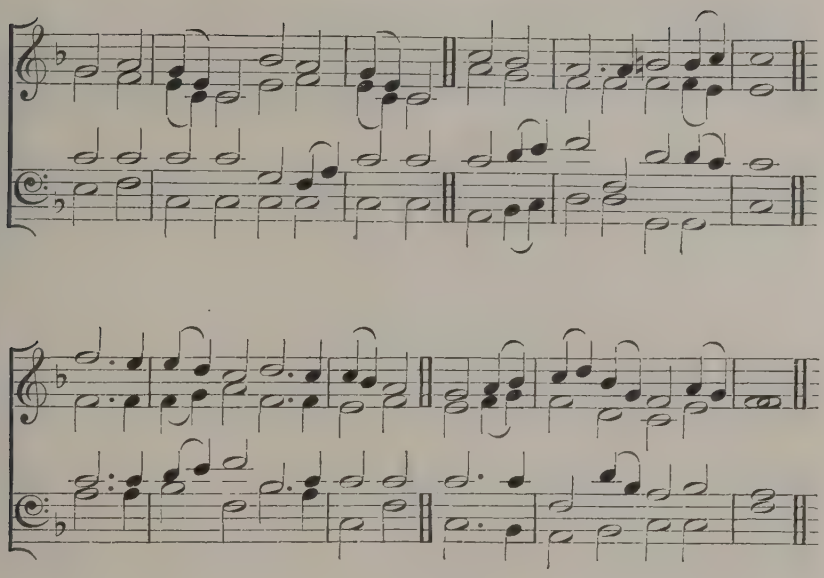


[* *For copyright, see* p. vii.]

The Tune in the Supplement (Laudate Dominum = R 308) is by H. J. Gauntlett, and was contributed by him to the Revised Edition.

Hymn 327. [Orig. Ed. 174 : Rev. Ed. 292.]





O praise the Lord of heaven, praise him in the height.—Ps. cxlviii. 1.

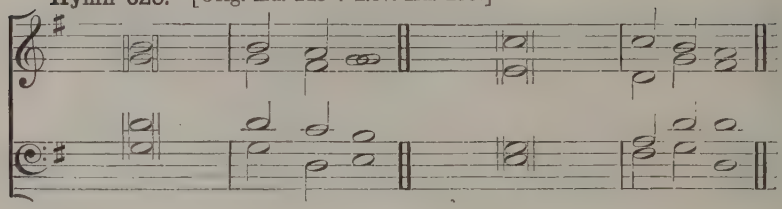
PRAISE the LORD! ye heav'ns, adore Him
  Praise Him, Angels, in the height;
Sun and moon, rejoice before Him,
  Praise Him, all ye stars and light:
Praise the LORD! for He hath spoken,
  Worlds His mighty voice obey'd;
Laws, which never shall be broken,
  For their guidance He hath made.

Praise the LORD! for He is glorious;
  Never shall His promise fail;
GOD hath made His Saints victorious,
  Sin and death shall not prevail.
Praise the GOD of our salvation;
  Hosts on high, His power proclaim;
Heav'n and earth, and all creation,
  Laud and magnify His Name! Amen.

THIS HYMN, perhaps by John Kempthorne (1775–1838), is first found on a four-page leaflet at the end of some copies of the music edition, 1796, of *Psalms, Hymns, and Anthems of the Foundling Hospital*, London, and at the end of the edition of words only, 1801. It was printed in the *Foundling Collection*, 1809, and in J. Kempthorne, *Select Portions of Psalms and Hymns*, 1810. It is usually ascribed to Kempthorne, but the ascription is very doubtful. Dr. Julian says that Mr. Kempthorne's son, the Rev. R. Kempthorne, told him that the hymn was not written by his father.

THE TUNE (Austria, or Haydn, or Vienna, or Cheadle = R 292[1]) is by Franz Joseph Haydn (1732–1809), and was composed for a hymn in honour of the Emperor of Austria. Both were written in order to provide for Austria a rallying point like the English National Anthem, and they were performed for the first time on the Emperor's birthday, Feb. 12, 1797. The melody was subsequently used as the theme for a set of variations in the "Kaiserquartett" (No. 77). The harmonies in this edition have been made to conform closely to the composer's setting. The melody is a development of a Croatian national song. See Hadow, *A Croatian Composer*, 1897. The tune came at once into use in England, being found as early as the *Sacred Music* of Dr. Miller, *c.* 1802. It is associated with these words at least as early as 1809, in W. Russell's Foundling book of that date.

Hymn 328. [Orig. Ed. 145 : Rev. Ed. 295.]



All thy works praise thee, O Lord.—Ps. cxlv. 10.

Cantemus cuncti melodum.

THE strain upraise of joy and praise, Alle- -lu - - - ia!

And the choirs that . . dwell on high

Ye, through the fields of Paradise that roam,

(*Unison.*)
Ye planets glittering on your heav'n - ly way,

(*Harmony.*)
Ye clouds that onward sweep, Ye winds on pin - ions light,

Ye floods and ocean billows, Ye storms and win - ter snow,

(*Trebles only.*)
First let the birds, with painted plum - age gay,

(*Men only.*)
Then let the beasts of earth, with vary - ing strain,

(*Men only.*)
Here let the mountains thunder forth so- -nor - - ous

(*Men only.*)
Thou jubilant abyss of . o - cean, cry

(*Harmony.*)
To GOD, Who all cre - - -a - tion made,

This is the strain, the eternal strain, the LORD of all things loves,

Wherefore we sing, both heart and voice a- -wak - - ing,

(*Unison.*)
Now from all men . . . be out - pour'd

(*Harmony.*)
Praise be done to the . . THREE in ONE.

To the glory of their King Let the ransom'd peo - ple sing

Swell the chorus . . . in the sky,

Ye blessèd ones, repeat through that bright home

Ye shining constellations, join and say

Ye thunders, echoing loud and deep, Ye lightnings, wild - ly bright,

Ye days of cloudless beauty, Hoar frost and sum - mer glow,

Exalt their great Creator's praise, and say

Join in creation's hymn, and cry a - gain

Alle - - - - - - -lu - - ia!

Alle - - - - - - -lu - - ia!

The frequent hymn be du - ly paid,

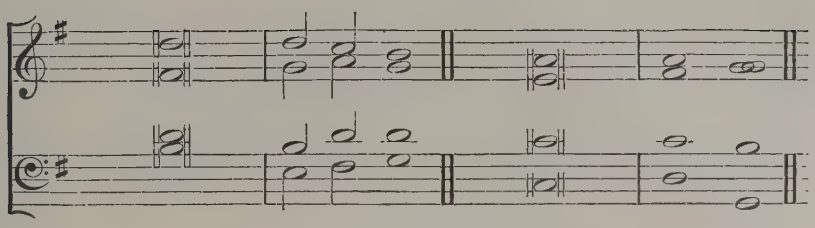
Alle - - - - - -lu - - ia!

Alle - - - - - - -lu - - ia!

Alleluia . . . . . to the LORD;

Alle - - - - - - -lu - - ia!

GENERAL HYMNS.



Alle - - - - -	-lu - - ia!	Alle - - -	- lu - - ia!
Alle - - - - -	-lu - - ia!	Alle - - -	- lu - - ia!
Alle - - - - -	-lu - - ia!	Alle - - -	- lu - - ia!
Alle - - - - -	-lu - - ia!	Alle - - -	- lu - - ia!
In sweet con - - -	-sent u - nite	your Alle - -	- lu - - ia!
Ye groves that wave in spring, And glorious	fo - rests, sing	Alle - - -	- lu - - ia!
Alle - - - - -	-lu - - ia!	Alle - - -	- lu - - ia!
Alle - - - - -	-lu - - ia!	Alle - - -	- lu - - ia!
(*Trebles only.*) There let the valleys sing in gentler	cho - - rus	Alle - - -	- lu - - ia!
(*Trebles only.*) Ye tracts of earth and conti-	-nents, re - ply	Alle - - -	- lu - - ia!
Alle - - - - -	-lu - - ia!	Alle - - -	- lu - - ia!
This is the song, the heav'n-ly song, that CHRIST Him-	-self ap - proves,	Alle - - -	- lu - - ia!
(*Trebles only.*) And children's voices echo, answer	mak - - ing,	Alle - - -	- lu - - ia!
With Alleluia . . .	e - ver - more	The SON and SPIRIT	we adore.
Alle - - - - -	-lu - - ia!	Alle - - -	- lu - - ia! A - - men.

GENERAL HYMNS.

All thy works praise thee, O Lord.—Ps. cxlv. 10.

Cantemus cuncti melodum.

THE strain upraise of joy and praise,
Alleluia!

To the glory of their King
Let the ransom'd people sing Alleluia!

And the choirs that dwell on high
Swell the chorus in the sky, Alleluia!

Ye, through the fields of Paradise that roam,
Ye blessèd ones, repeat through that bright home Alleluia!

Ye planets glittering on your heavenly way,
Ye shining constellations, join and say
Alleluia!

Ye clouds that onward sweep,
Ye winds on pinions light,
Ye thunders, echoing loud and deep,
Ye lightnings, wildly bright,
In sweet consent unite your Alleluia!

Ye floods and ocean billows,
Ye storms and winter snow,
Ye days of cloudless beauty,
Hoar frost and summer glow,
Ye groves that wave in spring,
And glorious forests, sing Alleluia!

First let the birds, with painted plumage gay,
Exalt their great Creator's praise, and say
Alleluia!

Then let the beasts of earth, with varying strain,
Join in creation's hymn, and cry again
Alleluia!

Here let the mountains thunder forth sonorous Alleluia!
There let the valleys sing in gentler chorus
Alleluia!

Thou jubilant abyss of ocean, cry
Alleluia!

Ye tracts of earth and continents, reply
Alleluia!

To God, Who all creation made,
The frequent hymn be duly paid,
Alleluia!

This is the strain, the eternal strain, the Lord of all things loves, Alleluia!

This is the song, the heav'nly song, that Christ Himself approves, Alleluia!

Wherefore we sing, both heart and voice awaking, Alleluia!

And children's voices echo, answer making,
Alleluia!

Now from all men be out-pour'd
Alleluia to the Lord;
With Alleluia evermore
The Son and Spirit we adore.
Praise be done to the Three in One.
Alleluia! Alleluia! Alleluia! Amen.

CANTEMUS cuncti melodum nunc 'Alleluia.'

in laudibus aeterni regis
haec plebs resultet 'Alleluia.'

hoc denique caelestes chori
cantent in altum 'Alleluia.'

hoc beatorum per prata paradisiaca
psallat concentus 'Alleluia';

quin et astrorum micantia luminaria
iubilent altum 'Alleluia.'

nubium cursus, ventorum volatus,
fulgurum coruscatio,
et tonitruum sonitus,
dulce consonent simul 'Alleluia':

fluctus et undae, imber et procellae,
tempestas et serenitas,
cauma, gelu, nix, pruinae,
saltus, nemora, pangant 'Alleluia.'

hinc variae volucres creatorem
laudibus concinite cum 'Alleluia';

ast illinc respondeant voces altae
diversarum bestiarum 'Alleluia.'

istinc montium celsi vertices sonent
'Alleluia';
illinc vallium profunditates saltent
'Alleluia.'

tu quoque maris iubilans abysse, dic
'Alleluia';

nec non terrarum molis immensitates,
'Alleluia.'

nunc omne genus humanum laudans
exultet 'Alleluia,'
et creatori grates frequentans consonet
'Alleluia.'

hoc denique nomen audire iugiter delectatur, 'Alleluia,'

hoc etiam carmen caeleste comprobat ipse
Christus, 'Alleluia.'

nunc vos, o socii, cantate laetantes 'Alleluia,'

et vos, pueruli, respondete semper 'Alleluia.'

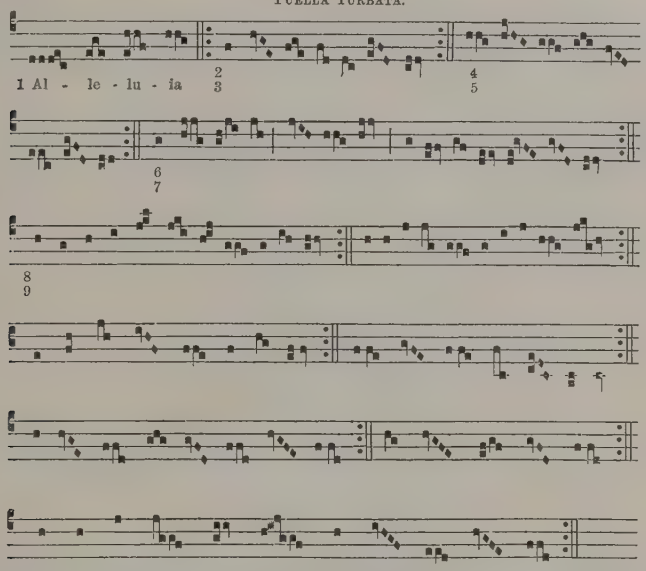
nunc omnes canite simul 'Alleluia' Domino,
'Alleluia' Christo, Pneumatique 'Alleluia':
laus Trinitati aeternae, Alleluia, Alleluia,
Alleluia, Alleluia, Alleluia, Alleluia.
Amen.

THIS SEQUENCE is of the series that emanated from the Swiss Monastery of St. Gall. It is often attributed to Notker (840–912), the founder of the school of sequence-writers there, but this attribution is uncertain. It was written for the melody called *Puella turbata*, "The troubled maiden," probably of secular origin, to which Notker wrote his more unquestioned sequence, "Scalam ad caelos," for the Common of Virgins. See Werner, *Notkers Sequenzen*, 1901. In the earliest MSS. this Sequence appears in an appendix to the series of Sequences for the year, and is assigned simply to Sundays generally, but soon it was incorporated into the series and assigned to the "Farewell to Alleluia," which took place at or just before Septuagesima. Cp. Hymn 89. It is used at Evensong of Septuagesima in the Leofric Collectar.

THE TRANSLATION was made by Neale for the *Hymnal Noted* with a view to its being sung to the original melody, but unfortunately, though he reproduced the syllables of the Latin in English, he did not respect either the cæsuras or the rhythm. The result, therefore, is a translation which, if fitted to the original melody, only parodies it. Consequently, in retaining Neale's version in this edition, it has been necessary to give up the form of the old melody, which was imported from the *Hymnal Noted* among the additional tunes added to the Supplemental Hymns in 1889.

The melody, "Puella turbata," is as follows in its original form. When words were adapted to it a syllable was set to each note :—

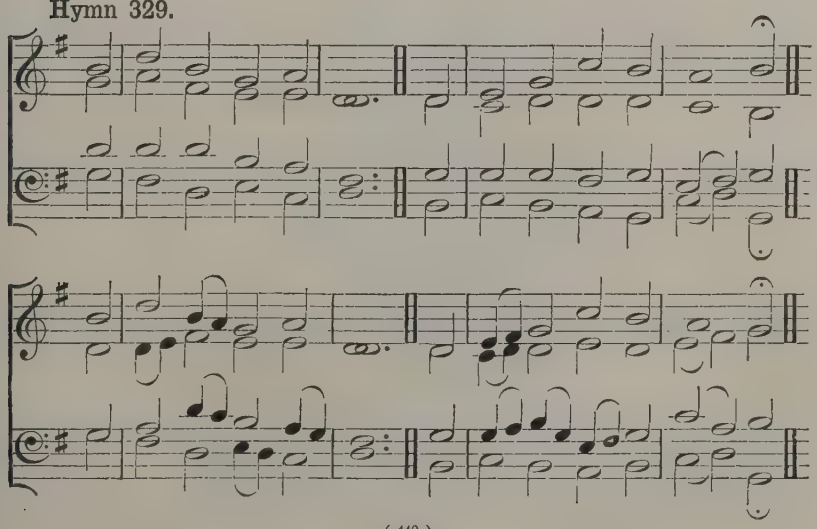
PUELLA TURBATA.

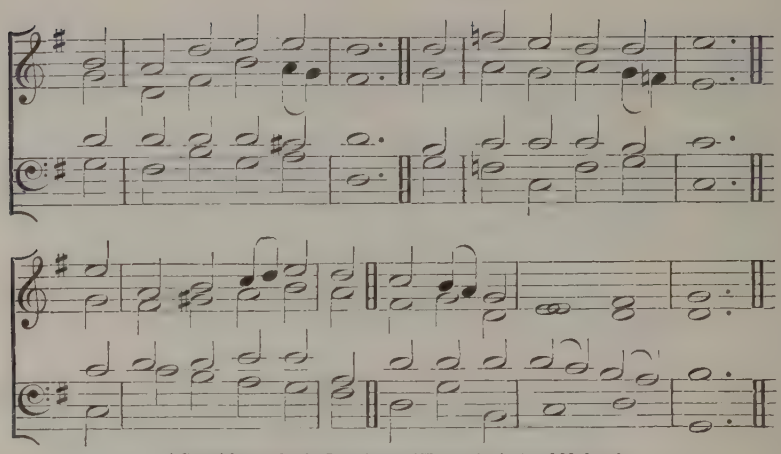


THE TUNE (Troyte, No. 2, Irreg. = O 145 = R 295) is by A. H. Dyke Troyte, and is an adaptation from a Chant by Dr. W. Hayes. It was arranged in 1850, and first appeared in Troyte, *Forty Eight Hymn Tunes*, 1860.

For further explanation, see Introd. p. xxix.

Hymn 329.





[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

All thy works praise thee, O Lord; and thy saints give thanks unto thee.—Ps. cxiv. 10.

LORD GOD! our praise we give
For lake, and sea, and mountain;
The power by which we live
Flows freely from Thy fountain;
Like dew at morn and eve,
Thou enterest every heart
Of those who will receive,
Thy blessing to impart.

With dawn and sunset light
Thy glory Thou preparest;
By wind and storm Thy might,
Thy love by calm, declarest;
The rainbows Thou dost bend
Speak peace to us afar;
At night-time Thou canst send
A word from every star.

On earth, in heav'n above,
One anthem life is singing;
The creatures as they rove,
The bird in beauty winging,
The wave with rhythmic call,
The music of the wind,
The lake, the waterfall,
Praise one Creator's mind.

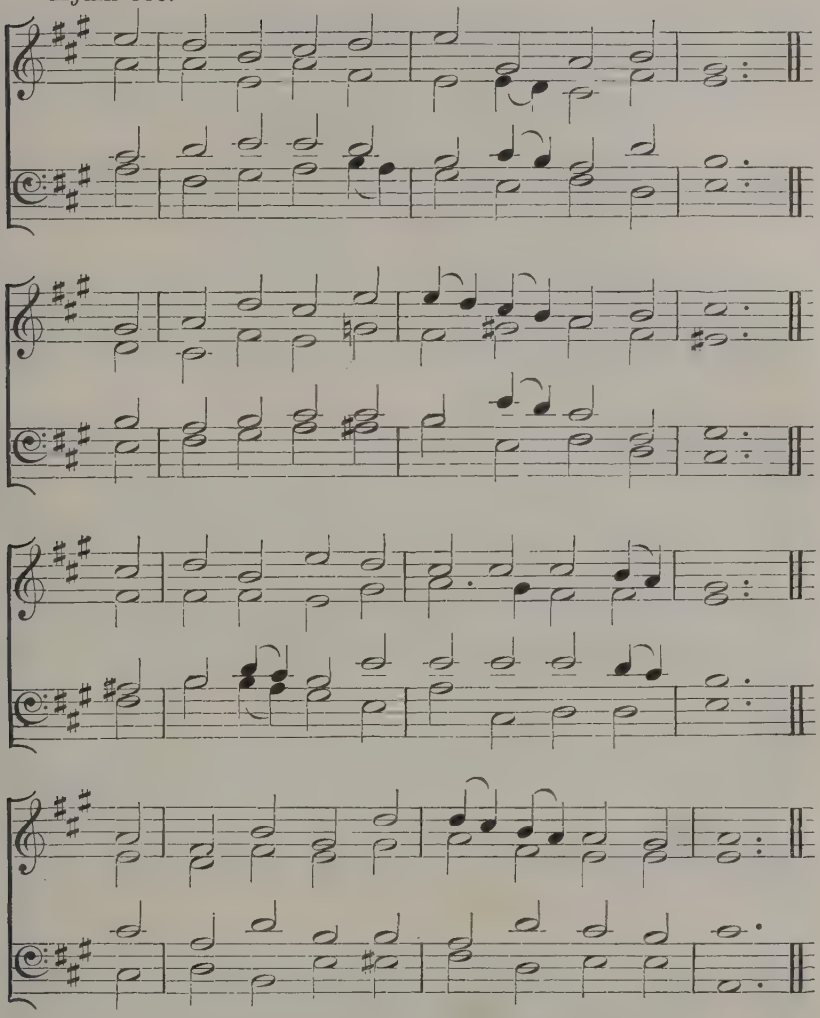
Shall we, whom GOD has made
Than Angels little lower,
Not join the homage paid
And hymn th' almighty power,
Till hearts have all confess'd
This truth with lips sincere,
That he alone can rest
Who finds GOD everywhere? Amen.

ALTERNATIVE TUNE, HYMN 506.

THIS HYMN, by Hardwicke Drummond Rawnsley (*b.* 1850), was written in 1900, for the Holiday matter of the Home Reading Union.

THE TUNE (Cosmos) is by S. H. Nicholson, and was written by him for this edition.

Hymn 330.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

The earth is full of the goodness of the Lord.—Ps. xxxiii. 5.

ALMIGHTY FATHER of all things that be,
Our life, our work, we consecrate to Thee:
Whose heav'ns declare Thy glory from above,
Whose earth below is witness to Thy love.

For well we know this weary, soilèd earth
Is yet Thine own by right of its new birth;
Since that great Cross uprear'd on Calvary
Redeem'd it from its fault and shame to Thee.

Thine still the changeful beauty of the hills,
The purple valleys fleck'd with silver rills,
The ocean glistening 'neath the golden rays,
They all are Thine, and voiceless speak Thy praise.

Thou dost the strength to workman's arm impart,
From Thee the skill'd musician's mystic art,
The grace of poet's pen or painter's hand
To teach the loveliness of sea and land.

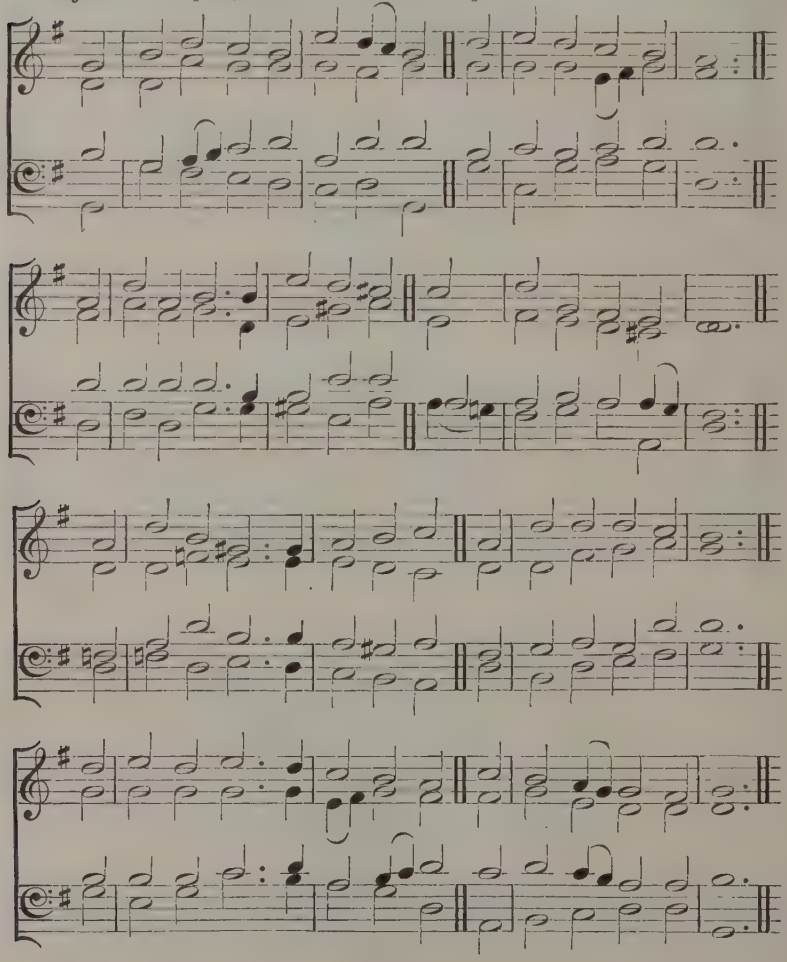
Then grant us, LORD, in all things Thee to own,
To dwell within the shadow of Thy throne ;
To speak and work, to think, and live, and move,
Reflecting Thy own nature, which is love.

That so, by CHRIST redeem'd from sin and shame,
And hallow'd by Thy SPIRIT's cleansing flame,
Ourselves, our work, and all our powers may be
A sacrifice acceptable to Thee. Amen.

THIS HYMN, by Ernest Edward Dugmore (b. 1843), was written and printed in 1884 for the opening of a village exhibition. It was published in *Hymns and Litanies* (Parkstone Press), 1885 : and in *Hymns of Adoration*, 1900. It is here modified for use as a general hymn.

THE TUNE (Plaxtole) is by B. Luard Selby, and was written by him for this edition.

Hymn 331. [Orig. Ed. 71 : Rev. Ed. 168.]



GENERAL HYMNS.

The invisible things of him from the creation of the world are clearly seen, being understood by the things that are made.—Rom. i. 20.

THERE is a book, who runs may read,
Which heav'nly truth imparts,
And all the lore its scholars need,
Pure eyes and Christian hearts.

The works of God above, below,
Within us and around,
Are pages in that book, to show
How God Himself is found.

The glorious sky, embracing all,
Is like the Maker's love,
Wherewith encompass'd, great and small
In peace and order move.

*The Moon above, the Church below,
A wondrous race they run ;
But all their radiance, all their glow,
Each borrows of its Sun.

*The Saviour lends the light and heat
That crown His holy hill ;
The Saints, like stars, around His seat
Perform their courses still.

*The Saints above are stars in heaven—
What are the Saints on earth ?
Like trees they stand whom God has [given
Our Eden's happy birth.

*Faith is their fix'd unswerving root,
Hope their unfading flower,
Fair deeds of charity their fruit,
The glory of their bower.

The dew of heav'n is like Thy grace,
It steals in silence down ;
But where it lights, the favour'd place
By richest fruits is known.

One Name, above all glorious names,
With its ten thousand tongues
The everlasting sea proclaims,
Echoing Angelic songs.

The raging fire, the roaring wind,
Thy boundless power display :
But in the gentler breeze we find
Thy Spirit's viewless way.

Two worlds are ours : 'tis only sin
Forbids us to descry
The mystic heav'n and earth within,
Plain as the sea and sky.

Thou Who hast given me eyes to see
And love this sight so fair,
Give me a heart to find out Thee,
And read Thee everywhere. Amen.

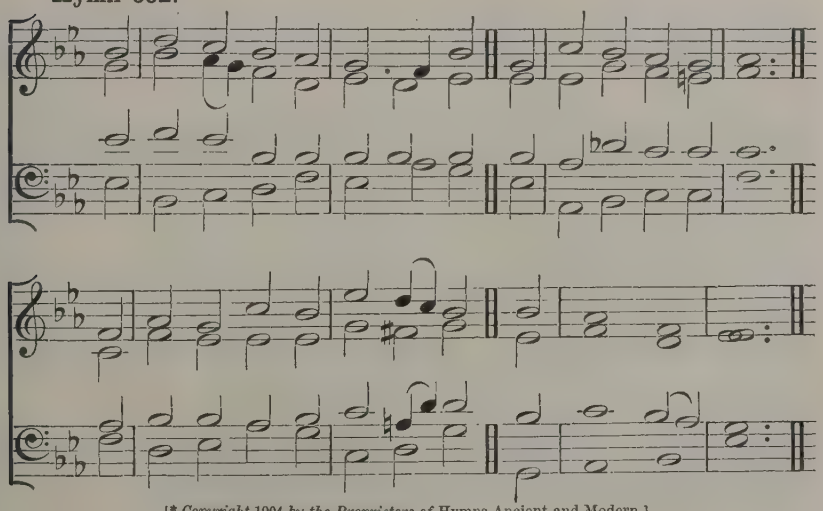
* *These verses can be omitted.*

Alternative Tune, Hymn 281.

This Hymn, by John Keble (1792–1866), written in 1819, was published in *The Christian Year*, 1827, for Septuagesima Sunday, in twelve stanzas of four lines. In previous editions only a cento of this hymn was included, but all the verses are given in this edition.

The Tune (Tranmere, or Christchurch, or Psalm xlvii.) is by W. Hayes and was set to Psalm xlvii. in his *Sixteen Psalms . . . set to music for the use of Magdalen College Chapel in Oxford*, c. 1774. The setting here is not that of the original, and a triplet (preceded by a grace note) has been altered to a single note on the penultimate syllable of the sixth line.

Hymn 332.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

O send out thy light and thy truth that they may lead me.—Ps. xliii. 3.

GIVE light, O LORD, that we may learn
The way that leads to Thee,
That where our hearts true joys discern,
Our life may be.

Give light, O LORD, that we may know
Thy one unchanging truth,
And follow, all our days below,
Our Guide in youth.

Give light, O LORD, that we may see
Where wisdom bids beware,
And turn our doubting minds to Thee
In faithful prayer.

Give light, O LORD, that we may look
Beneath, around, above,
And learn from nature's living book
Thy power and love.

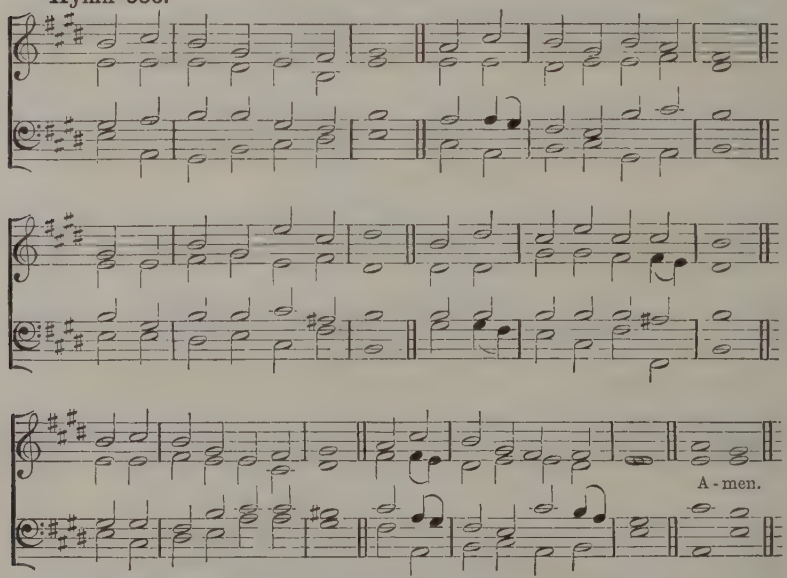
Give light, O LORD, that we may read
All signs that Thou art near,
And, while we live, in word and deed
Thy Name revere.

Give light, O LORD, that we may trace
In trial, pain, and loss,
In poorest lot, and lowest place,
A Saviour's Cross.

Give light, O LORD, that we may see
A home beyond the sky,
Where all who live in CHRIST with Thee
Shall never die. Amen.

THE HYMN, by L. Tuttiett (1825–1897), was published in his *Hymns for the Children of the Church*, 188
THE TUNE (Give light) is by M. J. Monk, and was written by him for this edition.

Hymn 333.



Every good gift and every perfect gift is from above.—St. James i. 17.

FOR the beauty of the earth,
For the beauty of the skies,
For the love which from our birth
Over and around us lies,
LORD of all, to Thee we raise
This our grateful hymn of praise.

For the beauty of each hour
Of the day and of the night,
Hill and vale, and tree and flower,
Sun and moon and stars of light,
LORD of all, to Thee we raise
This our grateful hymn of praise.

For the joy of human love,
Brother, sister, parent, child
Friends on earth, and friends above,
Pleasures pure and undefiled,
LORD of all, to Thee we raise
This our grateful hymn of praise.

For each perfect gift of Thine
To our race so freely given,
Graces human and divine,
Flowers of earth and buds of heaven,
LORD of all, to Thee we raise
This our grateful hymn of praise. Amen.

THIS HYMN, by Folliott Sandford Pierpoint (b. 1835), was written about 1863, and published in the Rev. Orby Shipley's *Lyra Eucharistica*, second edition, 1864, p. 340, in eight stanzas of six lines, "The Sacrifice of Praise."

Stanzas 1, 2, 4, 5 are given here.

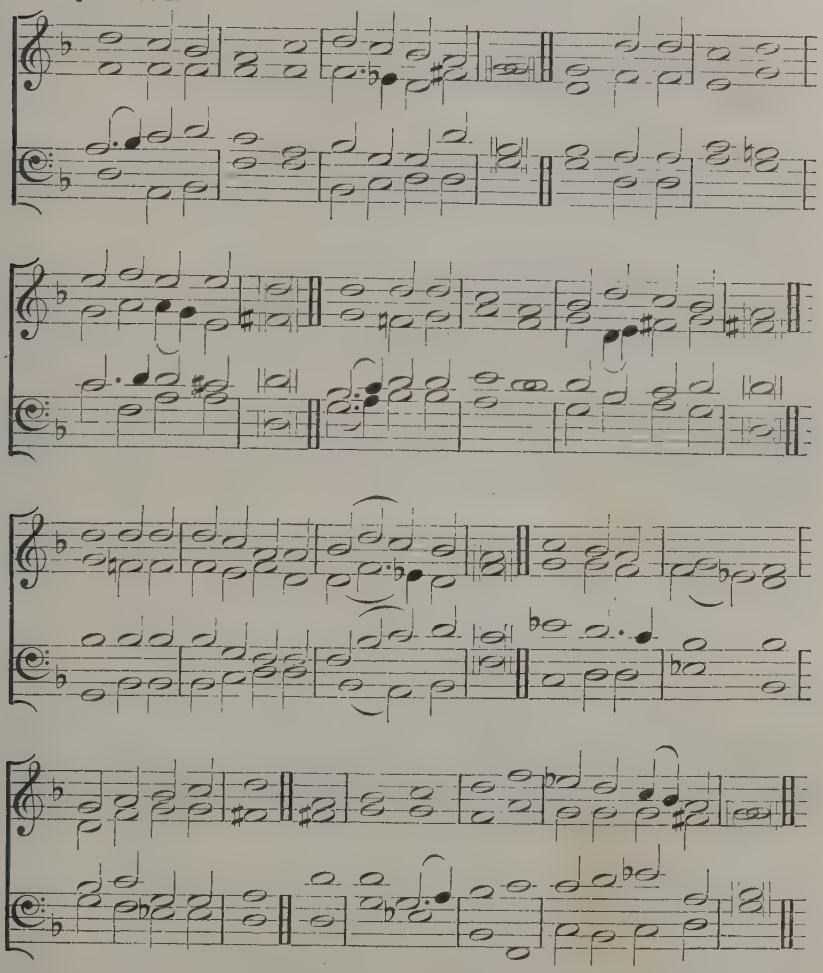
In the original :—

In each stanza :—l. 5. CHRIST our GOD.
l. 6. our *sacrifice*.
St. 3, l. 4. For all gentle thoughts and mild.

The hymn was written for use at the Holy Eucharist ; the alterations, which make the hymn available at other times, have the approval of the author.

THE TUNE (St. Ninian) was written by E. G. Monk for the words, "Lord of power, Lord of might," in Chope, *Congregational Hymn and Tune Book*, 1862.

Hymn 334.



Thou, O Lord, art our Father ; . . . thy name is from everlasting.—Isai. lxiii. 16.

ALMIGHTY FATHER, Unoriginate,
Whom no man hath seen ever, nor can see ;
Who reignest Bless'd and Only Potentate,
Light unapproachable encirling Thee :
Almighty FATHER, hallow'd be Thy Name,
Who ever art, unchangeably the same.

Thou lovest us, else had we never been :
  Before we were, in ages long ago,
Thy love had us and all our want foreseen,
  Creating us that we Thy love might know.
Yea, FATHER, Thou, in Whom we live and move,
Hast loved us with an everlasting love.

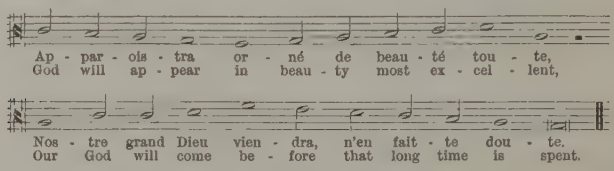
Thou madest man immortal at the first,
  An image of Thine own eternity ;
And when he fell from life, through sin accurst,
  And lost his right to the life-giving tree,
Thy love, unconquer'd, would to him restore
His life ennobled and for evermore.

Such was Thy love, Thou didst not even spare
  Thy Best-beloved, but gav'st Him for us all ;
To live that human life beyond compare,
  And dying, by His death retrieve our fall.
In Him Thy love unbounded we behold,
For, giving Him, Thou canst not aught withhold.

Thou knowest what we are, how frail and blind,
  Thou still rememb'rest that we are but dust :
Like as a father pitieth, Thou art kind,
  Thy justice kindness and Thy kindness just.
Then hear Thy children's prayer from heav'n Thy throne,
FATHER, Thy kingdom come ; Thy will be done. Amen.

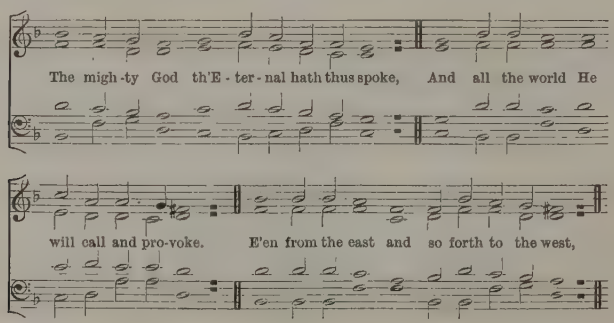
THIS HYMN, by Ernest Edward Dugmore (b. 1843), was written in 1899, and first published in *Hymns of Adoration* (Parkstone Press), 1900.

THE TUNE (Old 50th) appeared first in the second musical edition of Sternhold and Hopkins, *Psalmes*, 1558. It was taken direct from the French tune of the 50th Psalm, and the translation was made for the melody which L. Bourgeois had provided for Marot's French version of the Psalm in 1544. The chief difficulty in adaptation was presented here as elsewhere by the French feminine rhymes. In this Psalm they occur only in the last two lines, which are thus:—



This was one of the first of the adaptations of French tunes to English words. Only one (the 130th) had been included in the previous edition of 1556, and it was clumsy enough, though not so clumsy in other verses as in the first. In later adaptations of other melodies more drastic changes were made in order to avoid the feminine rhymes, as may be seen by referring to Hymn 75. And in this tune it has been necessary to apply further the same principle of modification to the last two lines in order to fit it for use here.

The tune is thus set by Parsons in the additional matter at the end of his *Psalmes*, 1563, with a variation of rhythm in lines three and four, which is reproduced here :—



which place he lik - eth best, God will ap - pear in

From to - ward Si - on, which place he lik - eth best, God will ap - pear
which place he lik - eth best, God will ap - pear in

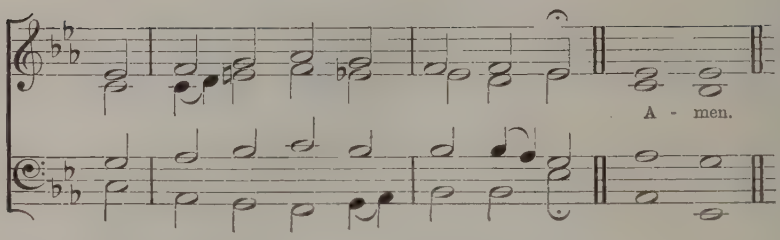
which place he lik - eth best, God will ap - pear

beau-ty most ex - cel - lent,

in beau-ty most ex - cellent, Our God will come be-fore the long time be spent.
beau-ty most ex - cel - lent,

in beau-ty most ex - cellent,

Hymn 335. [Orig. Ed. 193 : Rev. Ed. 171.]



Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.—Rev. v. 12.

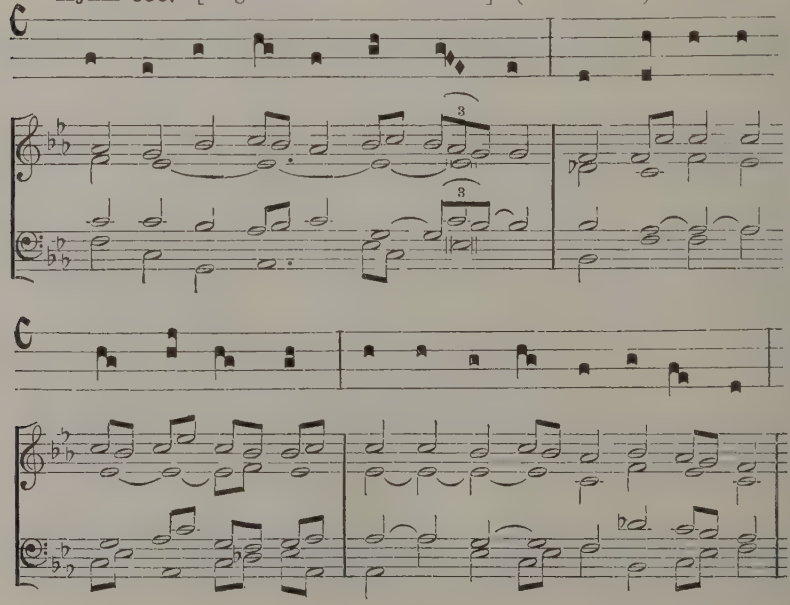
FROM highest heav'n th' Eternal SON,
With GOD the FATHER ever One,
Came down to suffer and to die;
For love of sinful man He bore
Our human griefs and troubles sore,
Our load of guilt and misery.
Rejoice, ye Saints of GOD, and praise
The LAMB Who died, His flock to raise
From sin and everlasting woe;
With Angels round the throne above
O tell the wonders of His love,
The joys that from His mercy flow.

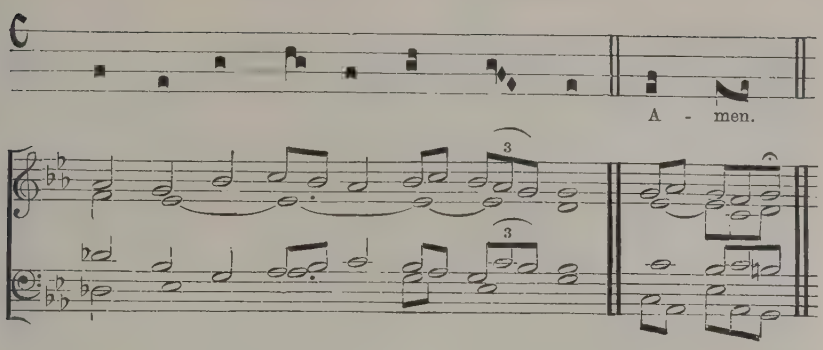
In darkest shades of night we lay,
Without a beam to guide our way,
Or hope of aught beyond the grave;
But He has brought us life and light,
And open'd heaven to our sight,
And lives for ever strong to save.
Rejoice, ye Saints of GOD, rejoice;
Sing out, and praise with cheerful voice
The LAMB Whom heav'n and earth [adore;
To Him Who gave His only SON,
To GOD the SPIRIT, with Them One,
Be praise and glory evermore. Amen.

THIS HYMN, by Sir Henry Williams Baker, Bart. (1821–1877), was first published in the Original Edition.

THE TUNE (Old 113th, or Innocents, or Stepney = O 193 = R 171) was set to the 113th Psalm in the *Four score and Seven Psalmes*, 1561. It is an adaptation from the Genevan 36th, which is one of the original melodies of the Strassburg Psalter of 1542, having been taken from the Strassburg *Kirchenampt* of 1525 (Zahn 8303). It remained practically unaffected by the work of L. Bourgeois on the collection. The English psalm was translated to suit the melody, and only a slight change was needed where the feminine rhymes occur in the French original at the end of each group of three lines.

Hymn 336. [Orig. Ed. 143 : Rev. Ed. 173.] (FIRST TUNE.) Mode iv.





The love of Christ which passeth knowledge.—Ephes. iii. 19.

O amor quam ecstaticus.

O LOVE, how deep! how broad! how [high!
It fills the heart with ecstasy,
That God, the Son of God, should take
Our mortal form for mortals' sake.

He sent no Angel to our race
Of higher or of lower place,
But wore the robe of human frame
Himself, and to this lost world came.

For us He was baptized, and bore
His holy fast, and hunger'd sore;
For us temptations sharp He knew;
For us the tempter overthrew.

For us He pray'd, for us He taught,
For us His daily works He wrought,
By words, and signs, and actions, thus
Still seeking not Himself but us.

For us to wicked men betray'd,
Scourged, mock'd, in purple robe array'd,
He bore the shameful Cross and death;
For us at length gave up His breath.

For us He rose from death again,
For us He went on high to reign,
For us He sent His Spirit here
To guide, to strengthen, and to cheer.

To Him Whose boundless love has won
Salvation for us through His Son,
To God the Father, glory be
Both now and through eternity. Amen.

O AMOR quam ecstaticus,
quam effluens, quam nimius,
qui Deum Dei filium
unum fecit mortalium!

non invisit nos angelo
seu supremo seu infimo;
carnis assumens pallium
venit ad nos per se ipsum.

nobis baptisma suscipit,
nobis ieiunans esurit,
nobis et Satan hunc temptat,
nobis temptantem superat,

nobis orat et praedicat,
pro nobis cuncta factitat,
verbis, signis, et actibus
nos quaerens non se penitus.

pro nobis comprehenditur,
flagellatur, conspuitur,
crucis perfert patibulum,
pro nobis tradit spiritum.

nobis surgit a mortuis,
nobis se transfert superis,
nobis suum dat Spiritum
in robur, in solacium.

Deo Patri sit gloria
per infinita saecula,
cuius amore nimio
salvi sumus in Filio. Amen.

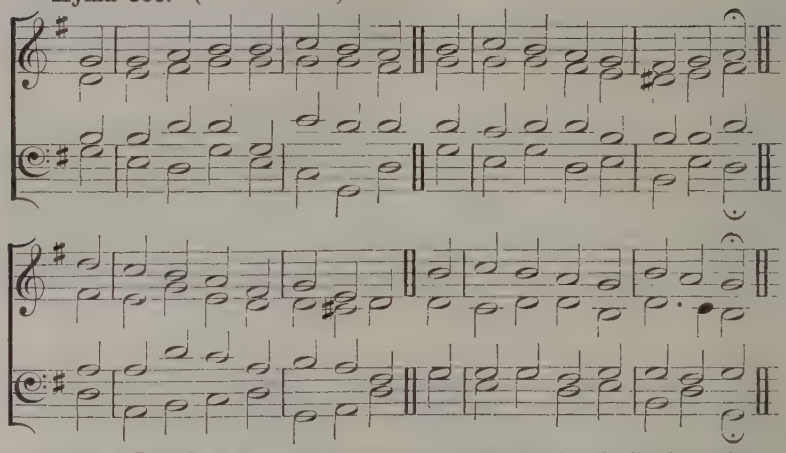
Alternative Tune, Hymn 209.

The Hymn is a cento from a longer poem in the collection at Karlsruhe attributed by Dreves to Thomas à Kempis (see Hymn 37); the verses composing it are Nos. 2, 4, 9–12, with a doxology.

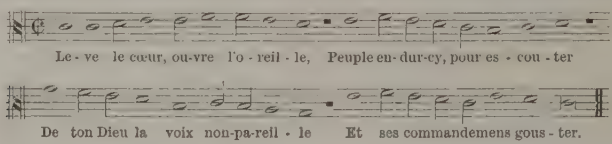
The Translation is based on that of B. Webb in *The Hymnal Noted*, 1854, which included also the sixth stanza of the original. This verse was in the revised translation, which was made with a special doxology for the Original Edition. In the Revised Edition the verse was omitted, but otherwise the version has remained practically unchanged in *Hymns A. & M.*

The First Tune is the melody of "Deus Creator omnium," the Hymn of Saturday Evensong in Epiphanytide, at Sarum and at York. The melody is indicated in the original MS. of the poem by a marginal reference "Agnoscat [omne sæculum]," which probably was intended to point to this tune.

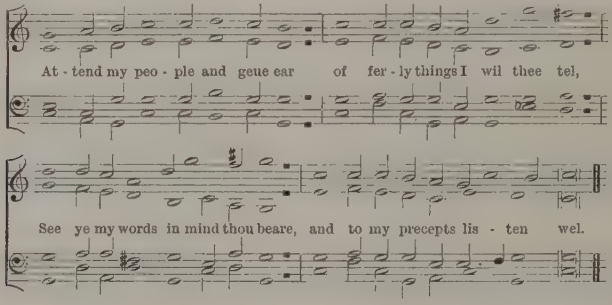
Hymn 336. (Second Tune.)



The Second Tune (Commandments, or Old 125th = O 151 = R 201) was set to the Ten Commandments in the first musical edition of Sternhold and Hopkins, *One and Fiftie Psalmes*, 1556. It was taken from the tune which L. Bourgeois provided for similar words in the Genevan Psalter of 1547 to take the place of two predecessors in two previous editions. (See them in Douen, i. 642, and cp. Zahn No. 750 and vi. p. 518.) It will be seen by comparing the original French form how the adaptation has been made to English metre :—

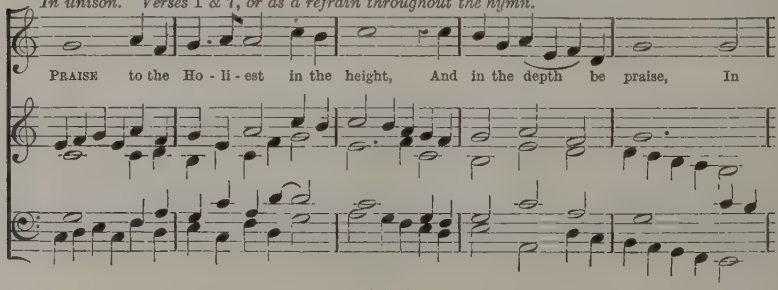


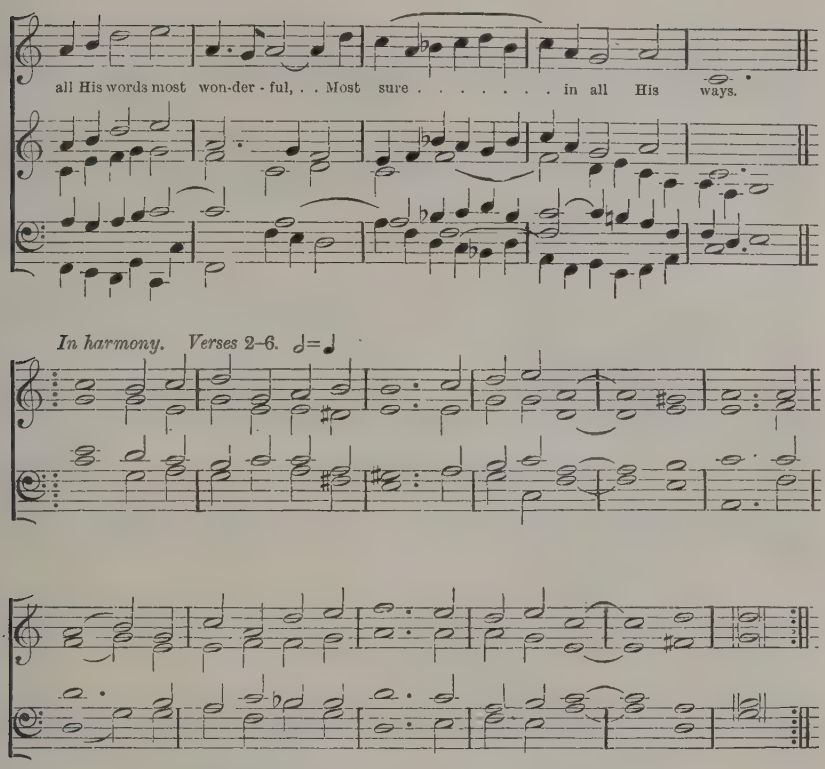
The following is the setting of the tune by T. C[austun] in Parsons, *Psalmes*, 1563. The melody is in the alto part. The rhythm and melody is as in 1556. There is also a setting by Parsons of the same melody, as well as two settings earlier in the book of the D.C.M. melody for the other version of the Commandments in that metre :—



Hymn 337. [Orig. Ed.* 305 : Rev. Ed. 172.] (First Tune.)

In unison. Verses 1 & 7, or as a refrain throughout the hymn.





[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

The second man is the Lord from heaven.—1 Cor. xv. 47.

PRAISE to the Holiest in the height,
And in the depth be praise,
In all His words most wonderful,
Most sure in all His ways.

O loving wisdom of our GOD!
When all was sin and shame,
A second Adam to the fight
And to the rescue came.

O wisest love! that flesh and blood,
Which did in Adam fail,
Should strive afresh against the foe,
Should strive and should prevail;

And that a higher gift than grace
Should flesh and blood refine,
GOD'S presence and His very Self,
And Essence all-divine.

O generous love! that He Who smote
In Man for man the foe,
The double agony in Man
For man should undergo;

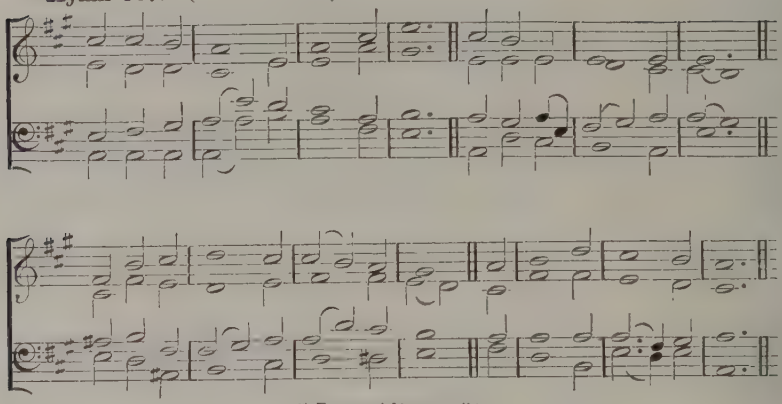
And in the garden secretly,
And on the Cross on high,
Should teach His brethren, and inspire
To suffer and to die.

Praise to the Holiest in the height,
And in the depth be praise,
In all His words most wonderful,
Most sure in all His ways. Amen.

THIS HYMN, by John Henry Newman, Cardinal (1801–1890), written in 1865, is taken from *The Dream of Gerontius*, a poem first published that year in *The Month* for May and June, and subsequently in his *Verses on Various Occasions*, 1868. The extract is unaltered, save that the first stanza is repeated at the end of the hymn.

THE FIRST TUNE (Alverstone) is by Sir Charles V. Stanford, and was written by him for this edition.

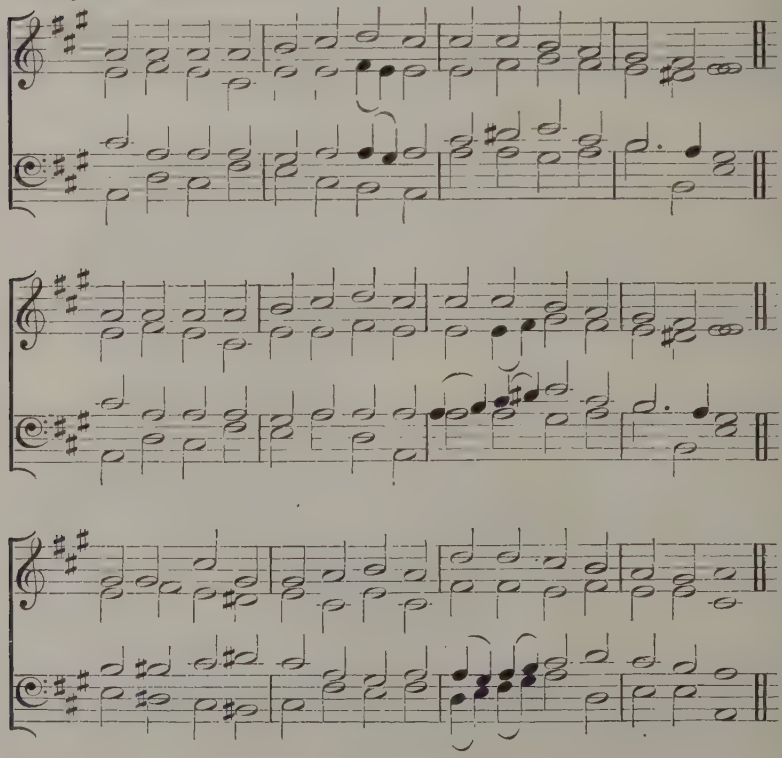
Hymn 337. (Second Tune.)



[* *For copyright, see* p. vii.]

The Second Tune (Gerontius = O* 308 = R 172) is by Rev. J. B. Dykes, and was written by him for the Appendix to the Original Edition.

Hymn 338. [Orig. Ed. 168 : Rev. Ed. 179.]



GENERAL HYMNS.

There is none other name under heaven given among men whereby we must be saved.—Acts iv. 12.

Gloriosi salvatoris.

TO the Name of our salvation
Laud and honour let us pay,
Which for many a generation
Hid in God's foreknowledge lay,
But with holy exultation
We may sing aloud to-day.

GLORIOSI salvatoris
nominis praeconia,
quae in corde Genitoris
latent ante saecula,
mater caeli plena roris
pandit nunc ecclesia.

Jesus is the Name we treasure,
Name beyond what words can tell;
Name of gladness, Name of pleasure,
Ear and heart delighting well;
Name of sweetness passing measure,
Saving us from sin and hell.

nomen dulce, nomen gratum,
nomen ineffabile,
dulce 'Iesus' appellatum,
nomen delectabile,
laxat poenas et reatum;
nomen est amabile.

'Tis the Name for adoration,
Name for songs of victory,
Name for holy meditation
In this vale of misery,
Name for joyful veneration
By the citizens on high.

hoc est nomen adorandum,
nomen summae gloriae,
nomen semper meditandum
in valle miseriae,
nomen digne venerandum
supernorum curiae.

'Tis the Name that whoso preacheth
Speaks like music to the ear;
Who in prayer this Name beseecheth
Sweetest comfort findeth near;
Who its perfect wisdom reacheth
Heav'nly joy possesseth here.

nomen istud praedicatum
melos est auditui;
nomen istud invocatum
dulce mel est gustui:
iubilus est cogitatum
spiritali visui.

Jesus is the Name prevailing
Over every name by right;
At this Name, in terror quailing,
Powers of hell are put to flight:
God, in mercy never failing,
Saves us by this Name of might.

hoc est nomen exaltatum
iure super omnia,
nomen mire formidatum,
effugans daemonia,
ad salutem nobis datum
divina clementia.

Therefore we in love adoring
This most blessèd Name revere,
Holy Jesu, Thee imploring
So to write it in us here,
That hereafter heav'nward soaring
We may sing with Angels there. Amen.

nomen ergo tam beatum
veneremur cernui;
sit in corde sic firmatum,
quod non possit erui,
ut in caelis potestatum
copulemur coetui. Amen.

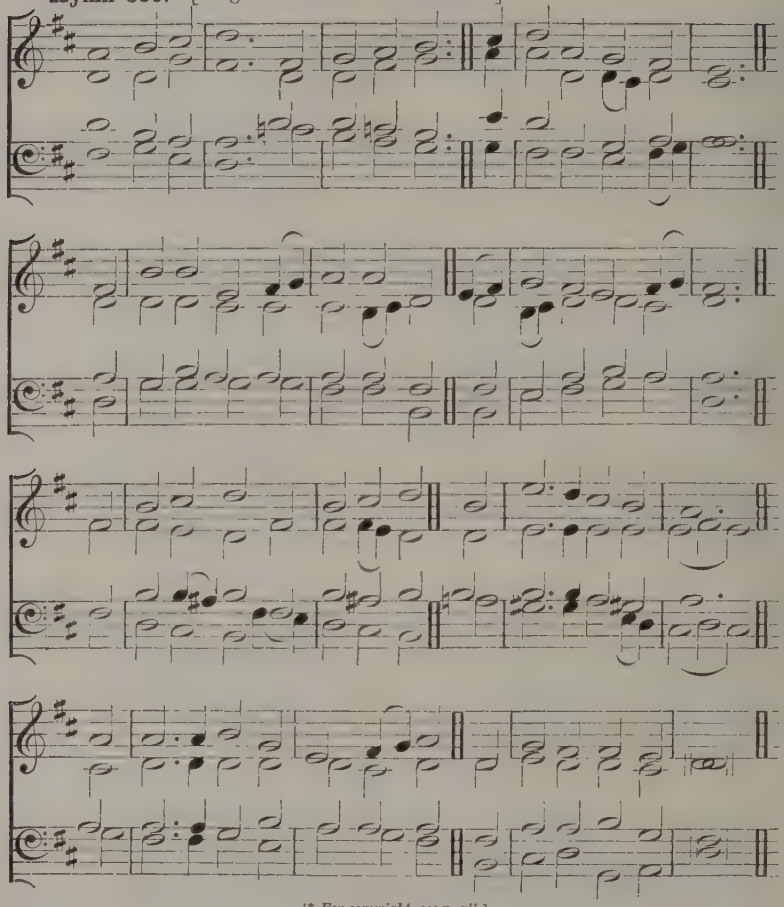
Plainsong Tune as at Hymn 239.

This Hymn is found in some late medieval Breviaries, beginning with one of Antwerp, printed in 1496. It is intended for the festival of the Holy Name.

The Translation is based on one made by Neale and published in his *Medieval Hymns*, 1851, but is so recast that it is almost independent. The fifth stanza has been considerably altered in this edition, and is now far more faithful to the original.

The Tune (Pange lingua, or Oriel = O 168 = R 179) is first found in Ett, *Cantica Sacra in usum studiosae juventutis*, Munich, 1840, set in four parts to the hymn, "Pange lingua gloriosi." It is not clear whether it is composed by Ett or only arranged by him. No earlier source is so far known.

Hymn 339. [Orig. Ed.* 319 : Rev. Ed. 170.]



[* *For copyright, see* p. vii.]

In the beginning was the Word, and the Word was with God, and the Word was God. All things were made by him.—St. John i. 1, 3.

JESUS is GOD : the solid earth,
The ocean broad and bright,
The countless stars, like golden dust,
That strew the skies at night,
The wheeling storm, the dreadful fire,
The pleasant wholesome air,
The summer's sun, the winter's frost,
His own creations were.

JESUS is GOD : the glorious bands
Of golden Angels sing
Songs of adoring praise to Him,
Their Maker and their King.

He was true GOD in Bethlehem's crib,
On Calvary's Cross true GOD ;
He, Who in heav'n Eternal reign'd,
In time on earth abode.

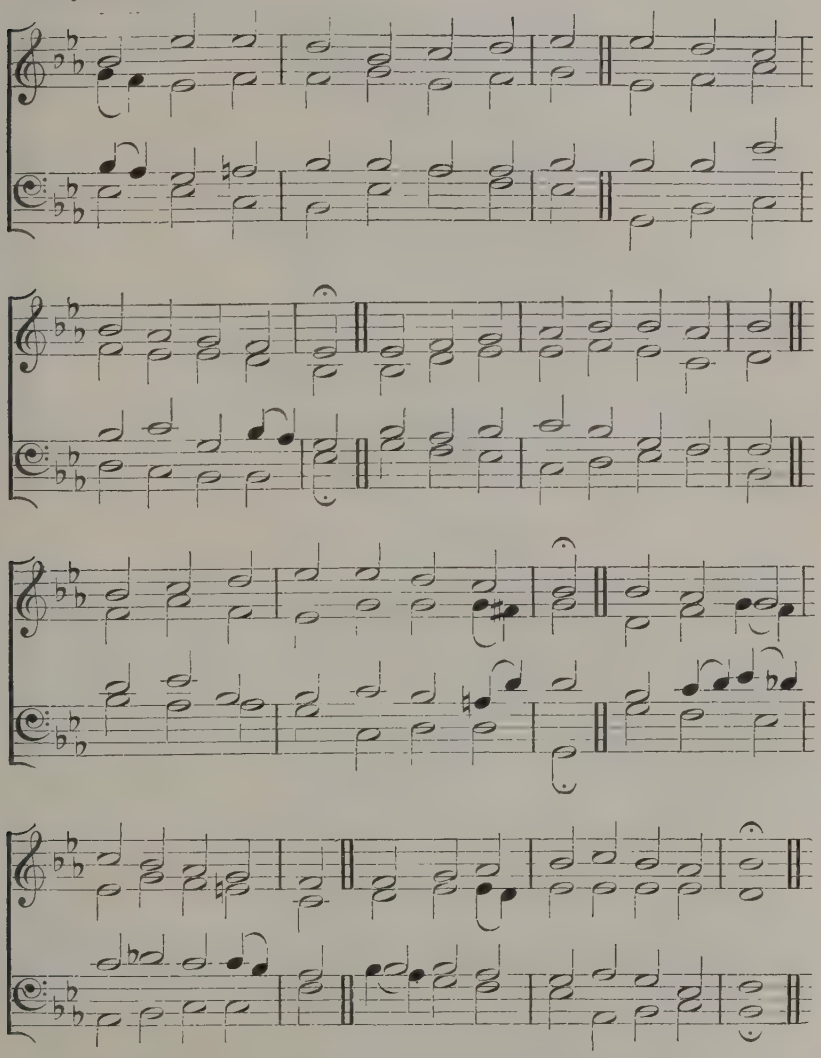
JESUS is GOD : let sorrow come,
And pain, and every ill,
All are worth while, for all are means
His glory to fulfil ;
Worth while a thousand years of earth
To speak one little word,
If by that "I believe" we own
The GODHEAD of our LORD. Amen.

ALTERNATIVE TUNE, HYMN 517.

THIS HYMN, by Frederic William Faber (1814–1863), is given in his *Oratory Hymns*, 1854, "Jesus is God," in seven stanzas of eight lines. This cento consists of stanzas 1, 2, 5.
In the original :—St. 3, l. 5. of *life*.
l. 7. If by our *Credo we might* own.

THE TUNE (Knighton = R 170) is by W. H. Monk, and was written by him for the Revised Edition.

Hymn 340. [Rev. Ed. 174.]



Blessed are they that have not seen, and yet have believed.—St. John xx. 29.

WE saw Thee not when Thou didst come
  To this poor world of sin and death,
Nor e'er beheld Thy cottage-home
  In that despisèd Nazareth;
But we believe Thy footsteps trod
Its streets and plains, Thou SON of GOD.

We did not see Thee lifted high
  Amid that wild and savage crew,
Nor heard Thy meek, imploring cry,
  "Forgive, they know not what they do;"
Yet we believe the deed was done,
Which shook the earth and veil'd the sun.

We stood not by the empty tomb
  Where late Thy sacred Body lay,
Nor sat within that upper room,
  Nor met Thee in the open way ;
But we believe that Angels said,
" Why seek the living with the dead ?"

We did not mark the chosen few,
  When Thou didst through the clouds ascend,
First lift to heav'n their wondering view,
  Then to the earth all prostrate bend ;
Yet we believe that mortal eyes
Beheld that journey to the skies.

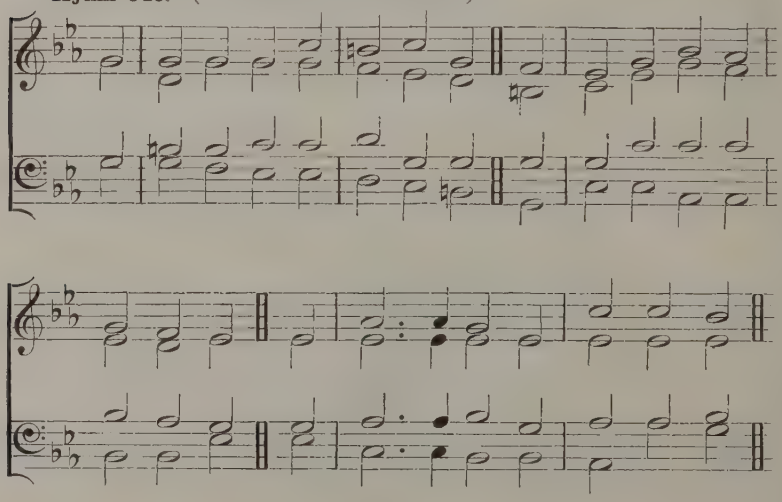
And now that Thou dost reign on high,
  And thence Thy waiting people bless,
No ray of glory from the sky
  Doth shine upon our wilderness ;
But we believe Thy faithful word,
And watch for our returning LORD. Amen.

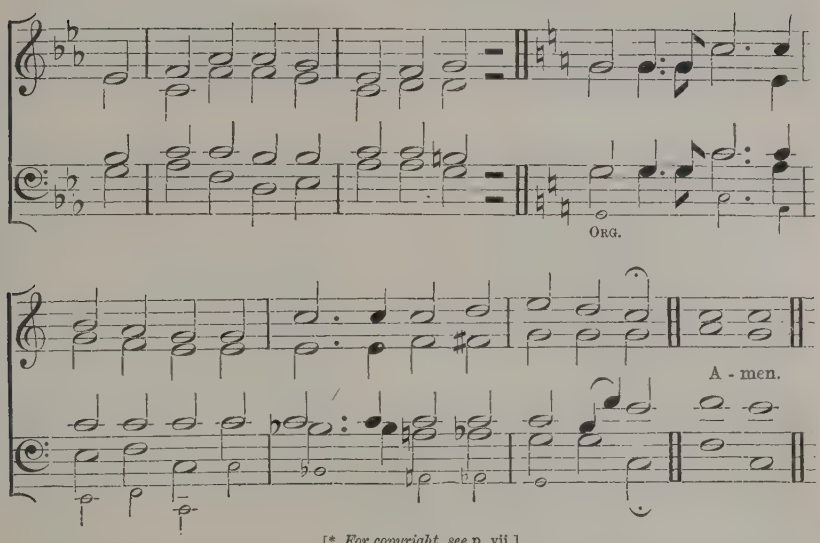
ALTERNATIVE TUNE, HYMN 561.

THIS HYMN, by John Hampden Gurney (1802–1862), is founded on a hymn, of which the earliest form is "We have not seen Thy footsteps tread," by Anne Richter *née* Rigby. It has gone through various changes—for which see Julian, *Dict. of Hymnology*, p. 1242. Of the hymn in its present form Mr. Gurney says in his *Psalms and Hymns for Public Worship, selected for some of the Churches in Marylebone*, 1851, No. 269: "This hymn (and another) were suggested by two poems in a small American volume, well conceived, but imperfectly executed. Successive alterations have left nothing of the original compositions remaining but the *first four* words and the *repeated words*. With this acknowledgment, the writer has not scrupled to put his name to them."
In the original :—St. 5, l. 6. And *trust in* our *redeeming* Lord.

THE TUNE (Old 127th) is one of those provided by L. Bourgeois for the edition of the French Psalter published in 1551. This was adopted into the English Psalter in 1558, reappeared in 1560, and then disappeared again in the English edition of 1561, leaving the psalm to be sung as the Lord's Prayer, which had its own tune (see Hymn 371). But this melody continued in use in the Scottish Psalter : it also became current in Germany and figures in a modified form among Bach's *Choralgesänge*, No. 225 = 284. It is a pure eighth-mode melody.

Hymn 340. (TUNE IN THE SUPPLEMENT.)

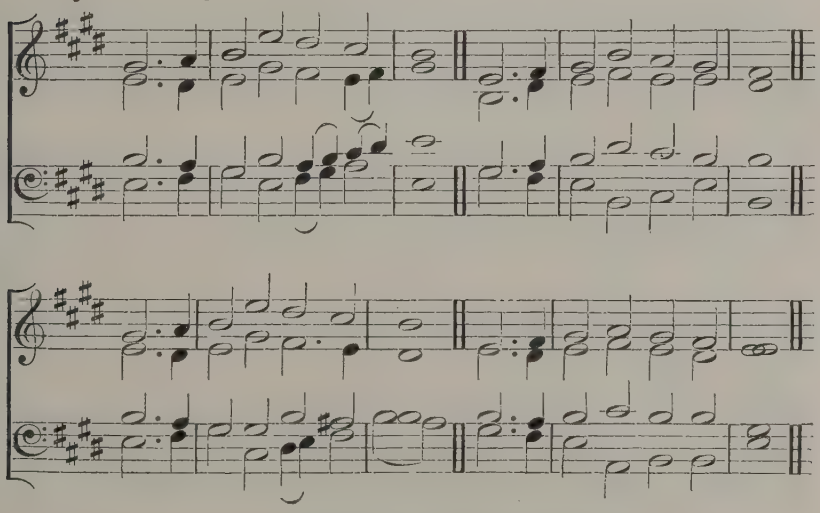




[* *For copyright, see* p. vii.]

THE TUNE IN THE SUPPLEMENT (Credo = R. 174) was written by Sir John Stainer for the Revised Edition.

Hymn 341. [Orig. Ed. 146 : Rev. Ed. 175.]



Thou shalt call his name JESUS, *for he shall save his people from their sins.*—St. Matt. i. 21.

Victis sibi cognomina.

CONQUERING kings their titles take
From the foes they captive make :
JESUS, by a nobler deed,
From the thousands He hath freed.

Yes : none other name is given
Unto mortals under heaven,
Which can make the dead arise,
And exalt them to the skies.

VICTIS sibi cognomina
sumant tyranni gentibus ;
tu, Christe, quanto dignius
ab his capis quos liberas !

non alterum mortalibus
aegris quod invocent datum
resurgerent quo mortui,
perenne per quod viverent.

That which CHRIST so hardly wrought,
That which He so dearly bought,
That salvation, brethren, say,
Shall we madly cast away?

tanti quod illi constitit,
toto quod emptum sanguine,
nostrone rursum crimine
insana gens delebimus?

Rather gladly for that Name
Bear the cross, endure the shame;
Joyfully for Him to die
Is not death but victory.

sacro pati pro nomine
summi sit instar muneris:
amara non mors amplius,
fit mors per hoc amabilis.

JESU, Who dost condescend
To be call'd the sinner's Friend,
Hear us, as to Thee we pray,
Glorying in Thy Name to-day.

tu, qui vocari sustines,
Iesu, salus mortalium,
audi vocantes nos, tuo
qui gloriamur nomine.

Glory to the FATHER be,
Glory, Holy SON, to Thee,
Glory to the HOLY GHOST,
From the Saints and Angel-host. Amen.

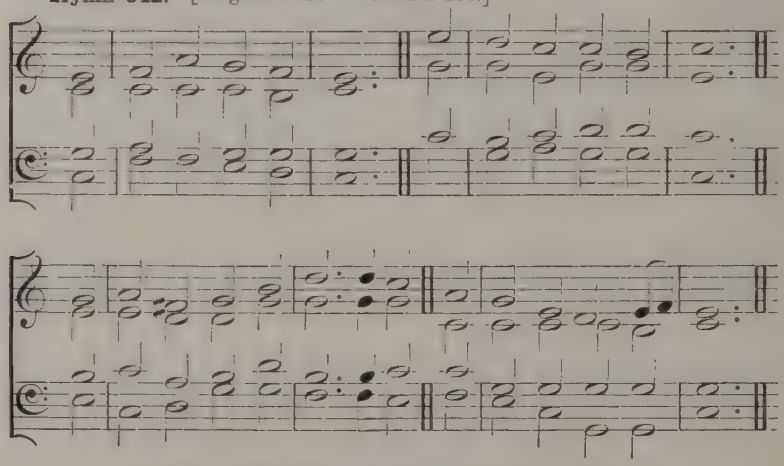
Deo Patri sit gloria
eiusque soli Filio
sancto simul cum Spiritu
nunc et per omne saeculum. Amen.

THIS HYMN is found in the *Paris Breviary*, 1736; for the Circumcision, and Nevers, *Breviary*, 1727.

THE TRANSLATION is based on that of Chandler in his *Hymns of the Primitive Church*, 1837, but though the version inserted in the Original Edition owed something to Chandler's, it was very different, and two further changes have been made in this edition

THE TUNE (Innocents, or All Saints = O 146 = R 175) is traceable to *The Parish Choir*, vol. iii., No. 59 (ed. 1850), where it is set to the words, "Little Flowers of Martyrdom," and called "An Ancient Litany." It has not been traced so far to its earlier source, but it seems to have been taken from a "Stabat Mater" tune. A claim has been made, however, on behalf of Joseph Smith, of Halesowen (b. 1800), to be the composer of the tune, and a very similar melody in two parts is among his MS. compositions. (See Lightwood, 287, *Musical Times*, May 1901.)

Hymn 342. [Orig. Ed. 195 : Rev. Ed. 180.]



The everlasting Father, the Prince of peace.—Isai. ix. 6.

Summi Parentis Filio.

TO CHRIST, the Prince of peace,
And SON of GOD most High,
The Father of the world to come,
We lift our joyful cry.

SUMMI Parentis Filio,
patri futuri saeculi,
pacis beatae principi,
promamus ore canticum,

Deep in His heart for us
The wound of love He bore,
That love which He enkindles still
In hearts that Him adore.

qui vulneratus pectore
amoris ictum pertulit,
amoris urens ignibus
ipsum qui amantem diligunt.

O Jesu, Victim Blest,
What else but love divine
Could Thee constrain to open thus
That sacred heart of Thine?

Iesu, doloris victima,
quis te innocentem compulit
dura ut apertum lancea
latus pateret vulneri?

O wondrous Fount of love,
O Well of waters free,
O heav'nly Flame, refining Fire,
O burning Charity!

o fons amoris inclyte,
o vena aquarum limpida,
o flamma adurens crimina,
o cordis ardens caritas!

Hide us in Thy dear heart,
Jesu, our Saviour Blest,
So shall we find Thy plenteous grace,
And heav'n's eternal rest. Amen.

in corde, Iesu, iugiter
reconde nos, ut uberi
dono fruamur gratiae
caelique tandem praemiis. Amen.

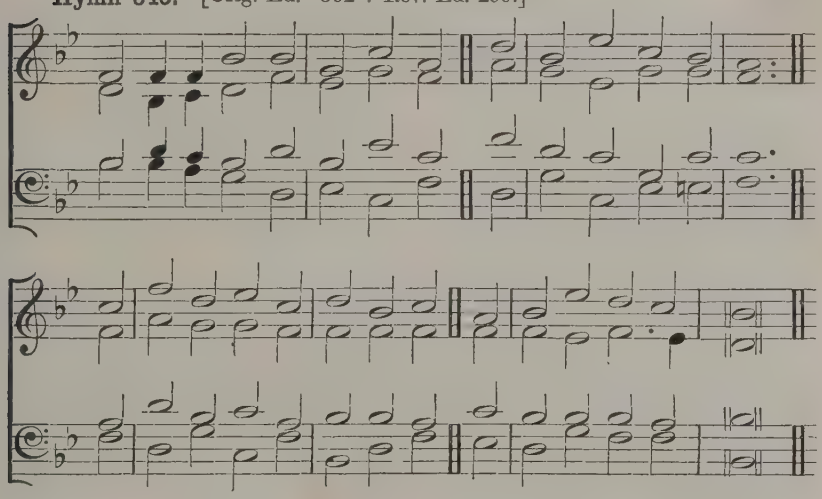
A lower setting of this Tune is given at Hymn 299.

The Hymn appears in some editions of the Roman Breviary of the end of the XVIIIth century for the service of the Sacred Heart.

The Translation is by Caswall, and figured in his *Lyra Catholica*, 1849, but it was modified when it came into the Original Edition, and was altered further in the Revised Edition.

The Tune (St. George = O 195 = R 180) is by H. J. Gauntlett, and appeared in *The Church Hymn and Tune Book*, of which he was the musical editor, 1852.

Hymn 343. [Orig. Ed.* 302 : Rev. Ed. 299.]



I heard the voice of many angels . . . saying, . . . Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.—Rev. v. 11, 12.

Come, let us join our cheerful songs
With Angels round the throne;
Ten thousand thousand are their tongues,
But all their joys are one.

"Worthy the Lamb that died," they cry,
"To be exalted thus;"
"Worthy the Lamb," our lips reply,
"For He was slain for us."

Jesus is worthy to receive
Honour and power divine;
And blessings more than we can give
Be, Lord, for ever Thine.

Let all creation join in one
To bless the sacred Name
Of Him that sits upon the throne,
And to adore the Lamb. Amen.

Alternative Tune, Hymn 565.

This Hymn, by Isaac Watts (1674–1748), appeared in his *Hymns and Spiritual Songs*, 1707 and 1709, in five stanzas of four lines.

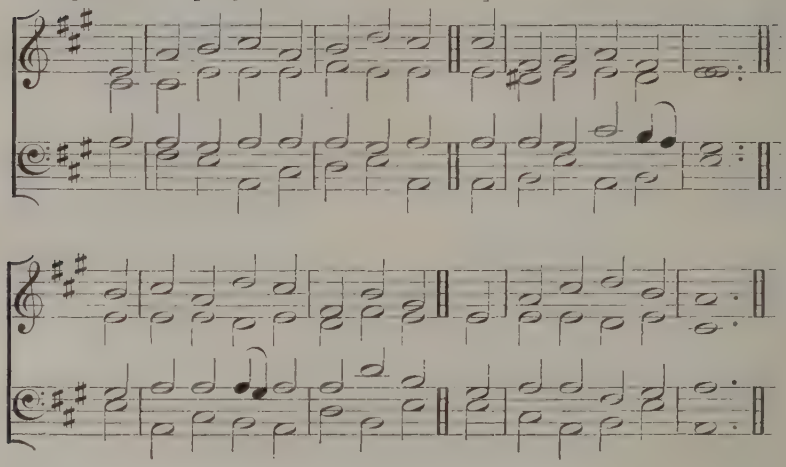
Stanza 4 in the original is omitted:—

Let all that dwell above the sky,
And air, and earth, and seas,
Conspire to lift Thy glories high,
And speak Thine endless praise.

In the original:—St. 4, l. 1. *The whole* creation.

The Tune (Loughton) was written by B. Milgrove, 1731–1810, and first appeared in his *Twelve Hymns*, Third Book, Bath, 1781.

Hymn 344. [Orig. Ed. 162 : Rev. Ed. 199.]



Jesus saith unto him, I am the way, the truth, and the life.—St. John xiv. 6.

THOU art the Way ; by Thee alone
From sin and death we flee :
And he who would the FATHER seek
Must seek Him, LORD, by Thee.

Thou art the Truth ; Thy word alone
True wisdom can impart ;
Thou only canst inform the mind,
And purify the heart.

Thou art the Life ; the rending tomb
Proclaims Thy conquering arm ;
And those who put their trust in Thee
Nor death nor hell shall harm.

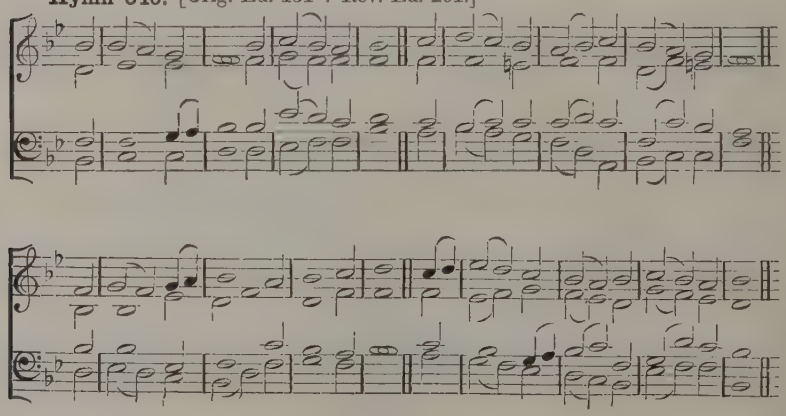
Thou art the Way, the Truth, the Life
Grant us that Way to know,
That Truth to keep, that Life to win,
Whose joys eternal flow. Amen.

THIS HYMN, by Bishop George Washington Doane (1799–1859), was first published in his *Songs by the Way*, 1824.

In the original :—St. 1, l. 1. *to* Thee.

THE TUNE (St. James = O 162 = R 199) is by R. Courteville, and is taken from *Select Psalms and Hymns for the use of the Parish Church and Tabernacle of St. James's, Westminster*, 1697. It is there set in two parts in the key of D, and is anonymous, and it remains so in later editions and in successive issues of *The Supplement to the New Version* from 1704 onward, but it is one of two tunes which bear Courteville's name in P. Hart, *Melodies Proper to be Sung, &c.* [1713]. Originally the second and third syllables of the last line each had two crotchets equivalent to A B C A here.

Hymn 345. [Orig. Ed. 151 : Rev. Ed. 201.]



We have a great high priest, that is passed into the heavens. . . . Let us therefore come boldly unto the throne of grace.—Heb. iv. 14–16.

WHERE high the heav'nly temple stands,
The house of God not made with hands,
A great High-Priest our nature wears,
The Guardian of mankind appears.

He Who for men their Surety stood,
And pour'd on earth His precious Blood,
Pursues in heav'n His mighty plan,
The Saviour and the Friend of man.

Though now ascended up on high,
He bends on earth a brother's eye;
Partaker of the human name,
He knows the frailty of our frame.

Our fellow Sufferer yet retains
A fellow-feeling of our pains,
And still remembers in the skies
His tears, His agonies, and cries.

In every pang that rends the heart
The Man of Sorrows had a part;
He sympathizes with our grief,
And to the sufferer sends relief.

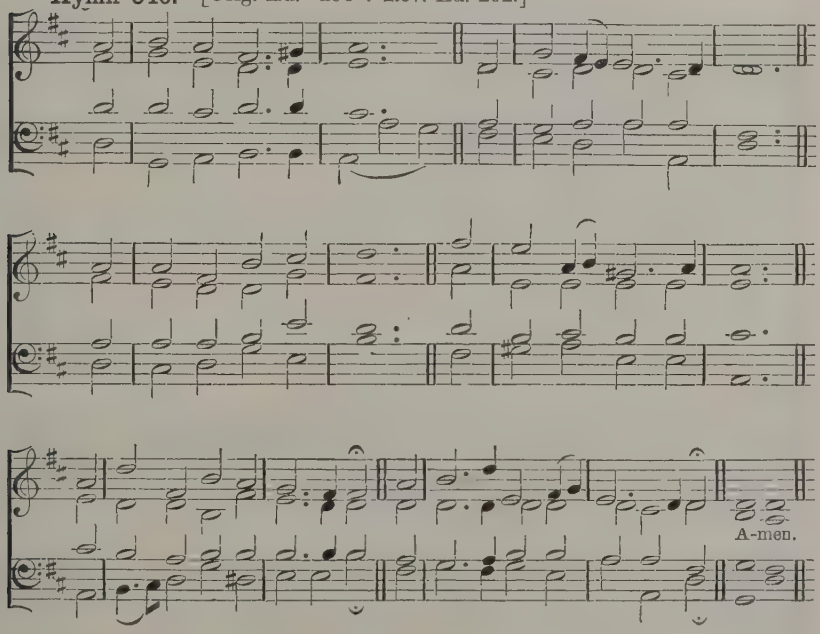
With boldness therefore at the throne
Let us make all our sorrows known,
And ask the aid of heav'nly power
To help us in the evil hour.

ALTERNATIVE TUNE, HYMN 336.

THIS HYMN, by Michael Bruce (1746–1767), was written probably in 1764 for a singing class in Kinnesswood. It was first published by J. Logan in his *Poems*, 1781, as his own writing.

THE TUNE (Wareham = R 201) was written by William Knapp, and is taken from his *Sett of New Psalm Tunes and Anthems in Four Parts*, 1738. This tune is there set in four parts in the key of C, to Psalm xxxvi., verses 5–10, new version, "But, Lord, Thy mercy my sure hope," and is headed, "For the Holy Sacrament." The melody is in the tenor, and is slightly more florid than here.

Hymn 346. [Orig. Ed.* 296 : Rev. Ed. 202.]



Rejoice in the Lord alway, and again I say, rejoice.—Phil. iv. 4.

REJOICE, the LORD is King,
Your LORD and King adore;
Mortals, give thanks and sing,
And triumph evermore:
Lift up your heart, lift up your voice;
Rejoice, again I say, rejoice.

JESUS, the Saviour, reigns,
The GOD of truth and love:
When He had purged our stains,
He took His seat above:
Lift up your heart, lift up your voice;
Rejoice, again I say, rejoice.

His Kingdom cannot fail ;
He rules o'er earth and heaven ;
The keys of death and hell
Are to our JESUS given :
Lift up your heart, lift up your voice ;
Rejoice, again I say, rejoice.

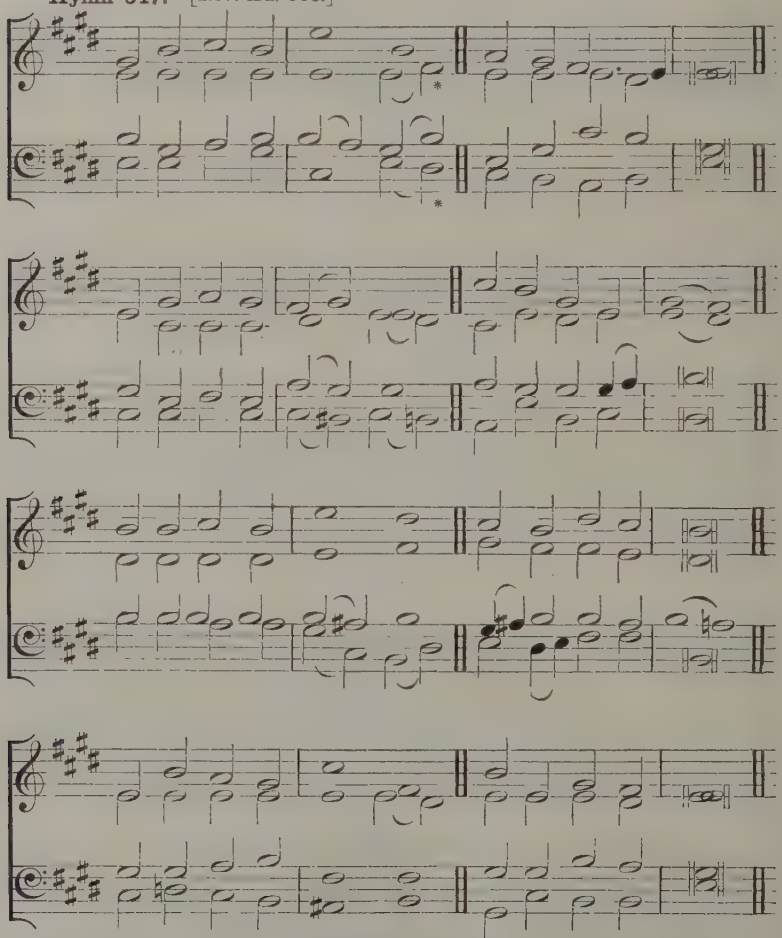
He sits at GOD's right hand
Till all His foes submit,
And bow to His command,
And fall beneath His feet :
Lift up your heart, lift up your voice ;
Rejoice, again I say, rejoice. Amen.

THIS HYMN, by Charles Wesley (1707–1788), is given in his *Hymns for our Lord's Resurrection*, 1746 in six stanzas of six lines.

Stanzas 5 and 6 are omitted here.

THE TUNE (Gopsal, or Knaresborough, or Caernarvon, or Handel's 148th = O* 296 = R 202) is by G. F. Handel, and is taken from a MS. at the Fitzwilliam Museum, Cambridge (cp. Hymn 427). In the Original Edition it was given as here, in regular rhythm. In the Revised Edition a break of two beats, with chords for the organ, was introduced after the fifth line in accordance with the Fitzwilliam MS. It has not been retained in this edition, as not being consonant with the English method of singing such tunes. Gopsal was the abode of C. Jennens, the compiler of the words of the *Messiah*.

Hymn 347. [Rev. Ed. 306.]



[* *For copyright, see* p. vii.]

* *In verse 5 sing this chord to the first word of line 2, and divide the ⌒ of the melody to the same.*

Wherefore God also hath highly exalted him, and given him a name which is above every name; that at the name of Jesus every knee should bow.—Phil. ii. 9, 10.

AT the Name of JESUS
Every knee shall bow,
Every tongue confess Him
King of glory now;
'Tis the FATHER's pleasure
We should call Him LORD,
Who from the beginning
Was the mighty WORD.

At His voice creation
Sprang at once to sight,
All the Angel faces,
All the hosts of light,
Thrones and Dominations,
Stars upon their way,
All the heav'nly Orders,
In their great array.

Humbled for a season,
To receive a Name
From the lips of sinners
Unto whom He came,
Faithfully He bore it
Spotless to the last,
Brought it back victorious
When from death He pass'd:

Bore it up triumphant
With its human light,
Through all ranks of creatures,
To the central height,
To the throne of GODHEAD,
To the FATHER's breast;
Fill'd it with the glory
Of that perfect rest.

Name Him, brothers, name Him,
With love as strong as death,
But with awe and wonder,
And with bated breath;
He is GOD the Saviour,
He is CHRIST the LORD,
Ever to be worshipp'd,
Trusted, and adored.

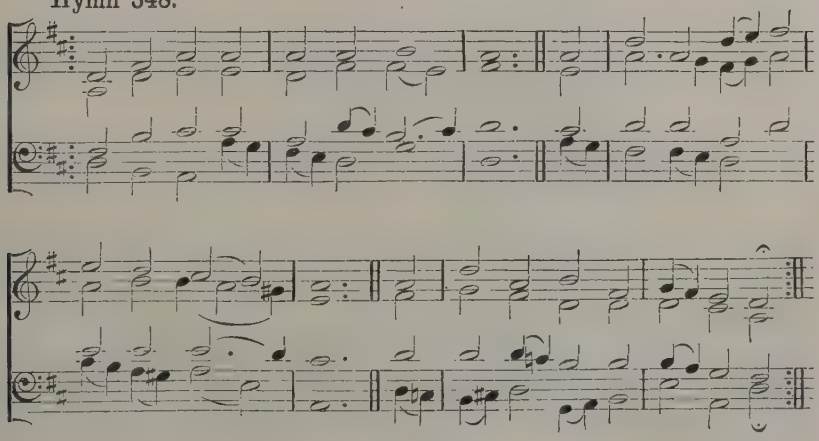
In your hearts enthrone Him;
There let Him subdue
All that is not holy,
All that is not true:
Crown Him as your Captain
In temptation's hour;
Let His will enfold you
In its light and power.

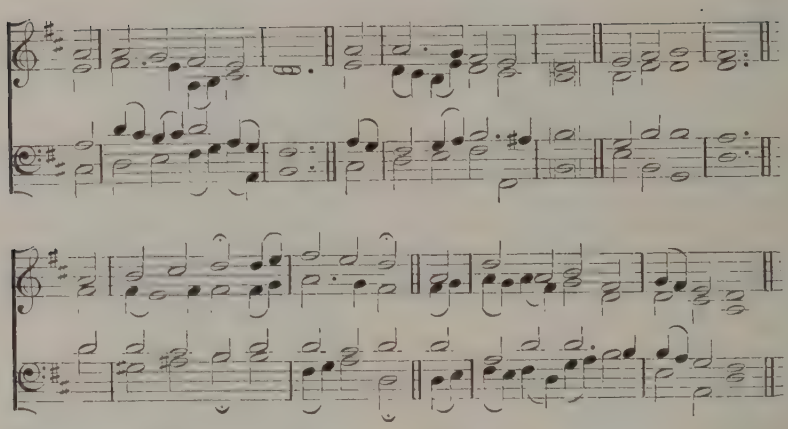
Brothers, this LORD JESUS
Shall return again,
With His FATHER's glory,
With His Angel train;
For all wreaths of empire
Meet upon His brow,
And our hearts confess Him
King of glory now. Amen.

THIS HYMN, by Caroline Maria Noel (1817–1877), is given in *The Name of Jesus, and other Verses for the Sick and Lonely*, enlarged edition, 1870, p. 59. It appeared in the *Revised Edition of Hymns A. & M.*, 1875, No. 306.

THE TUNE (Evelyns = R 306) is by W. H. Monk, and was written by him for the Revised Edition.

Hymn 348.





Sing ye to the Lord, for he hath triumphed gloriously.—Ex. xv. 21.

PRAISE the LORD through every nation ;
His holy arm hath wrought salvation ;
Exalt Him on His FATHER's throne ;
Praise your King, ye Christian legions,
Who now prepares in heav'nly regions
Unfailing mansions for His own :
With voice and minstrelsy
Extol His majesty :
Alleluia !
His praise shall sound all nature round,
Where'er the race of man is found.

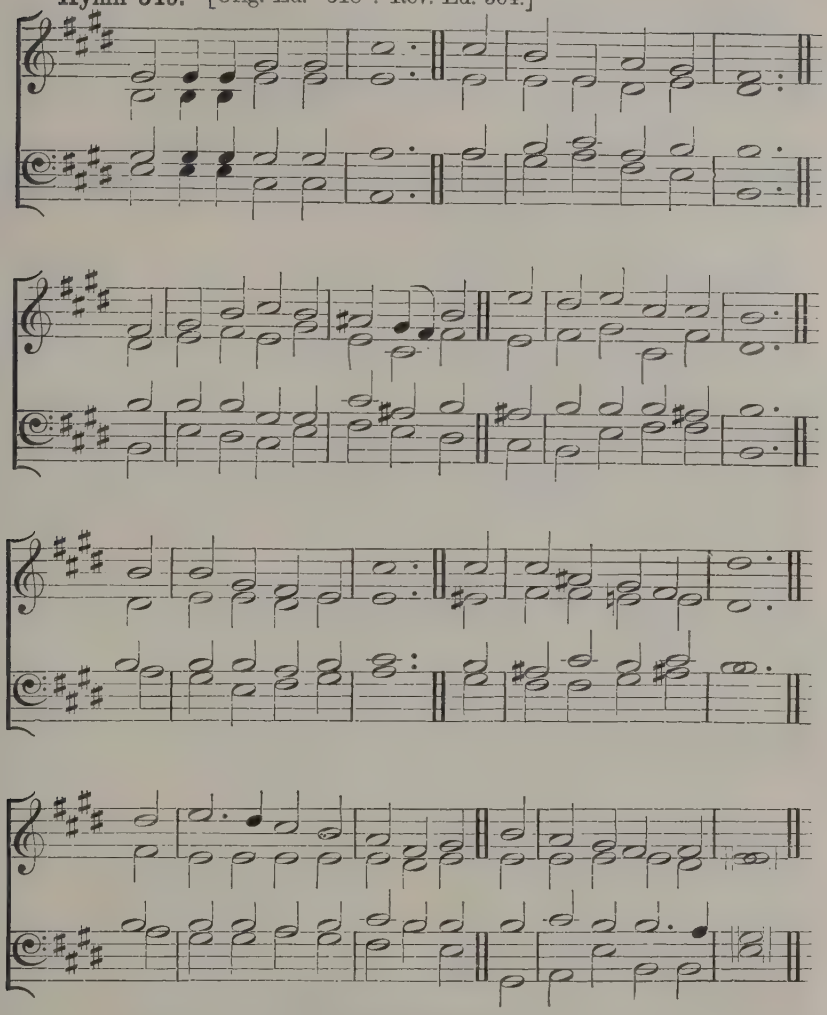
GOD with GOD dominion sharing,
And Man with man our image bearing,
Gentile and Jew to Him are given :
Praise your Saviour, ransom'd sinners,
Of life, through Him, immortal winners ;
No longer heirs of earth, but heaven.
O beatific sight
To view His face in light :
Alleluia !
And, while we see, transform'd to be
From bliss to bliss eternally.

JESU, LORD, our Captain glorious,
O'er sin, and death, and hell victorious,
Wisdom and might to Thee belong :
We confess, proclaim, adore Thee,
We bow the knee, we fall before Thee,
Thy love henceforth shall be our song :
The cross meanwhile we bear,
The crown ere long to wear.
Alleluia !
Thy reign extend world without end,
Let praise from all to Thee ascend. Amen.

THIS HYMN, by James Montgomery (1771–1854), is a paraphrase made on Jan. 10, 1828, from the Dutch hymn, "Loeft den Koning, alle Volken," by Rhijnvis Feith, a minister of the Dutch Reformed Church at Zwolle, in Holland. It was first published in Montgomery's *Original Hymns*, 1853, as a hymn for Ascension Day.

THE TUNE (Wachet auf, or Nicolai, or Herrnhut) is by P. Nicolai, who wrote both the words and melody of the hymn, "Wachet auf, ruft uns die Stimme," and of another hardly less celebrated, "Wie schön leuchtet der Morgenstern." They were first published in the Appendix to his *Freuden-Spiegel*, 1599. This tune has attained immense popularity and been utilised by great composers from Bach onward. The present setting is based on those of Bach in his Cantata on this theme, and of Mendelssohn, "Sleepers, wake," in his *St. Paul*. See Zahn 8405.

Hymn 349. [Orig. Ed.* 318 : Rev. Ed. 304.]



[* *For copyright, see* p. vii.]

And on his head were many crowns.—Rev. xix. 12.

CROWN Him with many crowns,
The LAMB upon His throne ;
Hark ! how the heav'nly anthem drowns
All music but its own :
Awake, my soul, and sing
Of Him Who died for thee,
And hail Him as thy matchless King
Through all eternity.

Crown Him the Virgin's Son,
The GOD Incarnate born,
Whose arm those crimson trophies won
Which now His brow adorn :
Fruit of the mystic Rose,
As of that Rose the Stem ;
The Root whence mercy ever flows,
The Babe of Bethlehem.

Crown Him the LORD of love :
Behold His hands and side,
Those wounds yet visible above
In beauty glorified :
No Angel in the sky
Can fully bear that sight,
But downward bends his burning eye
At mysteries so bright.

Crown Him the LORD of peace,
Whose power a sceptre sways
From pole to pole, that wars may cease,
And all be prayer and praise :
His reign shall know no end,
And round His piercèd feet
Fair flowers of Paradise extend
Their fragrance ever sweet.

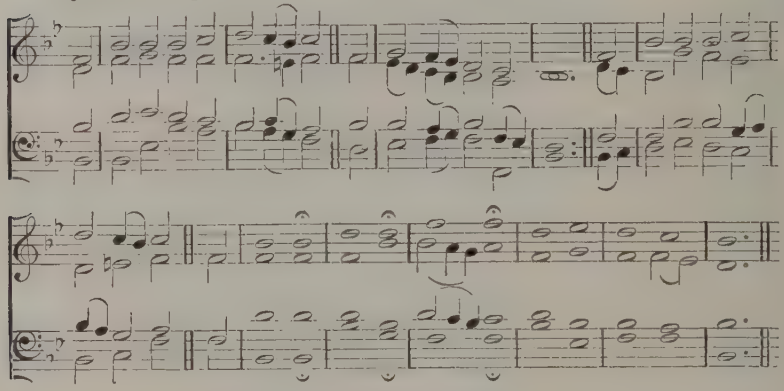
Crown Him the LORD of years,
The Potentate of time,
Creator of the rolling spheres,
Ineffably sublime :
All hail, Redeemer, hail !
For Thou hast died for me ;
Thy praise shall never, never fail
Throughout eternity. Amen.

THIS HYMN, by Matthew Bridges (1800-1893), was published in his *Hymns of the Heart*, 2nd edition, 1851, in six stanzas of eight lines. In 1868 it was first used in the Appendix to the Original Edition, in five stanzas as here.

In the original :—St. 3, l. 3. *Rich* wounds.
St. 4, l. 4. *Absorbed in* prayer.
St. 5 is made of lines 1–4 of st. 5, and lines 5–8 of st. 6.

THE TUNE (Diademata = O* 318 = R 304) is by Sir George Elvey, and was written by him for the Appendix to the Original Edition. A slight alteration of harmony has been made in the alto and tenor parts of the last bar of the third line.

Hymn 350. [Orig. Ed.* 301 : Rev. Ed. 300.]



King of kings, and Lord of lords.—Rev. xix. 16.

ALL hail the power of JESUS' Name ;
Let Angels prostrate fall ;
Bring forth the royal diadem
And crown Him LORD of all.

Crown Him, ye morning stars of light,
Who fix'd this floating ball ;
Now hail the Strength of Israel's might,
And crown Him LORD of all.

Crown Him, ye Martyrs of your GOD,
Who from His altar call ;
Extol the Stem-of-Jesse's Rod,
And crown Him LORD of all.

Ye seed of Israel's chosen race,
Ye ransom'd of the fall,
Hail Him Who saves you by His grace,
And crown Him LORD of all.

Hail Him, ye heirs of David's line,
Whom David LORD did call,
The GOD Incarnate, Man Divine,
And crown Him LORD of all.

Sinners, whose love can ne'er forget
The wormwood and the gall,
Go spread your trophies at His feet,
And crown Him LORD of all.

Let every tribe and every tongue
Before Him prostrate fall,
And shout in universal song
The crownèd LORD of all. Amen.

ALTERNATIVE TUNE, HYMN 417.

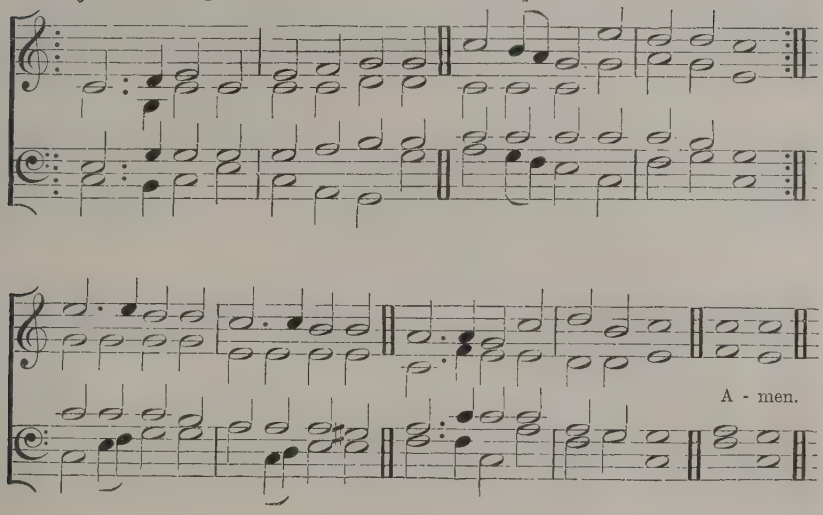
THIS HYMN, by Edward Perronet (1724 (about)-1792), written in 1779, was published in April 1780, in the *Gospel Magazine* in eight stanzas, "On the Resurrection, the Lord is King." It was published in *Occasional Verses, Moral and Sacred*, 1785, anonymously, but known to be by Perronet.

Stanza 2 is omitted here :— Let highborn seraphs tune the lyre,
And as they tune it, fall
Before His face Who tunes their choir,
And crown Him Lord of all.

In the original :—Last st., l. 2. That bound creation's call.
Now shout.

THE TUNE (Miles' Lane, or Scarborough, or Harborough = O* 301 = R 300) was written by William Shrubsole, and originally appeared anonymously in *The Gospel Magazine*, Nov., 1779, with the first verse only of the hymn. The name of the Composer is first found attached to it in Addington, *Collection of Psalm Tunes*, 1780. In this edition the original form of the melody is restored, which descends to the keynote at the end of the second line. The original setting is in C for A. T. B., with the melody in the tenor. The repetitions in the last line are sung each by one voice in turn, beginning with the bass. The last three bars are in four parts. See facsimile in *Musical Times*, April 1902.

Hymn 351. [Orig. Ed.* 304 : Rev. Ed. 302.]



The four beasts and four and twenty elders fell down before the Lamb, having every one of them harps, and golden vials full of odours, which are the prayers of saints.—Rev. v. 8.

COME, ye faithful, raise the anthem,
Cleave the skies with shouts of praise ;
Sing to Him Who found the ransom,
Ancient of eternal days,
GOD of GOD, the WORD Incarnate,
Whom the heav'n of heav'n obeys.

Ere He raised the lofty mountains,
Form'd the seas, or built the sky,
Love eternal, free, and boundless,
Moved the LORD of life to die,
Fore-ordain'd the Prince of princes
For the throne of Calvary.

There, for us and our redemption,
See Him all His life-blood pour !
There He wins our full salvation,
Dies that we may die no more ;
Then, arising, lives for ever,
Reigning where He was before.

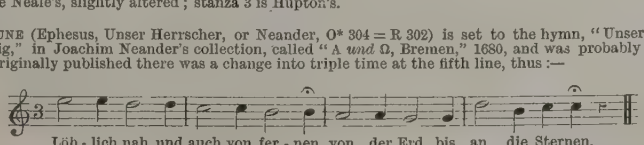
High on yon celestial mountains
Stands His sapphire throne, all bright,
Where unceasing Alleluias
They upraise, the sons of light ;
Sion's people tell His praises,
Victor after hard-won fight.

Bring your harps, and bring your incense,
Sweep the string and sound the lay ;
Let the earth proclaim His wonders,
King of that celestial day ;
He the LAMB once slain is worthy,
Who was dead, and lives for aye.

Laud and honour to the FATHER,
Laud and honour to the SON,
Laud and honour to the SPIRIT,
Ever THREE and ever ONE,
Consubstantial, Co-eternal,
While unending ages run. Amen.

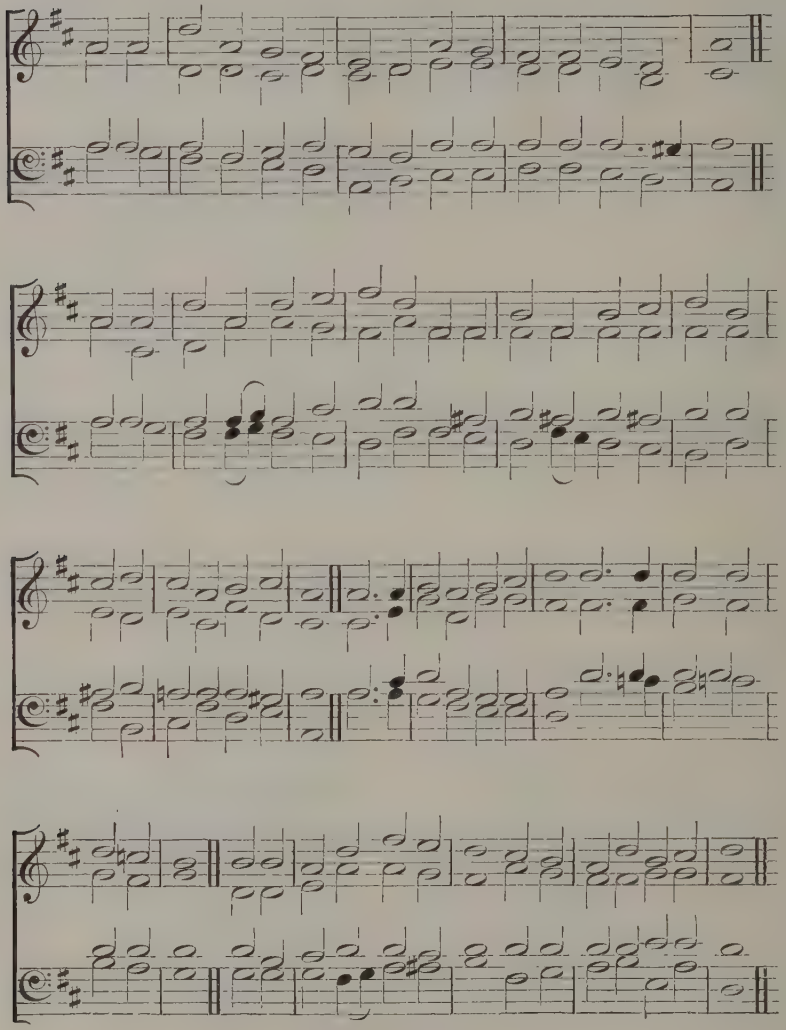
THIS HYMN, by Job Hupton (1762–1849), beginning "Come, ye saints, and raise an anthem," was first published in the *Gospel Magazine*, Sept., 1805, in thirteen stanzas of six lines. It was reprinted by D. Sedgwick in his edition of Hupton's *Hymns and Spiritual Poems, &c.*, 1861. In the *Christian Remembrancer*, July, 1863, Dr. Neale, in an article on "Hymns and Hymnals," gave a revised version of some of the stanzas. Stanzas 1, 2, 4, 5 are Neale's, slightly altered ; stanza 3 is Hupton's.

THE TUNE (Ephesus, Unser Herrscher, or Neander, O* 304 = R 302) is set to the hymn, "Unser Herrscher, unser König," in Joachim Neander's collection, called "A *und* Ω, Bremen," 1680, and was probably written by him. As originally published there was a change into triple time at the fifth line, thus :—



In 1698 the change was made into common time, with a slightly different ending. The present form keeps closer to the original ending, but adopts the alteration into common time. It differs in the rhythm of the penultimate line from the form given in previous editions of *Hymns A. & M.* See Zahn 3735a.

Hymn 352. [Rev. Ed. 203.]



[* *For copyright, see* p. vii.]

He . . . saith, Surely I come quickly. Amen. Even so, come, Lord Jesus.—Rev. xxii. 20.

THOU art coming, O my Saviour,
Thou art coming, O my King,
In Thy beauty all-resplendent,
In Thy glory all-transcendent ;
Well may we rejoice and sing ;
Coming ! In the opening east
Herald brightness slowly swells ;
Coming ! O my glorious Priest,
Hear we not Thy golden bells ?

Thou art coming, Thou art coming ;
We shall meet Thee on Thy way,
We shall see Thee, we shall know Thee,
We shall bless Thee, we shall show Thee
All our hearts could never say ;
What an anthem that will be,
Music rapturously sweet,
Pouring out our love to Thee
At Thine own all-glorious feet.

Thou art coming ; at Thy table
  We are witnesses for this ;
While remembering hearts Thou meetest
In communion clearest, sweetest,
  Earnest of our coming bliss,
Showing not Thy death alone,
  And Thy love exceeding great,
But Thy coming, and Thy throne,
  All for which we long and wait.

Oh the joy to see Thee reigning,
  Thee, my own belovèd LORD !
Every tongue Thy Name confessing,
Worship, honour, glory, blessing
  Brought to Thee with one accord,
Thee, my Master and my Friend,
  Vindicated and enthroned,
Unto earth's remotest end
  Glorified, adored, and own'd ! Amen.

THIS HYMN, by Francis Ridley Havergal (1836–1879), was written at Winterdyne at the end of 1873. It was the first hymn that she wrote after she "first saw clearly the blessedness of true consecration." It was originally printed in the *Rock* newspaper, 1873 ; subsequently in *Under the Surface*, 1874, and *Life Mosaic*, 1879.

In the original :—St. 2.

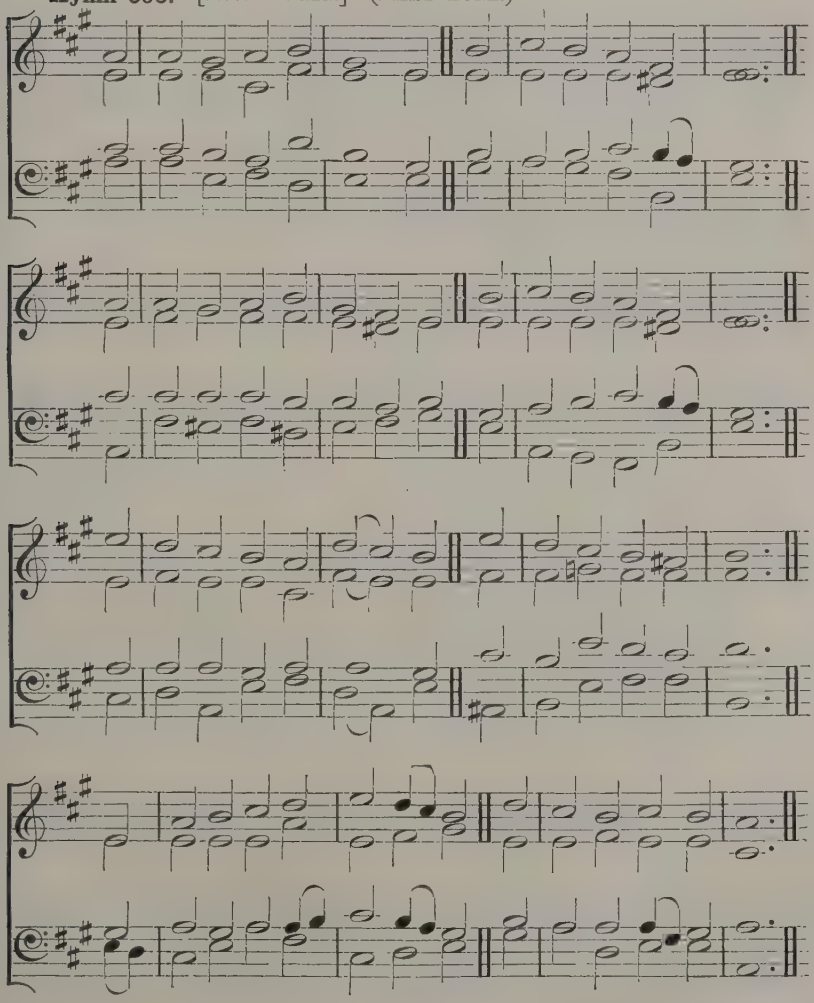
What an anthem that will be
Ringing out our love to Thee,
Pouring out our rapture sweet
At Thine own all-glorious feet.

The change, made by Bishop Bickersteth, received her consent and hearty sanction.

Stanza 4, included in the Revised Edition, is omitted here.

THE TUNE (Beverley = R 203) is by W. H. Monk, and was written by him for the Revised Edition. In this edition the rhythm has been recast, and the tune begins on the third instead of on the first beat of the bar.

Hymn 353. [Rev. Ed. 222.] (FIRST TUNE.)



God shall wipe away all tears from their eyes.—Rev. vii. 17.

TEN thousand times ten thousand,
In sparkling raiment bright,
The armies of the ransom'd Saints
Throng up the steeps of light:
'Tis finish'd! all is finish'd,
Their fight with death and sin;
Fling open wide the golden gates,
And let the victors in.

What rush of Alleluias
Fills all the earth and sky!
What ringing of a thousand harps
Proclaims the triumph nigh!
O day, for which creation
And all its tribes were made!
O joy, for all the former woes
A thousand-fold repaid!

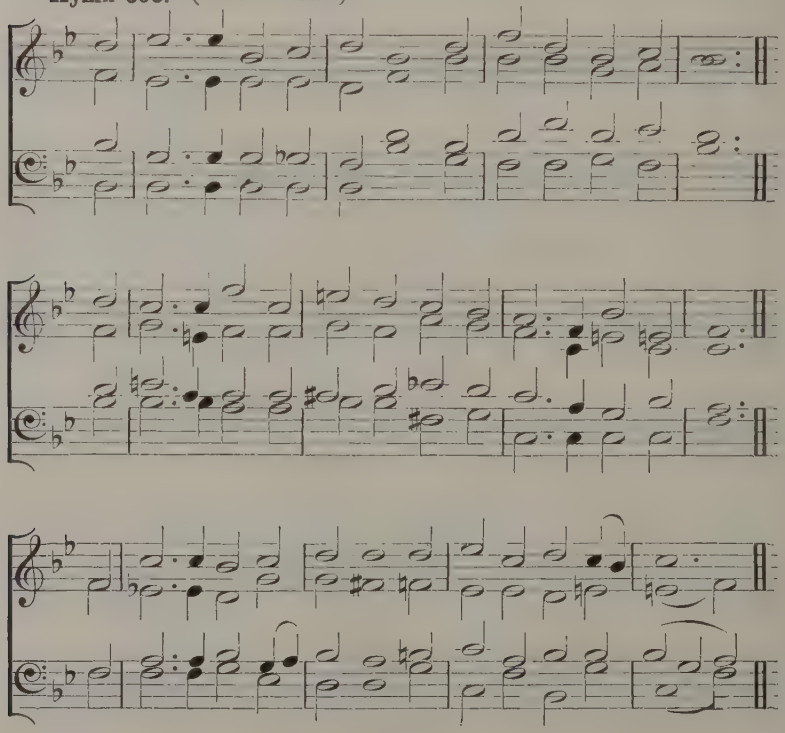
Oh, then what raptured greetings
On Canaan's happy shore,
What knitting sever'd friendships up,
Where partings are no more!
Then eyes with joy shall sparkle
That brimm'd with tears of late;
Orphans no longer fatherless,
Nor widows desolate.

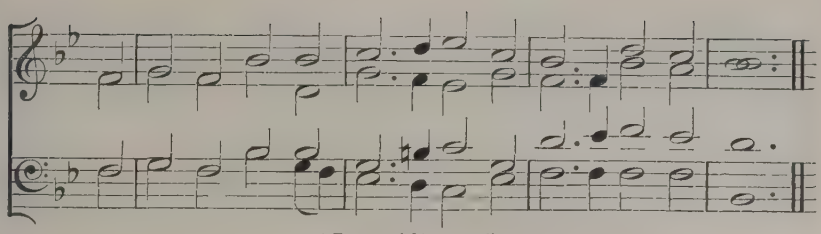
Bring near Thy great salvation,
Thou LAMB for sinners slain,
Fill up the roll of Thine elect,
Then take Thy power and reign:
Appear, Desire of nations;
Thine exiles long for home;
Show in the heav'ns Thy promised sign:
Thou Prince and Saviour, come. Amen.

THIS HYMN, by Henry Alford (1810–1871), was first published in his *Year of Praise*, 1867, No. 229, in three stanzas of eight lines. On Jan. 17, 1871, it was sung at the author's funeral, with the fourth stanza added, which had been printed (1870) in *The Lord's Prayer Illustrated*, by F. R. Pickersgill and Henry Alford.

THE FIRST TUNE (Ich dank dir) is taken from a secular melody of the early part of the XVIth century. It appears in a song-book of 1532, set to words beginning "Entlaubet ist der Walde." It was soon after taken over for religious use. It is cited in *The Chorale Book for England*, 1863, from "a Magdeburg Hymn Book, 1540" (probably the *Geistliche Lieder und Psalmen*), set to the words, "Ich dank dir, lieber Herre," and by Zahn, 5354, from the *Gesangbuch der Brüder*, 1544, set to "Lob Gott getrost mit Singen."

Hymn 353. (SECOND TUNE.)

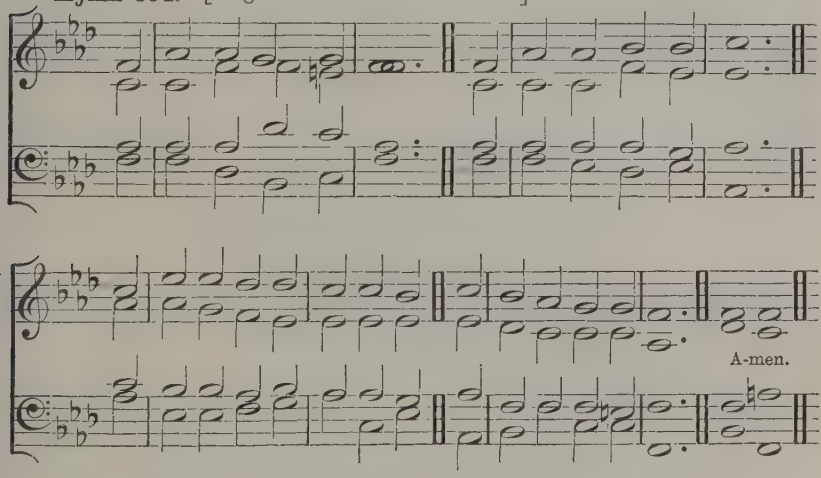




[* *For copyright, see* p. vii.]

THE SECOND TUNE (Alford = R 222) is by Rev. J. B. Dykes, and was written by him for the Revised Edition.

Hymn 354. [Orig. Ed.* 339 : Rev. Ed. 205.]



Take ye heed, watch and pray ; for ye know not when the time is.—St. Mark xiii. 33.

THOU Judge of quick and dead,
Before Whose bar severe
With holy joy, or guilty dread,
We all shall soon appear ;

Our waken'd souls prepare
For that tremendous day,
And fill us now with watchful care,
And stir us up to pray ;

To pray, and wait that hour,
The awful hour unknown,
When, robed in majesty and power,
Thou shalt from heav'n come down,

Th' immortal SON of man,
To judge the human race,
With all Thy FATHER's dazzling train,
With all Thy glorious grace.

To sober earthly joys
To quicken holy fears,
For ever let th' Archangel's voice
Be sounding in our ears ;

The solemn midnight cry,
"Ye dead, the Judge is come !
Arise, and meet Him in the sky,
And meet your instant doom !"

O may we thus be found
Obedient to His word,
Attentive to the trumpet's sound,
And looking for our LORD.

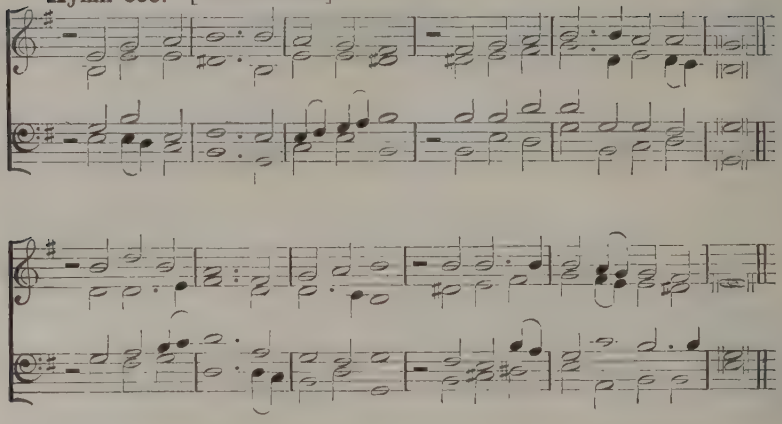
O may we thus insure
Our lot among the blest,
And watch a moment to secure
An everlasting rest. Amen.

THIS HYMN, by Charles Wesley (1707–1788), was given in *Hymns and Sacred Poems*, 1749, for Advent.

In the original :—St. 2, l. 1. *Cautioned* souls.
St. 5, l. 1. To *damp our.*
l. 2. To *increase our gracious.*

THE TUNE (Southwell = O* 339 = R 205) is first found set to Psalm xlv. in *The Psalmes of David in English Meter, with Notes of foure parts set unto them*, by Guilielmo Daman, 1579. (See Introd. p. lfii).

Hymn 355. [Rev. Ed. 206.]



The day of the Lord will come as a thief in the night.—2 St. Peter iii. 10.

THAT day of wrath, that dreadful day
When heav'n and earth shall pass away,
What power shall be the sinner's stay?
How shall he meet that dreadful day?

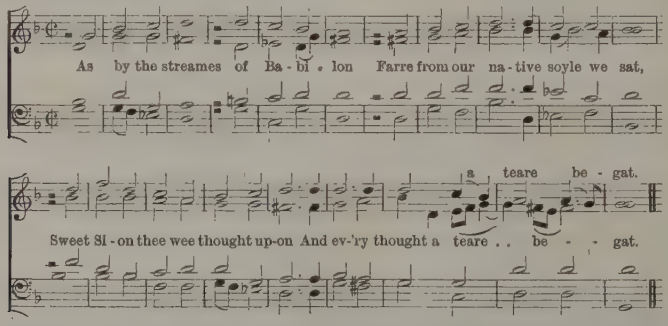
When, shrivelling like a parchèd scroll,
The flaming heav'ns together roll;
When louder yet, and yet more dread,
Swells the high trump that wakes the dead;

Oh, on that day, that wrathful day,
When man to judgment wakes from clay,
Be Thou, O CHRIST, the sinner's stay,
Though heav'n and earth shall pass away. Amen.

ALTERNATIVE TUNE, HYMN 604.

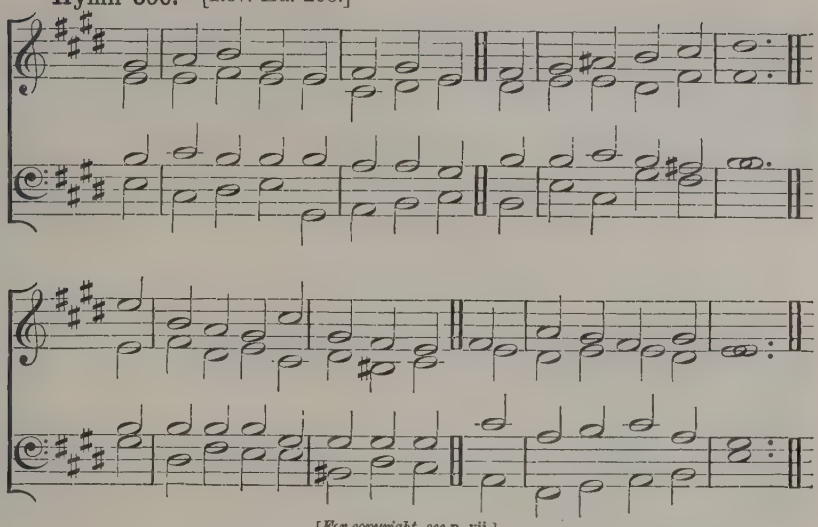
THIS HYMN, by Sir Walter Scott, Bart. (1771–1832), forms the conclusion of the sixth canto of "The Lay of the Last Minstrel," and is headed "Hymn for the Dead." It is a very condensed rendering of the *Dies iræ*, Hymn 302.

THE TUNE (Babylon's Streams, or St. Chad) is taken from T. Campion, *The first book of Ayres*, 1613, where it stands in the following form:—



It is found as a hymn tune in Gawthorn, *Harmonia Perfecta*, 1730, and called "Babilon's Streams Tune." In slightly later books it is treated as a novelty, so possibly its first appearance was due to Gawthorn, who took great pains to collect good music for the Friday Lecture in Eastcheap.

Hymn 356. [Rev. Ed. 208.]



[*For copyright, see* p. vii.]

The communion of the Holy Ghost.—2 Cor. xiii. 14.

O fons amoris, Spiritus.

O HOLY SPIRIT, LORD of grace,
Eternal Fount of love,
Inflame, we pray, our inmost hearts
With fire from heav'n above.

As Thou in bond of love dost join
The FATHER and the SON,
So fill us all with mutual love
And knit our hearts in one.

All glory to the FATHER be,
All glory to the SON,
All glory, HOLY GHOST, to Thee,
While endless ages run. Amen.

O FONS amoris, Spiritus,
o sancte donorum parens,
tuas refusus intimis
accende flammas cordibus.

qui caritatis vinculo
cum Patre nectis Filium,
et nos amoris mutui
artis coapta nexibus.

Deo Patri sit gloria
eiusque soli Filio
sancto simul cum Spiritu
nunc et per omne saeculum. Amen.

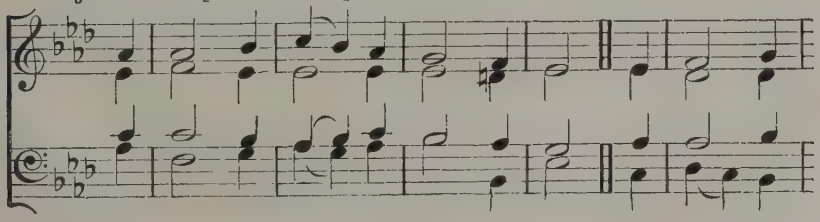
ALTERNATIVE TUNE, HYMN 86.

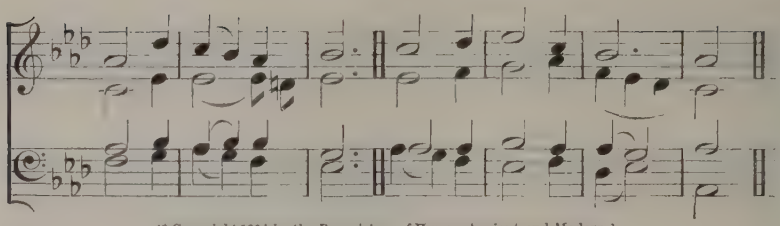
THIS HYMN is by C. Coffin, and first appeared in the *Paris Breviary*, 1736, as the Hymn for Terce on ferial days, being based on the old Latin hymn for that occasion. (See Hymn 9.)

THE TRANSLATION is by J. Chandler, and appeared in his *Hymns of the Primitive Church*, 1837. It was altered in view of its insertion in the Revised Edition.

THE TUNE (Dayspring) is by C. H. Lloyd, and was written by him for the Revised Edition of *Church Hymns*, 1903, where it is set to the words, "The morning bright with rosy light."

Hymn 357. [Rev. Ed. 212.]





[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

He is faithful.—Heb. x. 23.

TO Thee, O Comforter Divine,
For all Thy grace and power benign,
Sing we Alleluia!

To Thee, Whose faithful love had place
In God's great covenant of grace,
Sing we Alleluia!

To Thee, Whose faithful voice doth win
The wandering from the ways of sin,
Sing we Alleluia!

To Thee, Whose faithful power doth heal,
Enlighten, sanctify, and seal,
Sing we Alleluia!

To Thee, Whose faithful truth is shown
By every promise made our own,
Sing we Alleluia!

To Thee, our Teacher and our Friend,
Our faithful Leader to the end,
Sing we Alleluia!

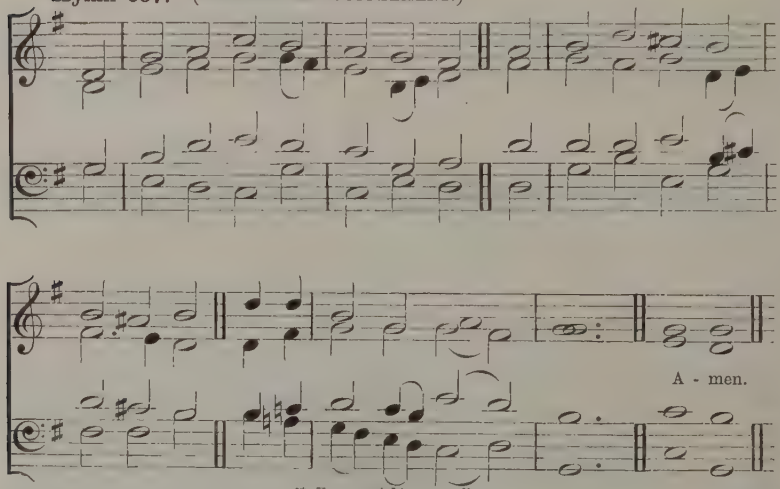
To Thee, by Jesus Christ sent down,
Of all His gifts the sum and crown,
Sing we Alleluia!

To Thee, Who art with God the Son
And God the Father ever One,
Sing we Alleluia! Amen.

THIS HYMN, by Frances Ridley Havergal (1836-1879), was written on August 11, 1872, at Perry Barr, Birmingham. It was published in *Under the Surface*, 1874, and in the Revised Edition, 1875, No. 212.

THE TUNE (Whitsun) is by B. Luard Selby, and was composed originally with a repetition of the refrain, but altered into the present form by him for this edition.

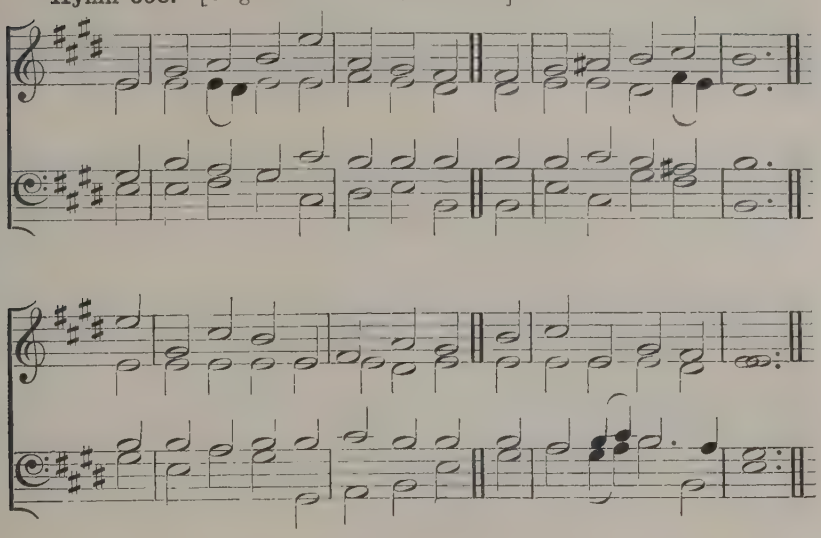
Hymn 357. (TUNE IN THE SUPPLEMENT.)



[* *For copyright, see* p. vii.]

THE TUNE IN THE SUPPLEMENT (Sales = R 212) was written by F. Champneys, M.D., for the Revised Edition

Hymn 358. [Orig. Ed. 155 : Rev. Ed. 213.]



And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb.—Rev. xxii. 1.

A LIVING stream, as crystal clear,
Welling from out the throne
Of God and of the Lamb on high,
The Lord to man hath shown.

This stream doth water Paradise;
It makes the Angels sing:
One precious drop within the heart
Is of all joy the spring:

Joy passing speech, of glory full,
But stored where none may know,
As manna hid in dewy heaven,
As pearls in ocean low.

Eye hath not seen, nor ear hath heard,
Nor to man's heart hath come,
What for those loving Thee in truth
Thou hast in love's own home.

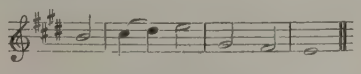
But by His Spirit He to us
The secret doth reveal:
Faith sees and hears: but Oh for wings
That we might taste, and feel;

Wings like a dove to waft us on
High o'er the flood of sin!
Lord of the Ark, put forth Thine hand,
And take Thy wanderers in.

O praise the Father, praise the Son,
The Lamb for sinners given,
And Holy Ghost, through Whom alone
Our hearts are raised to heaven. Amen.

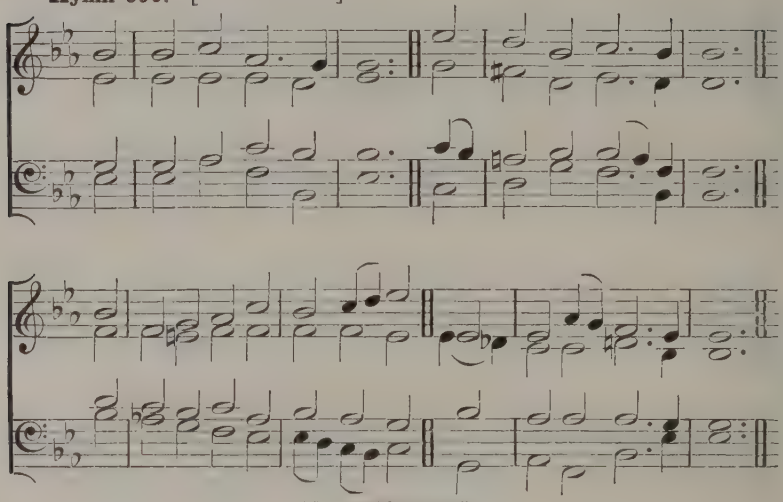
This Hymn, by John Keble (1792–1866), was published in the *Sarum Hymnal*, 1857, probably founded on one of Mason's *Songs of Praise*, 1683, "My soul doth magnify the Lord," No. 24, entitled "A song of praise for Joy in the Holy Ghost." It was first published in this form in the Original Edition.

The Tune (Stockton = O 155 = R 213) was written by T. Wright for use in Stockton Church, where he was organist from 1797–1818. It first appeared in printed form in the Original Edition. Two alterations have been made; the first by Dr. Dykes, who, in arranging it for publication, changed the last line into its present form from the original, which was written thus:—



The second alteration is found in this edition in the second bar of the second line, where the melody is changed from A to C in the treble; and corresponding changes have been made in the harmony.

Hymn 359. [Rev. Ed.* 525.]



[* *For copyright, see* p. vii.]

When they had prayed, the place was shaken where they were assembled together, and they were all filled with the Holy Ghost.—Acts iv. 31.

LORD God the Holy Ghost,
In this accepted hour,
As on the day of Pentecost,
O come in all Thy power.

Like mighty rushing wind
Upon the waves beneath,
Move with one impulse every mind,
One soul, one feeling breathe :

The young, the old inspire
With wisdom from above ;
And give us hearts and tongues of fire,
To pray and praise and love.

Spirit of light, explore
And chase our gloom away,
With lustre shining more and more
Unto the perfect day.

Spirit of truth, be Thou
In life and death our Guide ;
O Spirit of adoption, now
May we be sanctified. Amen.

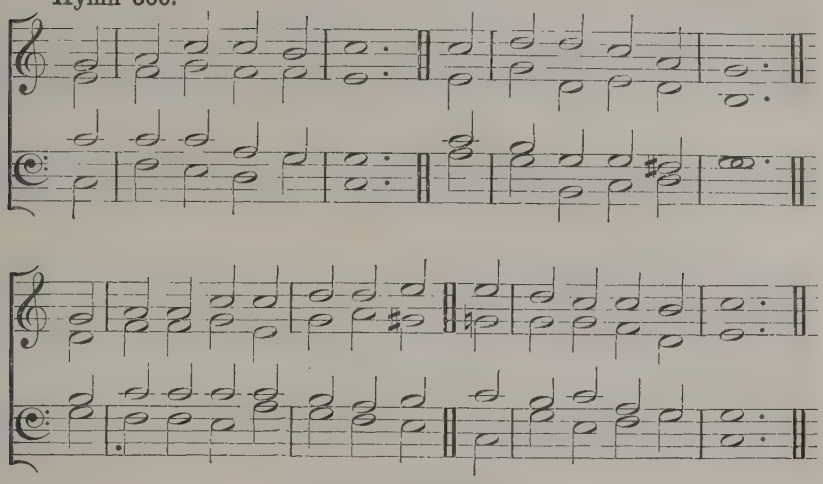
A lower setting of this Tune is given at Hymn 232.

This Hymn, by James Montgomery (1771–1854), was first published in Cotterill, *Selection*, 1819, No. 226, in three stanzas of eight lines. It was amended by Montgomery in his *Christian Psalmist*, 1825, No. 506, as here. The last four lines of stanza 1 are omitted here :—

We meet with one accord
In our appointed place,
And wait the promise of our Lord,
The Spirit of all grace.

The Tune (Annunciation = R* 525) is by C. A. Barry, and has been dealt with at Hymn 232.

Hymn 360.



[* *For copyright, see* p. vii.]

When he is come he will convince the world of sin.—St. John xvi. 8.

COME, HOLY SPIRIT, come,
Let Thy bright beams arise;
Dispel the sorrow from our minds,
The darkness from our eyes.

Convince us of our sin,
Then lead to JESU's Blood;
And to our wond'ring view reveal
The secret love of GOD.

Revive our drooping faith,
Our doubts and fears remove,
And kindle in our breasts the flame
Of never-dying love.

Cheer our desponding hearts,
Thou heav'nly Paraclete;
Give us to lie with humble hope
At our Redeemer's feet.

'Tis Thine to cleanse the heart,
To sanctify the soul,
To pour fresh life through every part,
And new create the whole.

Dwell, therefore, in our hearts,
Our minds from bondage free;
Then we shall know, and praise, and love
The FATHER, SON, and Thee. Amen.

ALTERNATIVE TUNE, HYMN 251.

THIS HYMN, by Joseph Hart (1712–1768), was first published in his *Hymns composed on various subjects, with the Author's experience*, London, 1759, No. 4, in nine stanzas of four lines, and headed, "To the Holy Ghost."

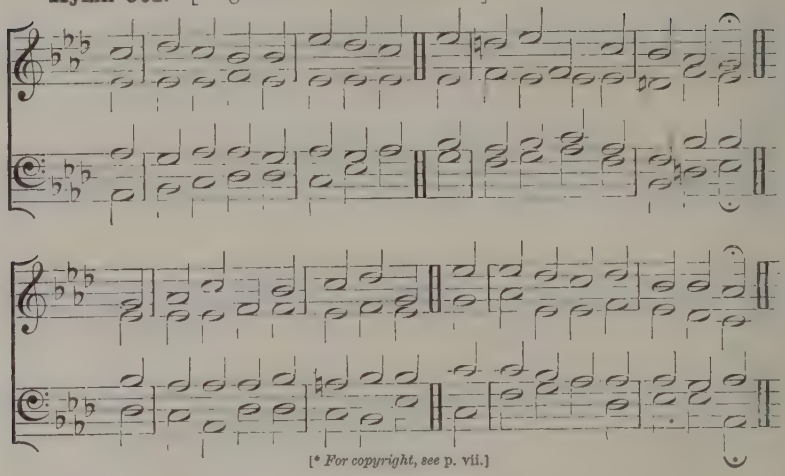
In the original:—St. 1, l. 3. Dispel the darkness from our minds,
And open all our eyes.

St. 5, l. 3. *on* ev'ry part.

These stanzas are Nos. 1, 4, 3, 2, 6, 9 of the original.

THE TUNE (Peterborough = O* 386 = R 393) is by W. H. Monk, and was contributed by him to the Appendix of the Original Edition.

Hymn 361. [Orig. Ed. 173 : Rev. Ed. 209.]



[* *For copyright, see* p. vii.]

As many as are led by the Spirit of God, they are the sons of God.—Rom. viii. 14.

COME, gracious SPIRIT, heav'nly Dove,
With light and comfort from above ;
Be Thou our Guardian, Thou our Guide,
O'er every thought and step preside.

The light of truth to us display,
And make us know and love Thy way ;
Plant holy fear in every heart,
That we from GOD may ne'er depart.

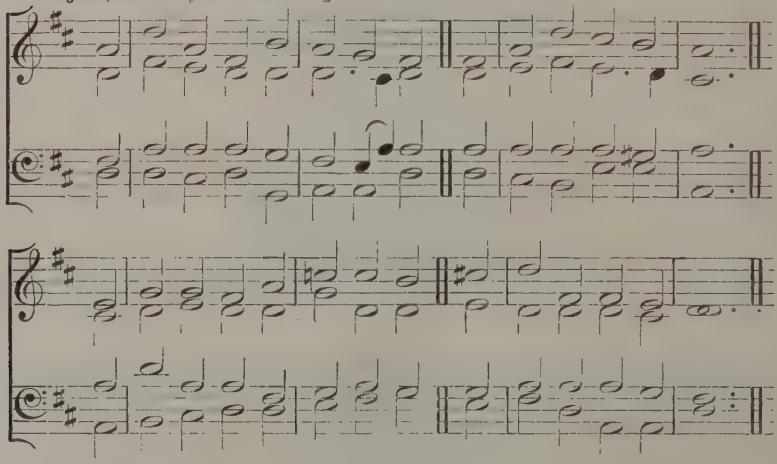
Lead us to CHRIST, the living Way,
Nor let us from His pastures stray ;
Lead us to holiness, the road
That we must take to dwell with GOD.

Lead us to heav'n, that we may share
Fulness of joy for ever there ;
Lead us to GOD, our final rest,
To be with Him for ever blest. Amen.

THIS HYMN, by Simon Browne (1680–1732), was published in his *Hymns and Spiritual Songs*, 1720, in seven stanzas of four lines. In its original form it is given in Lord Selborne, *Book of Praise*, 1866 edition, No. xcvi. The hymn has been much altered by Ash and Evans, *Bristol Collection*, 1769 ; W. J. Hall, in *Mitre Hymn Book*, 1836 ; and in Mercer, *Church Psalter and Hymn Book*, 1854.

THE TUNE (Hawkhurst = R 209) is by H. J. Gauntlett, and was contributed by him to the Revised Edition. The original tune of the hymn, by William Rogers, may be seen in Browne, *Hymns and Spiritual Songs*, 1720. It is in triple time, set in three parts, and in A minor.

Hymn 362. [Rev. Ed. 211.]



[† *For copyright, see* p. vii.]

Awake, O north wind; and come, thou south: blow upon my garden, that the spices thereof may flow out.—Cant. iv. 16.

O HOLY GHOST, Thy people bless,
Who long to feel Thy might,
And fain would grow in holiness
As children of the light.

To Thee we bring, Who art the LORD,
Ourselves to be Thy throne;
Let every thought, and deed, and word
Thy pure dominion own.

Life-giving SPIRIT, o'er us move,
As on the formless deep;
Give life and order, light and love,
Where now is death or sleep.

Great Gift of our ascended King,
His saving truth reveal;
Our tongues inspire His praise to sing,
Our hearts His love to feel.

True Wind of heav'n, from south or north,
For joy or chastening, blow;
The garden-spices shall spring forth
If Thou wilt bid them flow.

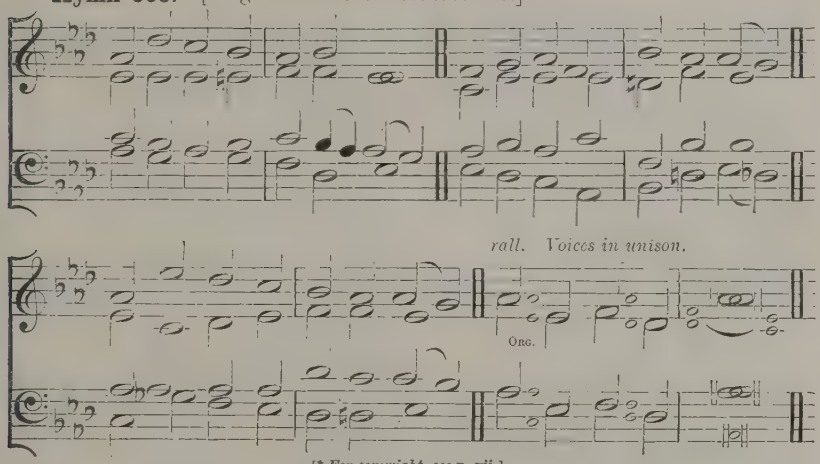
O HOLY GHOST, of sevenfold might,
All graces come from Thee;
Grant us to know and serve aright
ONE GOD in Persons THREE. Amen.

ALTERNATIVE TUNE, HYMN 7.

THIS HYMN, by Sir Henry Williams Baker, Bart. (1821–1877), was written on June 3, 1873, and printed in the *Monkland Parish Magazine*. It was published in *Hymns for the London Mission*, published by the Committee of *Hymns A. & M.*, and then in the Revised Edition.

THE TUNE (Clapton) is by Rev. C. Powell, and is printed for the first time in this edition.

Hymn 363. [Orig. Ed.* 315 : Rev. Ed. 210.]



[* *For copyright, see* p. vii.]

And now abideth faith, hope, charity, these three; but the greatest of these is charity.
1 Cor. xiii. 13.

GRACIOUS SPIRIT, HOLY GHOST,
Taught by Thee, we covet most
Of Thy gifts at Pentecost,
Holy, heav'nly love.

Love is kind, and suffers long,
Love is meek, and thinks no wrong,
Love than death itself more strong;
Therefore give us love.

Prophecy will fade away,
Melting in the light of day;
Love will ever with us stay;
Therefore give us love.

Faith will vanish into sight;
Hope be emptied in delight;
Love in heav'n will shine more bright;
Therefore give us love.

Faith and hope and love we see
Joining hand in hand agree;
But the greatest of the three,
And the best, is love.

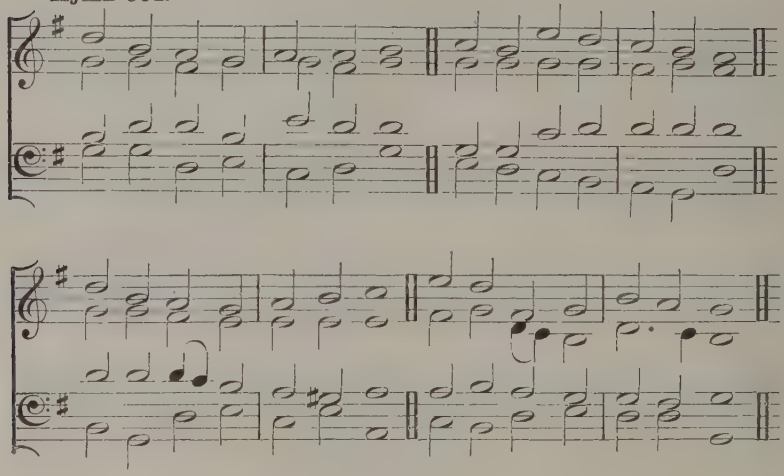
From the overshadowing
Of Thy gold and silver wing
Shed on us, who to Thee sing,
Holy, heav'nly love. Amen.

ALTERNATIVE TUNE, HYMN 311.

THIS HYMN, by Bishop Christopher Wordsworth (1807–1885), was first published in his *Holy Year*, 1862, in eight stanzas of four lines.
Stanzas 2, 3 are omitted here.

THE TUNE (Charity = O* 315 = R 210) is by Sir John Stainer, and was written by him for the Appendix to the Original Edition.

Hymn 364.



Spring up, O well : sing ye unto it.—Numb. xxi. 17.

HOLY SPIRIT, Truth divine,
Dawn upon this soul of mine ;
Voice of GOD, and inward Light,
Wake my spirit, clear my sight.

HOLY SPIRIT, Love divine,
Glow within this heart of mine ;
Kindle every high desire ;
Perish self in Thy pure fire.

HOLY SPIRIT, Power divine,
Fill and nerve this will of mine ;
By Thee may I strongly live,
Bravely bear, and nobly strive.

HOLY SPIRIT, Law divine,
Reign within this soul of mine ;
Be my law, and I shall be
Firmly bound, for ever free.

HOLY SPIRIT, Peace divine,
Still this restless heart of mine ;
Speak to calm this tossing sea,
Stay'd in Thy tranquillity.

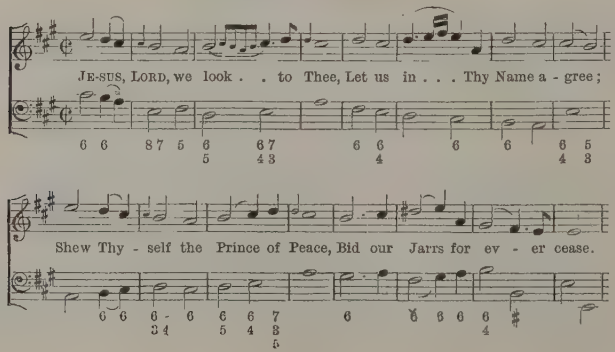
HOLY SPIRIT, Joy divine,
Gladden Thou this heart of mine ;
In the desert ways I sing,—
Spring, O Well, for ever spring. Amen.

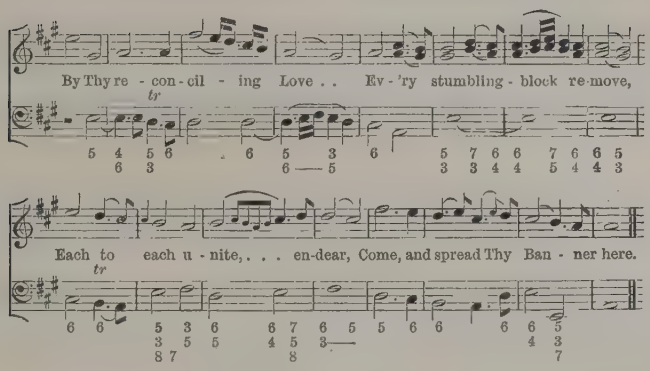
THIS HYMN, by Samuel Longfellow (1819–1892), was first published in his *Hymns of the Spirit*, 1864, headed, "The Holy Spirit desired."

THE TUNE (Battishill) is first found in *Twelve Hymns*, set to the words of Charles Wesley, by Jonathan Battishill, *c.* 1765.

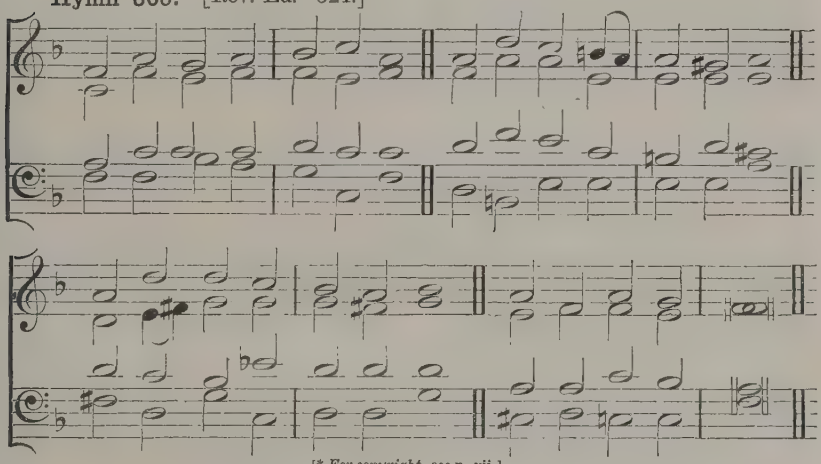
The tune as given here is a much altered and abridged form of the original, which is as follows :—

HYMN VI. FOR A FAMILY.





Hymn 365. [Rev. Ed.* 524.]



[* *For copyright, see* p. vii.]

The Spirit also helpeth our infirmities.—Rom. viii. 26.

COME to our poor nature's night
With Thy blessèd inward light,
HOLY GHOST the Infinite,
Comforter Divine.

We are sinful,—cleanse us, LORD;
Sick and faint,—Thy strength afford;
Lost, until by Thee restored,
Comforter Divine.

Orphan are our souls and poor,—
Give us, from Thy heav'nly store,
Faith, love, joy for evermore,
Comforter Divine.

Like the dew Thy peace distil;
Guide, subdue our wayward will,
Things of CHRIST unfolding still,
Comforter Divine.

In us, for us, intercede,
And with voiceless groaning plead
Our unutterable need,
Comforter Divine.

Earnest of our bliss on high,
Seal of immortality,
In us "Abba, Father," cry,
Comforter Divine.

Search for us the depths of GOD;
Bear us up the starry road,
To the height of Thine abode,
Comforter Divine. Amen.

ALTERNATIVE TUNE, HYMN 311.

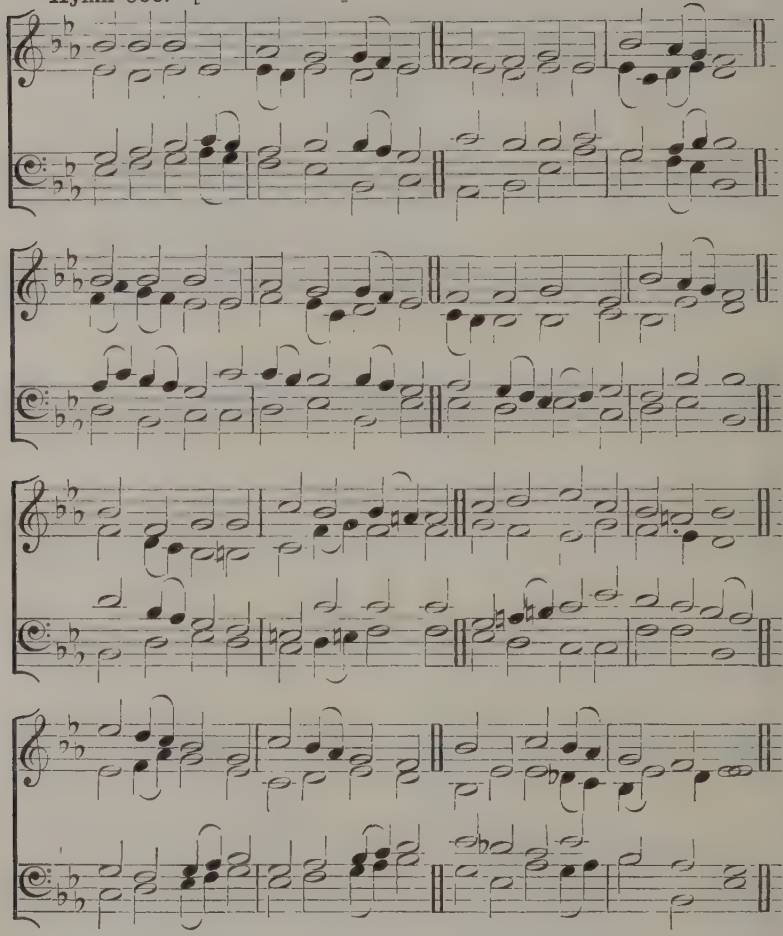
THIS HYMN, by George Rawson (1807-1889), appeared in the *Leeds Hymn Book*, 1853, No. 397, in nine stanzas of four lines.

In the original:—St. 1, l. 1. Our *dark* nature's.

Stanzas 5 and 7 are omitted here.

THE TUNE (Abba = R* 524) is by Sir Joseph Barnby, and was written by him for the Supplement to the Revised Edition.

Hymn 366. [Rev. Ed.* 545.]



Glorious things are spoken of thee, thou city of God.—Ps. lxxxvii. 3.

GLORIOUS things of thee are spoken,
Zion, city of our God;
He Whose word cannot be broken
Form'd thee for His own abode.
On the Rock of ages founded,
What can shake thy sure repose?
With salvation's walls surrounded,
Thou may'st smile at all thy foes.

See, the streams of living waters,
Springing from eternal love,
Well supply thy sons and daughters,
And all fear of want remove.
Who can faint while such a river
Ever flows their thirst to assuage;
Grace, which like the Lord the Giver,
Never fails from age to age?

Round each habitation hovering,
See the cloud and fire appear,
For a glory and a covering—
Showing that the Lord is near.
Thus they march, the pillar leading,
Light by night and shade by day;
Daily on the manna feeding
Which He gives them when they pray.

Saviour, since of Zion's city
I, through grace, a member am,
Let the world deride or pity,
I will glory in Thy Name.
Fading is the world's best pleasure,
All its boasted pomp and show;
Solid joys and lasting treasure
None but Zion's children know. Amen.

Alternative Tune, Hymn 327.

THIS HYMN, by John Newton (1725–1807), is in the *Olney Hymns*, Book I., No. 60, in five stanzas of eight lines.

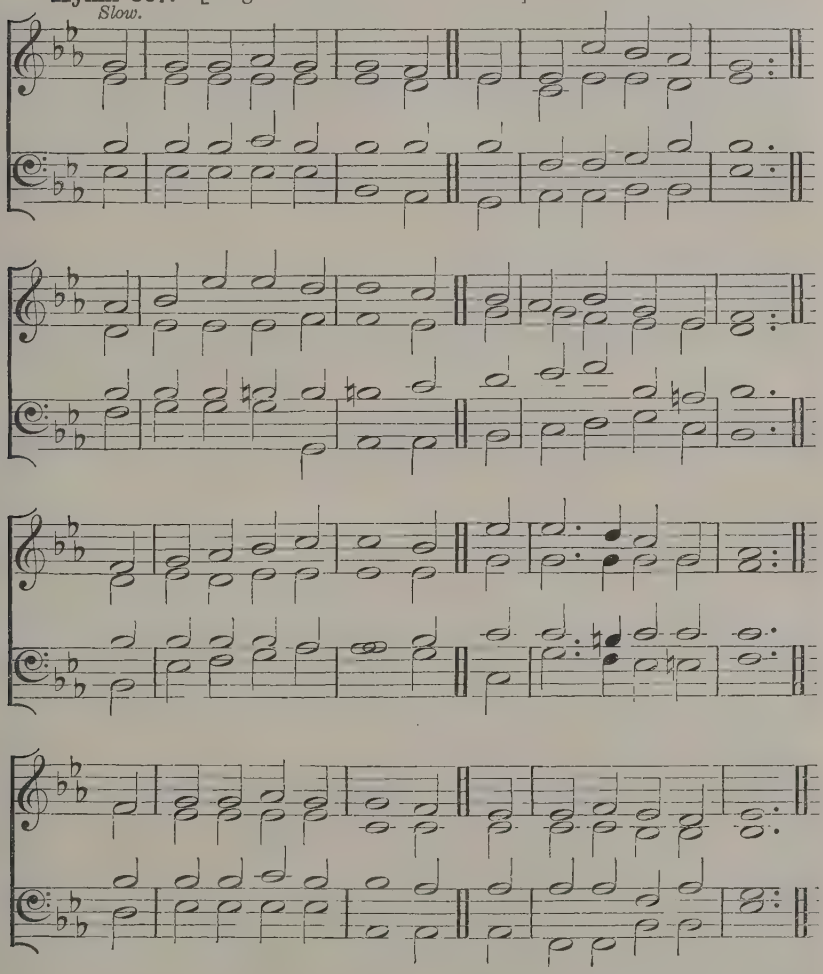
Stanza 3 is omitted here

In the original :—St. 3, l. 5. Thus deriving from their banner.
l. 7. Safe they feed upon the manna.
St. 4. l. 1. Saviour, *if* of.
l. 5. the *worldling's* pleasure
All *his*.

THE TUNE (Mittler, schau auf sie hernieder) is by J. G. Schicht, and comes from his *Allgemeines Choral-Buch*, Leipzig, 1819.

Hymn 367. [Orig. Ed.* 320 : Rev. Ed. 215.]

Slow.



Other foundation can no man lay than that is laid, which is Jesus Christ.—1 Cor. iii. 11.

THE Church's one foundation
Is JESUS CHRIST, her LORD ;
She is His new creation
By water and the Word :
From heav'n He came and sought her,
To be His holy Bride ;
With His own Blood He bought her,
And for her life He died.

Elect from every nation,
Yet one o'er all the earth,
Her charter of salvation
One LORD, one Faith, one Birth,
One holy Name she blesses,
Partakes one holy Food,
And to one hope she presses
With every grace endued.

Though with a scornful wonder
  Men see her sore opprest,
By schisms rent asunder,
  By heresies distrest,
Yet Saints their watch are keeping,
  Their cry goes up, "How long?"
And soon the night of weeping
  Shall be the morn of song.

'Mid toil, and tribulation,
  And tumult of her war,
She waits the consummation
  Of peace for evermore;
Till with the vision glorious
  Her longing eyes are blest,
And the great Church victorious
  Shall be the Church at rest.

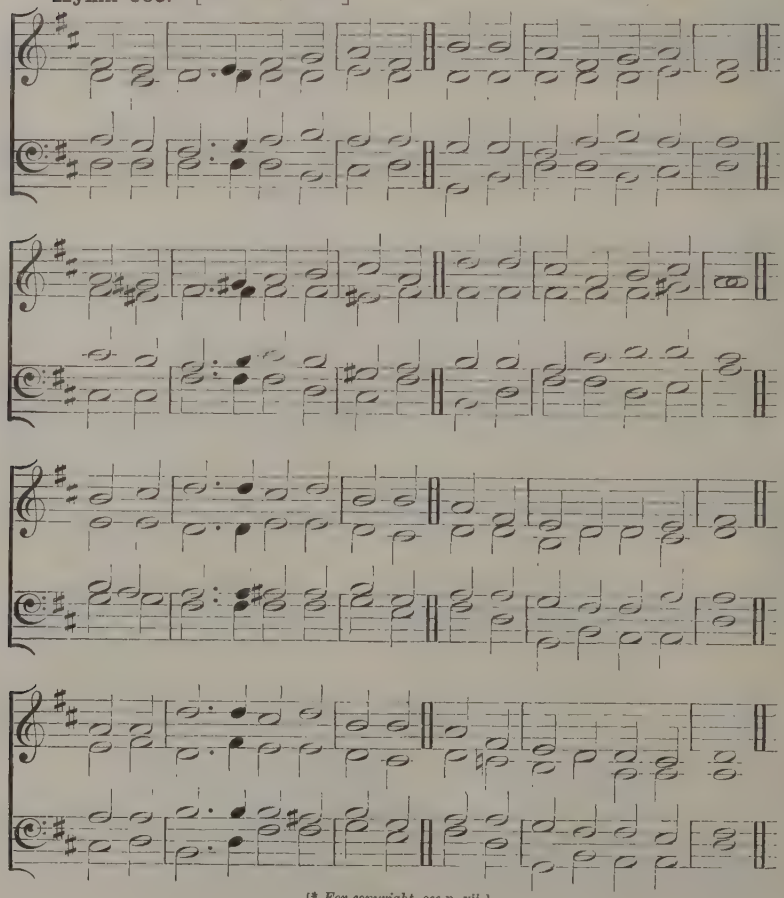
Yet she on earth hath union
  With God the Three in One,
And mystic sweet communion
  With those whose rest in won:
O happy ones and holy!
  Lord, give us grace that we,
Like them the meek and lowly,
  On high may dwell with Thee. Amen.

This Hymn, by Samuel John Stone (1839–1900), was written in 1866, and published in his *Lyra Fidelium*, 1866, in seven stanzas of eight lines, then in the revised form, five stanzas of eight lines, published in the *Appendix to Hymns A. & M.*, 1868, No. 320, and later in an expanded form of ten stanzas of eight lines in 1885, for use in Salisbury Cathedral. The form of the hymn given here (1868) is the form usually adopted in hymn books.

The author said that he was moved to write the hymn by his admiration for the noble defence of the Catholic Faith by Bishop Gray, of Capetown.

The Tune (Aurelia = O* 320 = R 215) is by S. S. Wesley, and was written for "Jerusalem the Golden" in Kemble, *Selection of Psalms and Hymns*, 1864.

Hymn 368. [Rev. Ed.* 603.]



[* *For copyright, see* p. vii.]

God is in the midst of her, therefore shall she not be removed; God shall help her, and that right early.—Ps. xlvi. 5.

ROUND the Sacred City gather
Egypt, Edom, Babylon;
All the warring hosts of error,
Sworn against her, move as one:
Vain the leaguer! her foundations
Are upon the holy hills,
And the love of the Eternal
All her stately temple fills.

Get thee, watchman, to the rampart!
Gird thee, warrior, with thy sword!
Be ye strong as ye remember
That amidst you is the LORD:
Like the night mists from the valley,
These shall vanish one by one,
Egypt's malice, Edom's envy,
And the hate of Babylon.

But be true, ye sons and daughters,
Lest the perils be within;
Watch to prayer, lest, while ye slumber,
Stealthy foemen enter in:
Safe the mother and the children,
If their will and love be strong,
While their loyal hearts go singing
Prayer and praise for battle song.

Church of CHRIST! upon thy banner,
Lo, His Passion's awful sign;
By that seal of His Redemption
Thou art His, and He is thine:
From the depth of His Atonement
Flows thy sacramental tide:
From the height of His Ascension
Flows the grace which is thy guide.

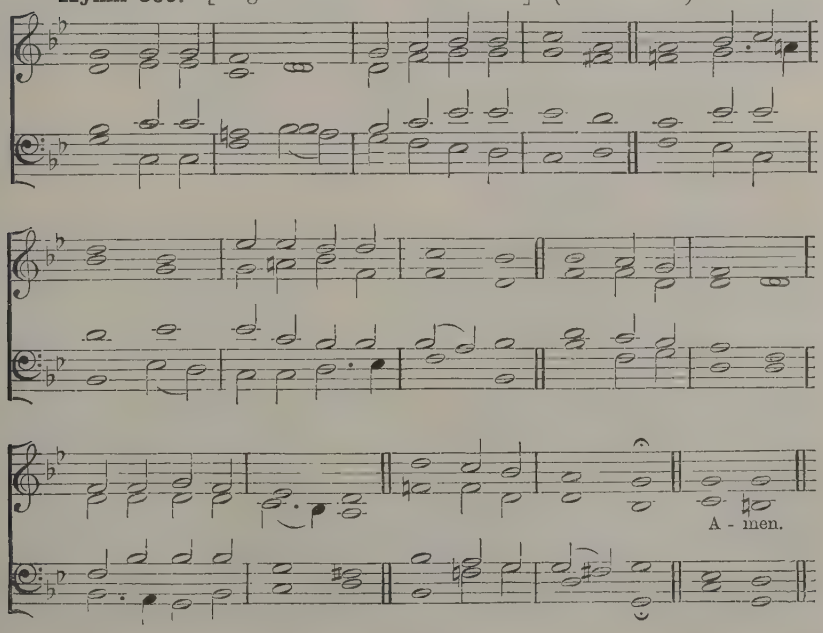
GOD the SPIRIT dwells within thee,
His Society divine,
His the living word thou keepest,
His thy apostolic line.
Ancient prayer and song liturgic,
Creeds that change not to the end,
As His gift we have received them,
As His charge we will defend.

Alleluia, Alleluia,
To the FATHER, SPIRIT, SON,
In Whose will the Church at warfare
With the Church at rest is one;
So to Thee we sing in union,
GOD in earth and heav'n adored,
Alleluia, Alleluia,
Holy, Holy, Holy LORD. Amen.

THIS HYMN, by Samuel John Stone (1839–1900), was written in 1874, in seven stanzas of eight lines, for the Church Defence Institution, and issued as a leaflet. In 1884 he enlarged it to twelves stanzas of eight lines for use at a Choral Festival in Salisbury Cathedral. The hymn was adapted by Mr. Stone for the Supplement to the Revised Edition, in seven stanzas of eight lines. Stanza 4 of that hymn is omitted here.

THE TUNE (St. Frideswide = R* 603) is by C. H. Lloyd, and was written by him for the Supplement to the Revised Edition.

Hymn 369. [Orig. Ed.* 329 : Rev. Ed. 214.] (FIRST TUNE.)



GENERAL HYMNS.

Help us, O God of our salvation, for the glory of thy name.—Ps. lxxix. 9.

LORD of our life, and GOD of our salvation,
Star of our night, and Hope of every nation,
Hear and receive Thy Church's supplication,
LORD GOD Almighty.

See round Thine ark the hungry billows curling;
See how Thy foes their banners are unfurling;
LORD, while their darts envenom'd they are hurling,
Thou canst preserve us.

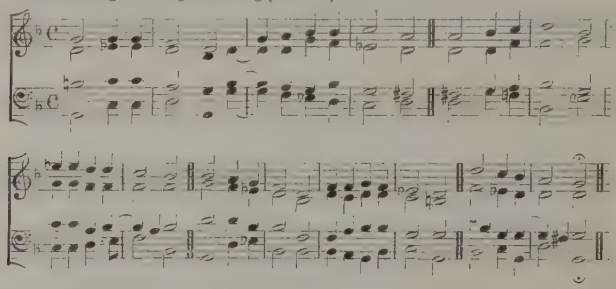
LORD, Thou canst help when earthly armour faileth;
LORD, Thou canst save when deadly sin assaileth;
LORD, o'er Thy Church nor death nor hell prevaileth;
Grant us Thy peace, LORD:

Peace in our hearts our evil thoughts assuaging;
Peace in Thy Church where brothers are engaging;
Peace when the world its busy war is waging;
Calm Thy foes' raging.

Grant us Thy help till backward they are driven;
Grant them Thy truth, that they may be forgiven;
Grant peace on earth, or, after we have striven,
Peace in Thy heaven. Amen.

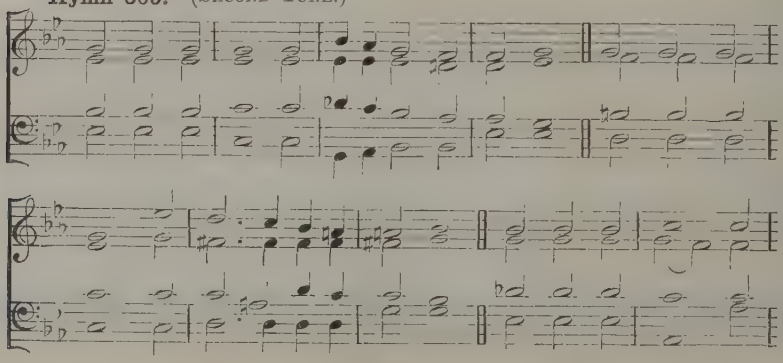
THIS HYMN, by Philip Pusey (1799–1855), was written in 1834, and published in Reinagle's *Psalm and Hymn Tunes*, Oxford, 1840, in five stanzas of four lines. The fourth stanza is now printed for the first time in any edition of *Hymns A. & M.* It is not a translation, but is founded on the German, "Christe, du Beistand deiner Kreuzgemeine,' by Matthaus Apelles von Löwenstern, who was born in 1594, at Neustadt, in the principality of Oppeln, Silesia. The author wrote of it to his brother, Dr. Pusey: "It refers to the state of the Church, assailed from without, enfeebled and distracted within, but on the eve of a great awakening."—Liddon, *Life of Pusey*, i. 298.

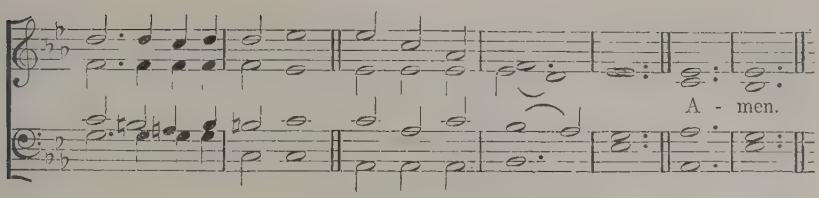
THE FIRST TUNE (Herzliebster Jesu) is by J. Crüger, and is taken from his *Newes vollkömliches Gesangbuch*, Berlin, 1640. The following is its original setting (Zahn 983):—



It subsequently underwent many modifications, and later settings, *e.g.* those of Bach, differ considerably in rhythm and harmony.

Hymn 369. (SECOND TUNE.)

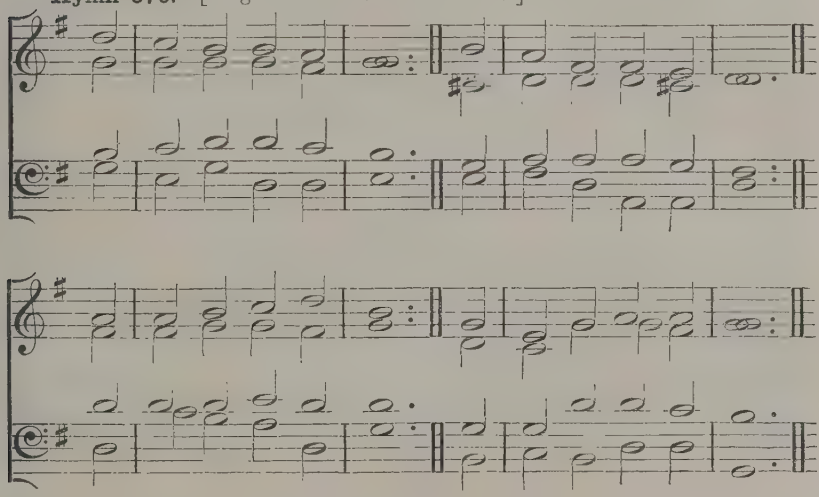




[* *For copyright, see* p. vii.]

THE SECOND TUNE (Cloisters = O* 399 = R 214) is by Sir Joseph Barnby, and was written by him for the Appendix to the Original Edition.

Hymn 370. [Orig. Ed.* 311 : Rev. Ed. 217.]



Thy kingdom come.—St. Matt. vi. 10.

THY kingdom come, O GOD;
Thy rule, O CHRIST, begin;
Break with Thine iron rod
The tyrannies of sin.

Where is Thy reign of peace,
And purity, and love?
When shall all hatred cease,
As in the realms above?

When comes the promised time
That war shall be no more,—
Oppression, lust, and crime
Shall flee Thy face before?

We pray Thee, LORD, arise,
And come in Thy great might;
Revive our longing eyes,
Which languish for Thy sight.

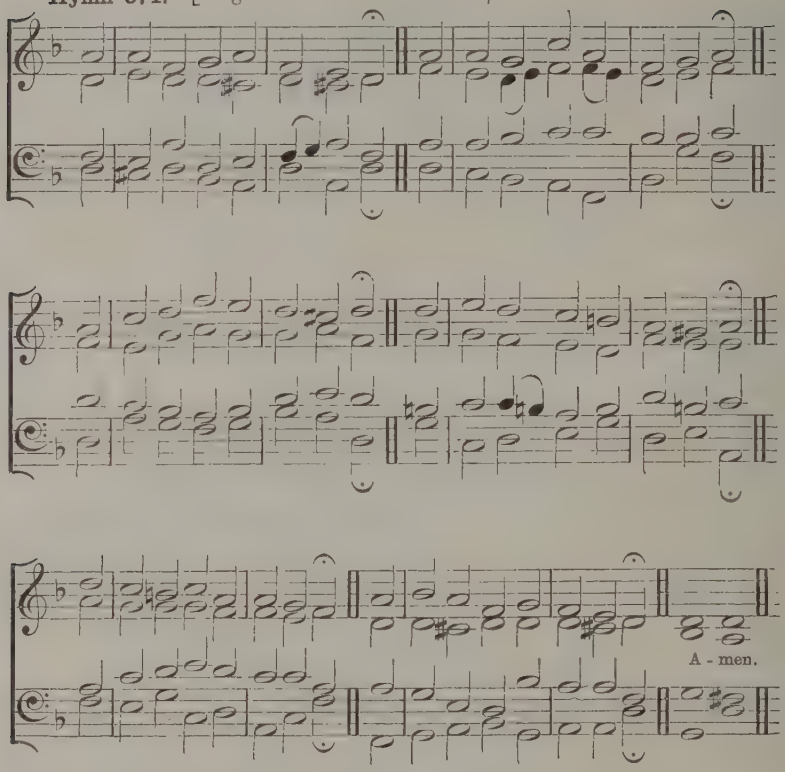
Men scorn Thy sacred Name,
And wolves devour Thy fold;
By many deeds of shame
We learn that love grows cold.

O'er heathen lands afar
Thick darkness broodeth yet:
Arise, O morning Star,
Arise, and never set. Amen.

THIS HYMN, by Lewis Hensley (1824–1905), was written in 1867 as an Advent hymn, and is published in his *Hymns for the Minor Sundays from Advent to Whitsuntide*, 1867.
In stanza 3, line 3, the original is restored in this edition.

THE TUNE (St. Cecilia = O* 311 = R 217) is by Rev. L. G. Hayne, and was written by him for *The Merton Tune Book: a Collection of Hymn Tunes used in the Church of St. John Baptist, Oxford*, 1863, where it is set to the hymn, "Thy way, not mine, O Lord" (see Hymn 426).

Hymn 371. [Orig. Ed. 331 : Rev. Ed. 204.]



He . . . salth, Surely I come quickly. Amen. Even so, come, Lord Jesus.—Rev. xxii. 20.

O QUICKLY come, dread Judge of all ;
For, awful though Thine Advent be,
All shadows from the truth will fall,
And falsehood die, in sight of Thee ;
O quickly come : for doubt and fear
Like clouds dissolve when Thou art near.

O quickly come, great King of all ;
Reign all around us, and within ;
Let sin no more our souls enthral,
Let pain and sorrow die with sin :
O quickly come : for Thou alone
Canst make Thy scatter'd people one.

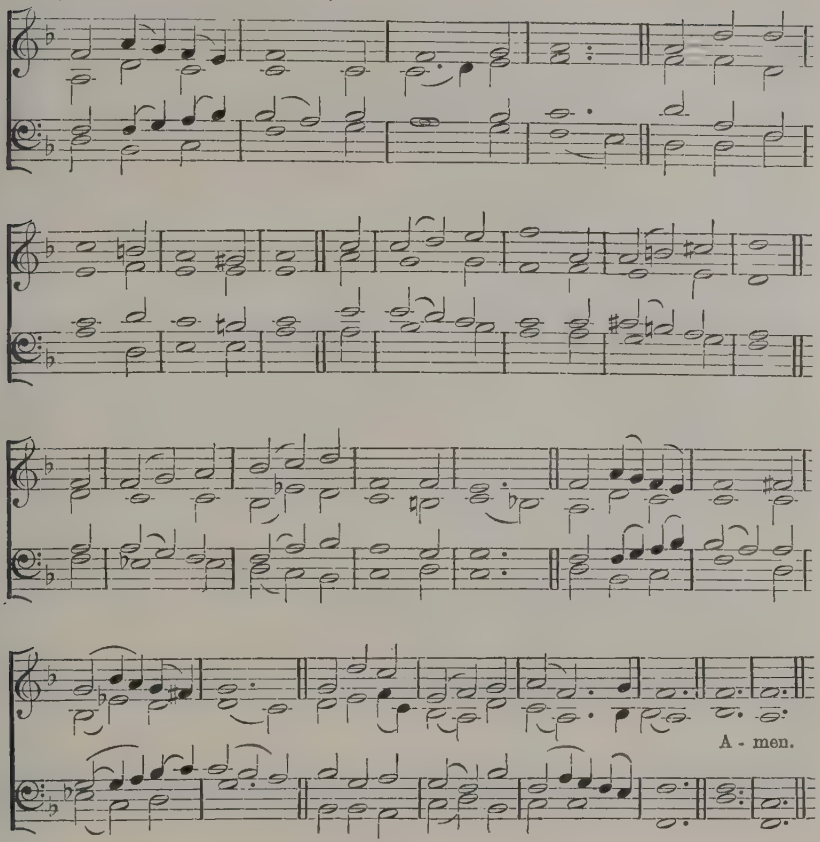
O quickly come, true Life of all ;
For death is mighty all around ;
On every home his shadows fall,
On every heart his mark is found :
O quickly come : for grief and pain
Can never cloud Thy glorious reign.

O quickly come, sure Light of all,
For gloomy night broods o'er our way,
And weakly souls begin to fall
With weary watching for the day :
O quickly come : for round Thy throne
No eye is blind, no night is known. Amen.

THIS HYMN, by Lawrence Tuttiett (1825–1897), was first published in his *Hymns for Churchmen*, 1854 ; it appeared in the Appendix to the Original Edition.

THE TUNE (The Lord's Prayer, The Old 112th, or Vater unser) is found in the *Psalmes*, 1558, set to Bp. Cox's versification of the Lord's Prayer. In the edition of the year following it was also set to Psalm cxii. The tune is taken direct from the Lutheran tune set to a similar versification by Luther, which is first found in the MS. part-book given to him by the musician Walther in 1530 (see Introd. p. lxxi). It is well known from its frequent employment, notably by Bach (*Choralgesänge*, 118–120 = 47, 292, 110), and by Mendelssohn in his Sixth Organ Sonata.

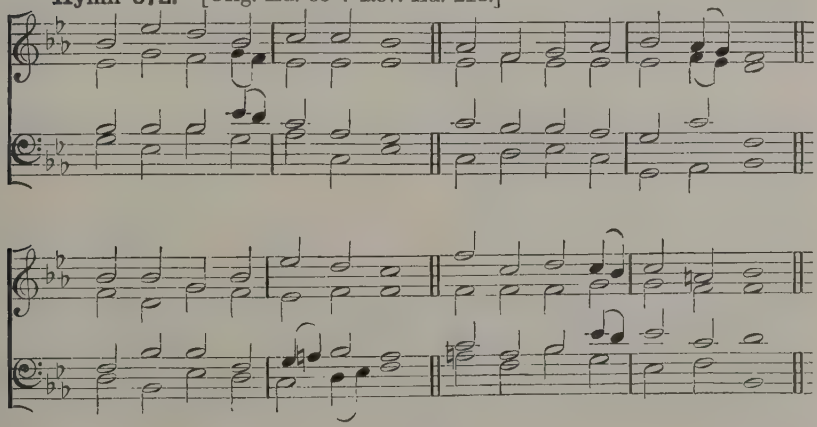
(Tune in the Supplement.)

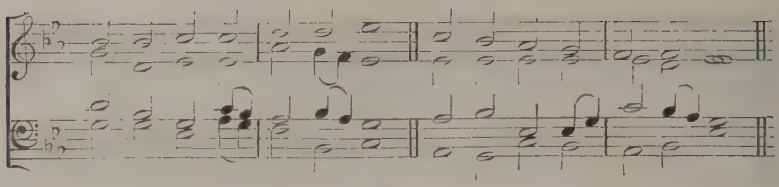


[* *For copyright, see* p. vii.]

The Tune in the Supplement (Veni cito = O* 331 = R 204), by the Rev. J. B. Dykes, was written for the Appendix to the Original Edition.

Hymn 372. [Orig. Ed. 63 : Rev. Ed. 218.]





God be merciful unto us, and bless us; and shew us the light of his countenance.—Ps. lxvii. 1.

GOD of mercy, God of grace,
Show the brightness of Thy face;
Shine upon us, Saviour, shine,
Fill Thy Church with light divine;
And Thy saving health extend
Unto earth's remotest end.

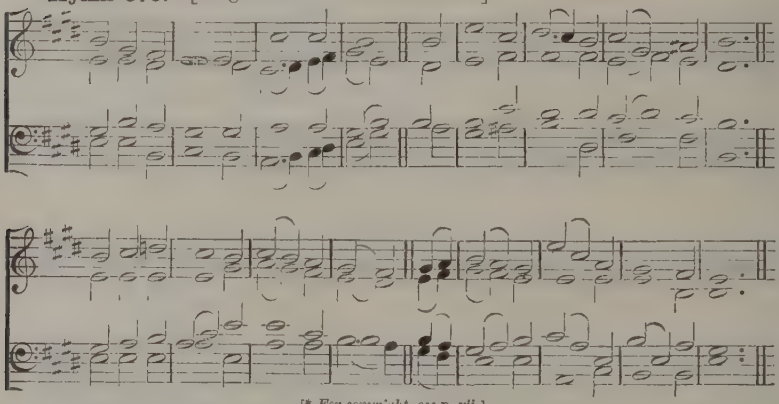
Let the people praise Thee, Lord;
Be by all that live adored;
Let the nations shout and sing
Glory to their Saviour King;
At Thy feet their tribute pay,
And Thy holy will obey.

Let the people praise Thee, Lord;
Earth shall then her fruits afford;
God to man His blessing give,
Man to God devoted live;
All below, and all above,
One in joy, and light, and love. Amen.

This Hymn, by Henry Francis Lyte (1793–1847), was first published in his *Spirit of the Psalms*, 1834, in three stanzas of six lines.

The Tune (Heathlands = R 218) is by H. Smart, and first appeared, set to these words, *Psalms and Hymns for Divine Worship*, 1867.

Hymn 373. [Orig. Ed. 196 : Rev. Ed. 220.]



[* *For copyright, see* p. vii.]

The kingdoms of this world are become the kingdoms of our Lord and of his Christ; and he shall reign for ever and for ever.—Rev. xi. 15.

JESUS shall reign where'er the sun
Doth his successive journeys run;
His kingdom stretch from shore to shore,
Till moons shall wax and wane no more.

People and realms of every tongue
Dwell on His love with sweetest song,
And infant voices shall proclaim
Their early blessings on His Name.

Blessings abound where'er He reigns;
The prisoner leaps to lose his chains;
The weary find eternal rest,
And all the sons of want are blest.

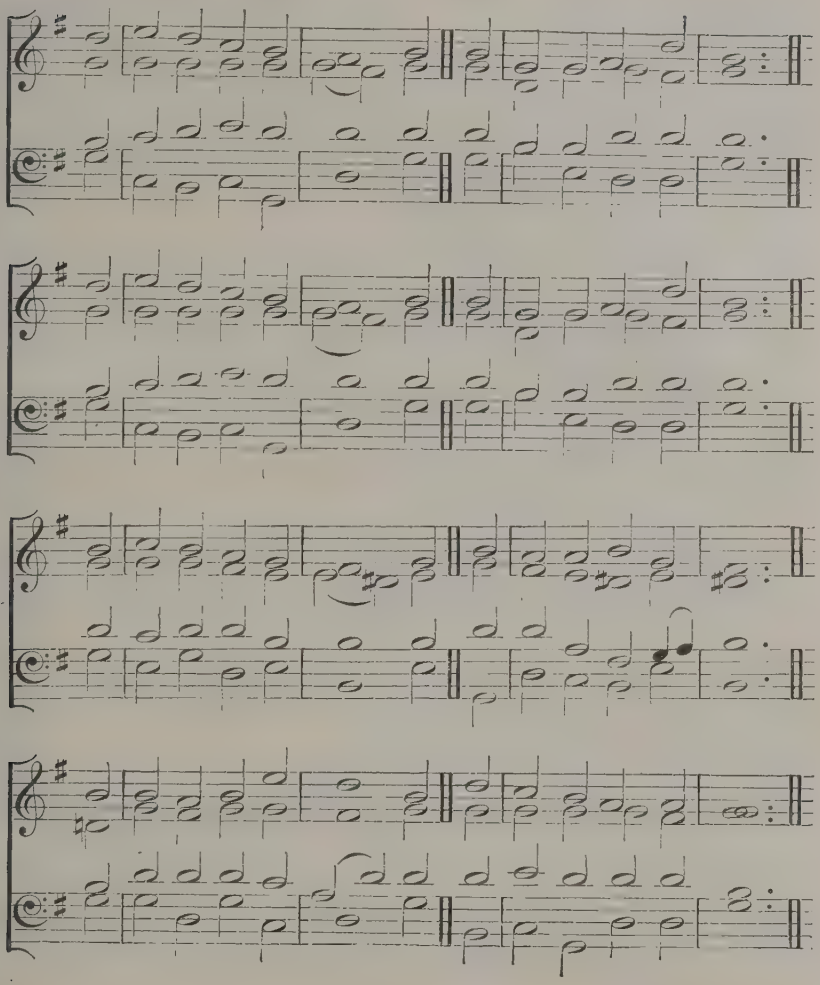
Let every creature rise and bring
Peculiar honours to our King;
Angels descend with songs again,
And earth repeat the long Amen.

This Hymn, by Isaac Watts (1674–1748), appeared in his *Psalms of David*, 1719, as Part ii. of Psalm lxxii., in eight stanzas of four lines.

This cento consists of stanzas 1, 5, 6, 8.

The Tune (Galilee = R 220) is by P. Armes, and was written by him for the Revised Edition.

Hymn 374. [Orig. Ed. 66 : Rev. Ed. 219.]



All the earth shall be filled with his majesty.—Ps. lxxii. 19.

HAIL to the LORD's Anointed,
Great David's greater Son !
Hail, in the time appointed,
His reign on earth begun !
He comes to break oppression
To set the captive free,
To take away transgression,
And rule in equity.

He comes with succour speedy
To those who suffer wrong ;
To help the poor and needy,
And bid the weak be stong ;
To give them songs for sighing,
Their darkness turn to light,
Whose souls, condemn'd and dying,
Were precious in His sight.

He shall come down like showers
Upon the fruitful earth,
And joy and hope, like flowers,
Spring in His path to birth :
Before Him on the mountains
Shall peace, the herald, go ;
Of righteousness the fountains
From hill to valley flow.

Kings shall fall down before Him,
And gold and incense bring ;
All nations shall adore Him,
His praise all people sing ;
To Him shall prayer unceasing
And daily vows ascend ;
His kingdom still increasing,
A kingdom without end.

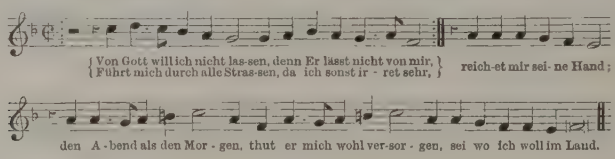
O'er every foe victorious,
He on His throne shall rest,
From age to age more glorious,
All-blessing and all-blest :

The tide of time shall never
His covenant remove ;
His Name shall stand for ever ;
That Name to us is Love. Amen.

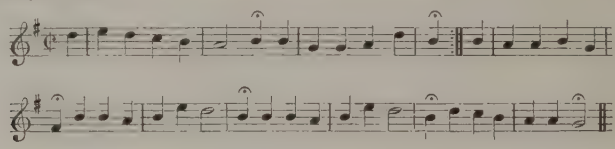
THIS HYMN, by James Montgomery (1771–1854), was written for, and sung in, a Christmas Ode at a Moravian Settlement in 1821. In the following April, Montgomery recited the hymn at the close of an address in the Wesleyan Chapel, Liverpool, in the presence of Dr. Adam Clarke, who was so pleased with it that he asked for the MS., and printed it in his own Commentary beside the 72nd Psalm. It is given in Montgomery, *Original Hymns*, 1853, No. 267, in seven stanzas of of eight lines, and in Lord Selborne, *Book of Praise*, No. 80.

In the original :—St. 1, l. 6. To *let*.
St. 3, l. 7. And righteousness, in fountains
From hill to valley flow.
Stanza 4 ; stanza 5, 5–8 ; stanza 6, 5–8, are omitted here.

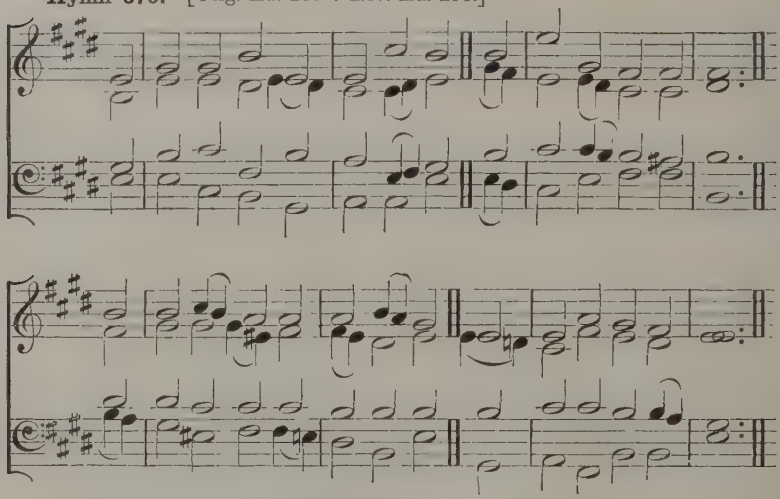
THE TUNE (Crüger = O 66 = R 219) is an adaptation by W. H. Monk of a tune of J. Crüger, which had itself gone through considerable modification previously. In his *Newes vollkömliches Gesangbuch*, 1640, it figured thus :—



The present form comes from an adaptation which appears in Kühnau, *Vierstimmige alte und neue Choralgesänge*, Berlin, 1786, thus :—



Hymn 375. [Orig. Ed. 180 : Rev. Ed. 236.]



[* *For copyright, see* p. vii.]

When shall I come to appear before the presence of God?—Ps. xlii. 2.

JERUSALEM, my happy home,
Name ever dear to me,
When shall my labours have an end ?
Thy joys when shall I see ?

When shall these eyes thy heav'n-built [walls
And pearly gates behold ?
Thy bulwarks with salvation strong,
And streets of shining gold ?

Apostles, Martyrs, Prophets, there
Around my Saviour stand;
And all I love in CHRIST below
Will join the glorious band.

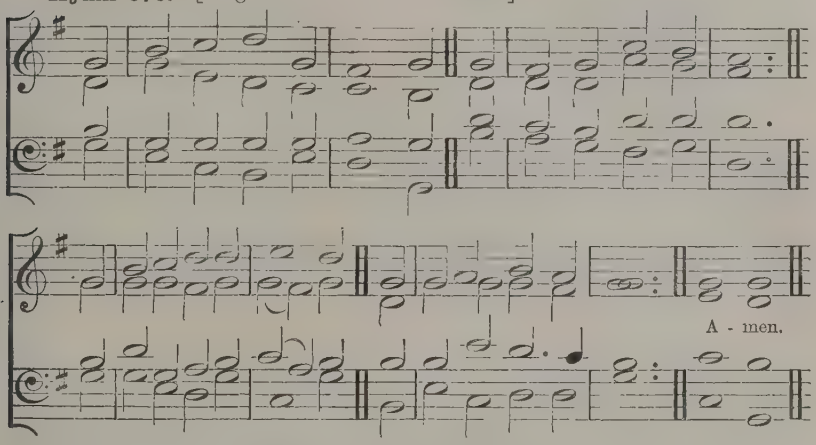
Jerusalem, my happy home,
When shall I come to thee?
When shall my labours have an end?
Thy joys when shall I see?

O CHRIST, do Thou my soul prepare
For that bright home of love,
That I may see Thee and adore,
With all Thy Saints above. Amen.

THIS HYMN is adapted from a poem found in MS. Addl. 15225, f. 72, in the British Museum, belonging probably to the end of the XVIth century. The poem consists of twenty-four stanzas, based on a passage in the *Meditationes* ascribed to St. Augustine, which in its turn depends upon the Apocalypse. The author is represented by the initials F. B. P., or possibly J. B. P. Various conjectures have been made as to his identity, but though it is probable that he was a recusant and perhaps a priest (P. standing for priest), nothing is known for certain.

THE TUNE (Southwell = O 180 = R 236) is by H. S. Irons, and was written by him for the Original Edition. The poem is said in the original MS. to be made for "the tune of Diana," but this has not been traced.

Hymn 376. [Orig. Ed. 142[1] : Rev. Ed. 225.]



Here have we no continuing city, but we seek one to come.—Heb. xiii. 14.

Hic breve vivitur.

BRIEF life is here our portion;
Brief sorrow, short-lived care;
The life that knows no ending,
The tearless life, is there.

O happy retribution!
Short toil, eternal rest;
For mortals and for sinners
A mansion with the blest!

And now we fight the battle,
But then shall wear the crown
Of full and everlasting
And passionless renown;

And now we watch and struggle,
And now we live in hope,
And Sion in her anguish
With Babylon must cope;

But He Whom now we trust in
Shall then be seen and known;
And they that know and see Him
Shall have Him for their own.

The morning shall awaken,
The shadows shall decay,
And each true-hearted servant
Shall shine as doth the day.

HIC breve vivitur, hic breve plangitur,
hic breve fletur;
non breve vivere, non breve plaudere,
retribuetur.

o retributio! stat brevis actio,
vita perennis;
o retributio! caelica mansio
stat lue plenis.

sunt modo praelia, postmodo praemia,—
qualia? plena:
plena refectio, nullaque passio,
nullaque poena.

spe modo vivitur, et Sion angitur
a Babylone;
nunc tribulatio, tunc recreatio,
sceptra, coronae.

qui modo creditur, ipse videbitur
atque scietur,
Ipse videntibus atque scientibus
attribuetur.

mane videbitur, umbra fugabitur,
ordo patebit;
mane nitens erit, et bona qui gerit,
ille nitebit.

There grief is turn'd to pleasure,
  Such pleasure as below
No human voice can utter,
  No human heart can know.

There God, our King and Portion,
  In fulness of His grace,
Shall we behold for ever,
  And worship face to face.

O sweet and blessèd country,
  The home of God's elect!
O sweet and blessèd country
  That eager hearts expect!

Jesu, in mercy bring us
  To that dear land of rest;
Who art, with God the Father
  And Spirit, ever Blest. Amen.

nunc tibi tristia, tunc tibi gaudia,—
  gaudia, quanta
vox nequit edere, lumina cernere,
  tangere planta.

pars mea, rex meus, in proprio Deus
  ipse decore
visus amabitur, atque videbitur
  auctor in ore. Amen.

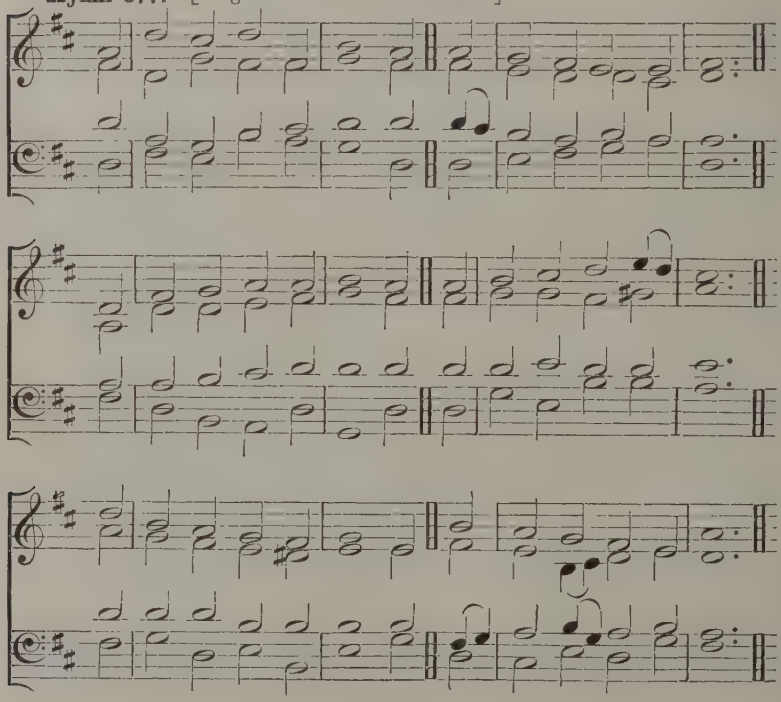
Hymns 376–379 may be combined together, omitting the repetition of the last eight lines, and sung to any of the Tunes.

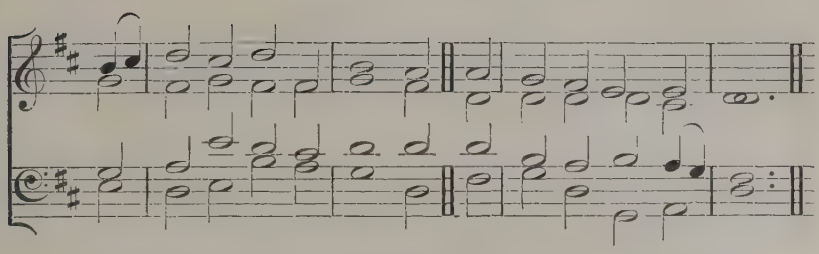
This Hymn, and the three following, are all parts of one whole, both so far as the original Latin and the translation are concerned. The Latin poem is a long composition of about 3,000 lines, "De contemptu mundi" (On contempt of the world), written by Bernard of Murles, or Morlas (not Morlaix, but the place is uncertain), while a monk at Cluny, *c.* 1140, and dedicated to the great Cluniac Abbot, Peter the Venerable.

The Translation is due to Neale, who translated first the excerpt of 96 lines which Trench printed in his *Sacred Latin Poetry*, 1849, and then (1858) a larger cento of 218 lines taken from the original, which he published separately as *The Rhythm of Bernard de Morlaix*. From this are taken Hymns 376–379.

The Tune (St. Alphege = O 142[1] = R 225) is by H. J. Gauntlett. It was written by him for the *Church Hymn and Tune Book*, 1852. In its original form it has a closing Alleluia.

Hymn 377. [Orig. Ed.* 298 : Rev. Ed. 226.]





The nations of them which are saved shall walk in the light of it.—Rev. xxi. 24.

Hora novissima.

THE world is very evil,
The times are waxing late;
Be sober and keep vigil,
The Judge is at the gate,—
The Judge Who comes in mercy,
The Judge Who comes with might,
Who comes to end the evil,
Who comes to crown the right.

Arise, arise, good Christian,
Let right to wrong succeed;
Let penitential sorrow
To heav'nly gladness lead,
To light that has no evening,
That knows nor moon nor sun,
The light so new and golden,
The light that is but one.

O home of fadeless splendour,
Of flowers that bear no thorn,
Where they shall dwell as children
Who here as exiles mourn;
'Midst power that knows no limit,
Where knowledge has no bound,
The Beatific Vision
Shall glad the Saints around.

Strive, man, to win that glory;
Toil, man, to gain that light;
Send hope before to grasp it,
Till hope be lost in sight.
Exult, O dust and ashes,
The LORD shall be thy part,
His only, His for ever
Thou shalt be and thou art.

O sweet and blessèd country,
The home of GOD's elect!
O sweet and blessèd country
That eager hearts expect!
JESU, in mercy bring us
To that dear land of rest;
Who art, with GOD the FATHER
And SPIRIT, ever Blest. Amen.

HORA novissima, tempora pessima
sunt; vigilemus.
ecce minaciter imminet arbiter
ille supremus,—
imminet, imminet, ut mala terminet,
aequa coronet,
recta remuneret, anxia liberet,
aethera donet.

curre, vir optime; lubrica reprime,
praefer honesta,
fletibus angere, flendo merebere
caelica festa
luce replebere iam sine vespere,
iam sine luna;
lux nova lux ea, lux erit aurea,
lux erit una.

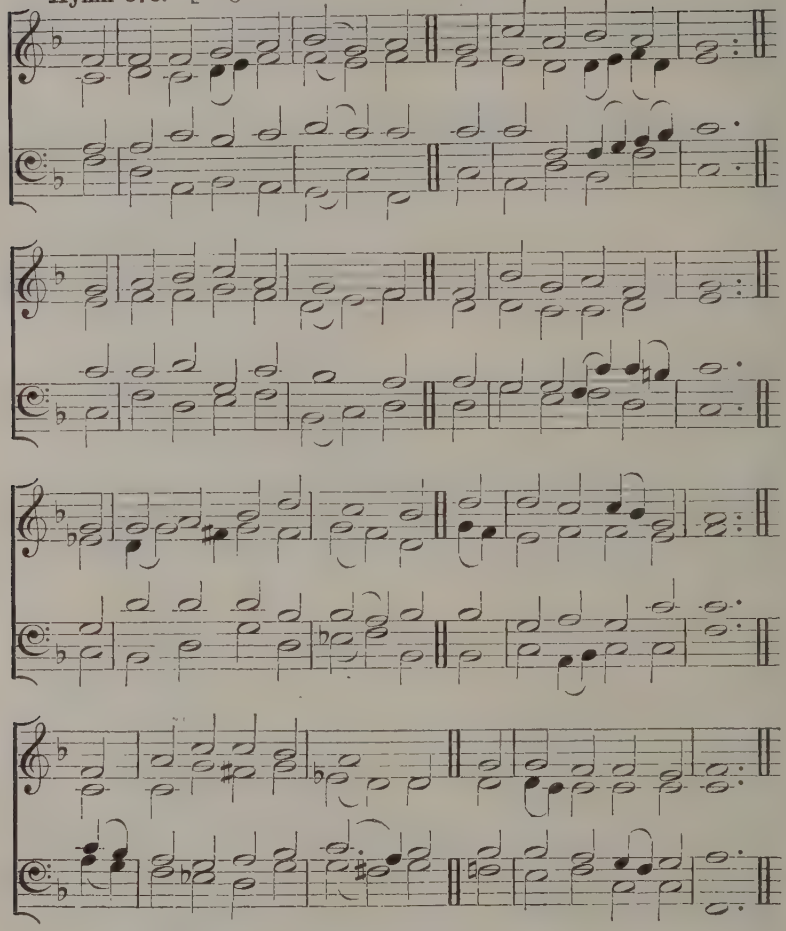
patria splendida, terraque florida,
libera spinis,
danda fidelibus est ibi civibus,
hic peregrinis.
tunc erit omnibus inspicientibus
ora Tonantis
summa potentia, plena scientia,
pax rata sanctis.

hic homo nititur, ambulat, utitur;
ergo fruetur.
pax, rata pax ea, spe modo, postea
re capietur.
plaude, cinis meus, est tua pars Deus;
eius es et sis;
rex tuus est tua portio, tu sua;
ne sibi desis. Amen.

See Hymn 376.

THE TUNE (Pearsall = O* 298 = R 226) is by R. L. Pearsall, and appeared originally in Oehler, *Katholisches Gesangbuch*, St. Gallen, 1863. The second part of the book contained groups of hymns to be sung at the place of the *Kyrie*, *Gloria in excelsis*, Creed, Offertory, *Sanctus*, and *Agnus* at Mass. This tune belongs to the Sanctus-hymn in the first group of "Messgesänge," and is among the compositions which are expressly ascribed to Pearsall in the preface, p. xxv.

Hymn 378. [Orig. Ed. 142[2] : Rev. Ed. 227.]



A better country, that is, an heavenly.—Heb. xi. 16.

O bona patria.

FOR thee, O dear, dear country,
Mine eyes their vigils keep;
For very love, beholding
Thy happy name, they weep.
The mention of thy glory
Is unction to the breast,
And medicine in sickness,
And love, and life, and rest.

O one, O only mansion!
O Paradise of joy!
Where tears are ever banish'd,
And smiles have no alloy;
The Lamb is all thy splendour;
The Crucified thy praise;
His laud and benediction
Thy ransom'd people raise.

O BONA patria, lumina sobria
te speculantur;
ad tua nomina sobria lumina
collacrimantur.
est tua mentio pectoris unctio,
cura doloris,
concipientibus aethera mentibus
ignis amoris.

tu locus unicus illeque caelicus
es paradisus.
non tibi lacrima, sed placidissima
gaudia, risus.
lux tua mors crucis atque caro ducis
est crucifixi;
laus, benedictio, coniubilatio
personat Ipsi.

With jasper glow thy bulwarks,
Thy streets with emeralds blaze;
The sardius and the topaz
Unite in thee their rays;
Thine ageless walls are bonded
With amethyst unpriced;
The Saints build up thy fabric,
And the corner-stone is CHRIST.

est ibi consita laurus, et insita
cedrus hysopo;
sunt radiantia iaspide moenia,
clara pyropo.
hinc tibi sardius, inde topazius,
hinc amethystus.
est tua fabrica contio caelica,
gemmaque Christus.

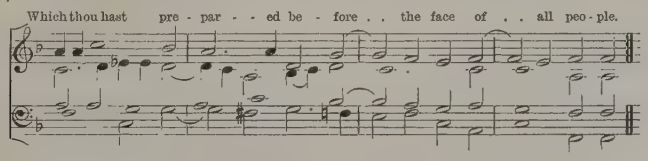
Thou hast no shore, fair ocean!
Thou hast no time, bright day!
Dear fountain of refreshment
To pilgrims far away!
Upon the Rock of ages
They raise thy holy tower;
Thine is the victor's laurel,
And thine the golden dower.

tu sine litore, tu sine tempore
fons, modo rivus;
dulce bonis sapis, estque tibi lapis
undique vivus.
est tibi laurea, dos datur aurea,
sponsa decora,
primaque principis oscula suscipis,
inspicis ora. Amen.

O sweet and blessèd country,
The home of GOD's elect!
O sweet and blessèd country
That eager hearts expect!
JESU, in mercy bring us
To that dear land of rest;
Who art, with GOD the FATHER
And SPIRIT, ever Blest. Amen.

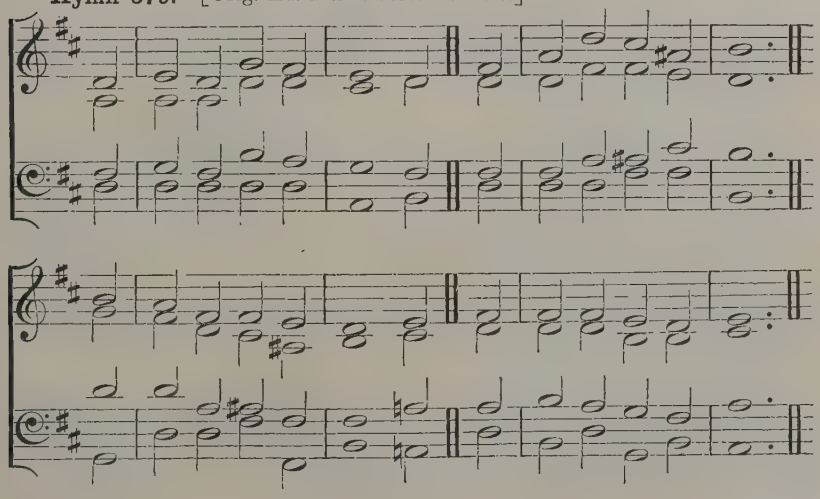
See Hymn 376.

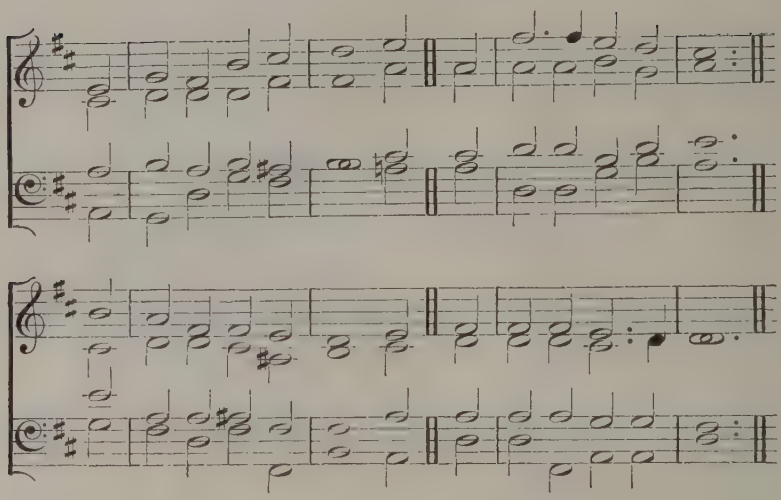
THE TUNE (Gibbons) is by E. Sedding, and was published in leaflet form by Masters in 1861, set to "Jerusalem the golden." It is there described as "Founded on Orlando Gibbons," and reproduces some passages in his Service in F; see one especialy which runs as follows, and is closely allied to the two closing lines of the tune:—



The setting of the tune here is different from the original, which follows Gibbons more closely than the present form.

Hymn 379. [Orig. Ed. 142[3] : Rev. Ed. 228.]





And the city was pure gold.—Rev. xxi. 18.

Urbs Sion aurea.

JERUSALEM the golden,
With milk and honey blest,
Beneath thy contemplation
Sink heart and voice opprest.
I know not, Oh, I know not
What joys await us there,
What radiancy of glory,
What bliss beyond compare.

They stand, those halls of Sion,
All jubilant with song,
And bright with many an Angel,
And all the Martyr throng;
The Prince is ever in them,
The daylight is serene,
The pastures of the blessèd
Are deck'd in glorious sheen.

There is the throne of David;
And there, from care released,
The shout of them that triumph,
The song of them that feast;
And they who with their Leader
Have conquer'd in the fight,
For ever and for ever
Are clad in robes of white.

O sweet and blessèd country,
The home of God's elect!
O sweet and blessèd country
That eager hearts expect!
Jesu, in mercy bring us
To that dear land of rest;
Who art, with God the Father
And Spirit ever Blest. Amen.

URBS Sion aurea, patria lactea,
cive decora,
omne cor obruis, omnibus obstruis
et cor et ora.

nescio, nescio, quae iubilatio,
lux tibi qualis,
quam socialia gaudia, gloria
quam specialis.

sunt Sion atria coniubilantia,
martyre plena,
cive micantia, principe stantia,
luce serena.

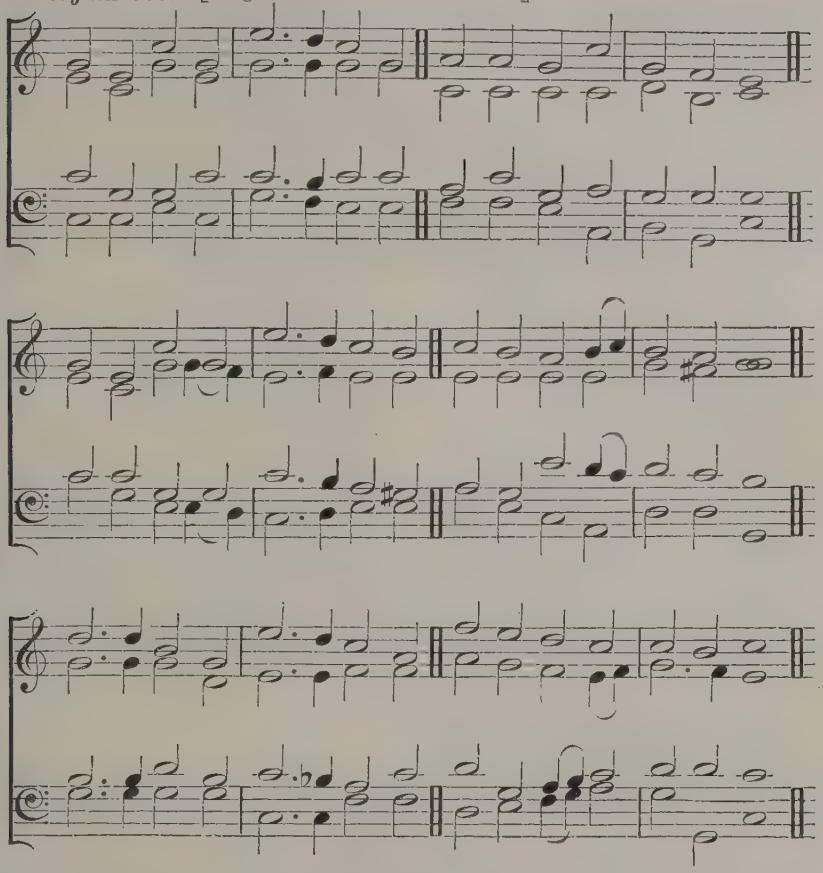
sunt ibi pascua mentibus afflua
praestita sanctis;
regis ibi thronus, agminis et sonus
est epulantis.

gens duce splendida, contio candida
vestibus albis,
sunt sine fletibus in Sion aedibus,
aedibus almis. Amen.

See Hymn 376.

The Tune (Ewing, or Argyle, or St. Bede's, or Bernard = O 142[2] = R 223) was written by A. Ewing for Hymn 378 in triple time with the name "St. Bede's" in Grey, *Manual of Psalms and Hymn Tunes*, 1857. The first appearance of the tune in its present form was probably in the Original Edition of *Hymns A. & M.* In this edition the harmony has been slightly altered in the tenor and bass of the fourth line.

Hymn 380. [Orig. Ed.* 322 : Rev. Ed. 232.]



The Lord shall be unto thee an everlasting light, and thy God thy glory.—Isai. lx. 19.

Ierusalem luminosa.

LIGHT'S abode, celestial Salem,
Vision whence true peace doth spring,
Brighter than the heart can fancy,
Mansion of the Highest King ;
Oh, how glorious are the praises
Which of thee the prophets sing !

There for ever and for ever
Alleluia is out-pour'd ;
For unending, for unbroken
Is the feast-day of the LORD ;
All is pure and all is holy
That within thy walls is stored.

There no cloud nor passing vapour
Dims the brightness of the air ;
Endless noon-day, glorious noon-day,
From the Sun of suns is there ;
There no night brings rest from labour
For unknown are toil and care.

IERUSALEM luminosa,
verae pacis visio,
felix nimis ac formosa,
summi regis mansio,
de te o quam gloriosa
dicta sunt a saeculo !

in te iugiter iucundum
'Alleluia' canitur ;
sollemne ac laetabundum
semper festum agitur ;
totum sanctum, totum mundum,
in te quidquid cernitur.

in te numquam nubilata
aëris temperies,
sole solis illustrata
semper est meridies ;
in te non nox fessis grata,
nec labor nec inquies.

Oh, how glorious and resplendent,
Fragile body, shalt thou be,
When endued with so much beauty,
Full of health, and strong, and free,
Full of vigour, full of pleasure
That shall last eternally !

o quam vere gloriosum
eris, corpus fragile,
cum fueris tam formosum,
forte, sanum, agile,
liberum, voluptuosum,
in aevum durabile.

Now with gladness, now with courage,
Bear the burden on thee laid,
That hereafter these thy labours
May with endless gifts be paid,
And in everlasting glory
Thou with brightness be array'd.

nunc libenter ac ferventer
laborum fer onera,
habeas ut condecenter
dona tam magnifica,
doterisque luculenter
gloria perpetua.

Laud and honour to the FATHER,
Laud and honour to the SON,
Laud and honour to the SPIRIT,
Ever THREE and ever ONE,
Consubstantial, Co-eternal,
While unending ages run. Amen.

aeterne glorificata
sit beata Trinitas,
a qua caelestis fundata
Ierusalem civitas,
in qua sibi frequentata
sit laudis immensitas. Amen.

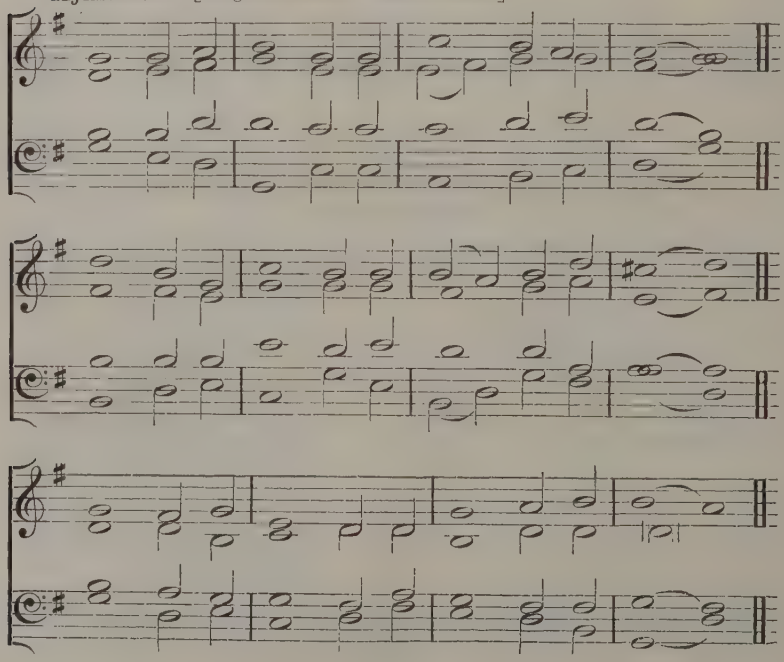
ALTERNATIVE TUNE, HYMN 258. PLAINSONG TUNE AS AT HYMN 253.

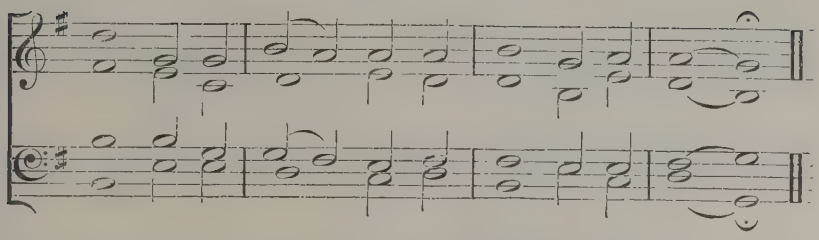
THE HYMN comes from the collection attributed by Dreves to Thomas à Kempis (see Hymn 37). It is further one of seven which are common to the two MSS. at Karlsruhe and Zwolle respectively. In its original form it consisted of seventeen stanzas, of which these are Nos. 1, 4, 5, 15-17. The poem was written to be sung to the melody given at Hymn 245, or to that of Hymn 253.

THE TRANSLATION is that of Neale made for *The Hymnal Noted*, 1854. He translated also the third verse of the Latin; but this was omitted, and three small alterations made, when the hymn was included in the Appendix to the Original Edition. Neale, *Hymns chiefly Mediæval on the Joys and Glories of Paradise*, 1865, contains a translation of a much longer cento.

THE TUNE (Regent's Square = O* 322² = R 232²) is by H. Smart, and first appeared in *Psalms and Hymns for Divine Worship*, 1867. In this edition the harmony has been slightly altered in the alto of the fifth line.

Hymn 381. [Orig. Ed.* 343 : Rev. Ed. 235.]





There remaineth therefore a rest to the people of God.—Heb. iv. 9.

O quanta, qualia sunt illa sabbata.

OH, what the joy and the glory must be,
Those endless sabbaths the blessèd ones see;
Crown for the valiant, to weary ones rest;
GOD shall be all and in all ever Blest.

What are the Monarch, His court, and His throne?
What are the peace and the joy that they own?
O that the blest ones, who in it have share,
All that they feel could as fully declare!

Truly Jerusalem name we that shore,
Vision of peace, that brings joy evermore;
Wish and fulfilment can sever'd be ne'er,
Nor the thing pray'd for come short of the prayer.

There, where no troubles distraction can bring,
We the sweet anthems of Sion shall sing,
While for Thy grace, LORD, their voices of praise
Thy blessèd people eternally raise.

There dawns no sabbath, no sabbath is o'er,
Those sabbath-keepers have one evermore;
One and unending is that triumph-song
Which to the Angels and us shall belong.

Now in the meanwhile, with hearts raised on high,
We for that country must yearn and sigh,
Must
Seeking Jerusalem, dear native land,
Through our long exile on Babylon's strand.

Low before Him with our praises we fall,
Of Whom, and through Whom, and to Whom are all;
Praise to the FATHER, and praise to the SON,
Praise to the SPIRIT, with Them ever One.
Amen.

O QUANTA, qualia sunt illa sabbata
quae semper celebrat superna curia!
quae fessis requies, quae merces fortibus,
cum erit omnia Deus in omnibus!

vere Ierusalem est illa civitas,
cuius pax iugis est, summa iucunditas,
ubi non praevenit rem desiderium,
nec desiderio minus est praemium.

quis rex, quae curia, quale palatium,
quae pax, quae requies, quod illud gaudium,
huius participes exponant gloriam,
si, quantum sentiunt, possint exprimere.

nostrum est interim mentem erigere
et totis patriam votis appetere,
et ad Ierusalem a Babylonia
post longa regredi tandem exilia.

illic molestiis finitis omnibus
securi cantica Sion cantabimus,
et iuges gratias de donis gratiae
beata referet plebs tibi, Domine.

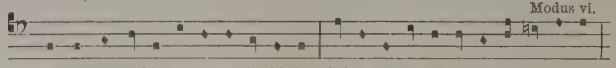
illic ex sabbato succedet sabbatum,
perpes laetitia sabbatizantium,
nec ineffabiles cessabunt iubili,
quos decantabimus et nos et angeli.

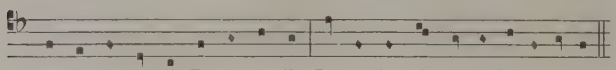
perenni Domino perpes sit gloria,
ex quo sunt, per quem sunt, in quo sunt omnia;
ex quo sunt, Pater est; per quem sunt, Filius;
in quo sunt, Patris et Filii Spiritus. Amen.

THIS HYMN forms one of a collection made by Abelard for the monastery of the Paraclete which Heloise founded near Nogent, on the Seine, 1129. It was designed for use on Saturday evening. See Dreves, *Hymnarius Paraclitensis*, 1891, or *Anal. Hymn.*, xlviii. 163.

THE TRANSLATION is that of Neale in *The Hymnal Noted*, 1854, but some alterations were made when the hymn appeared in the Appendix to the Original Edition. The order of the verses differs in the MSS. of the original. The translation follows a St. Gall MS., while the Latin text follows the other two extant MSS., one a Diurnal of the Monastery of the Paraclete. The last two lines of the hymn were difficult to understand, and further, Abelard's lines rested on an interpretation of Rom. xi. 36, which it was difficult to justify. In this edition, therefore, the lines are altered so as to evade the difficulty.

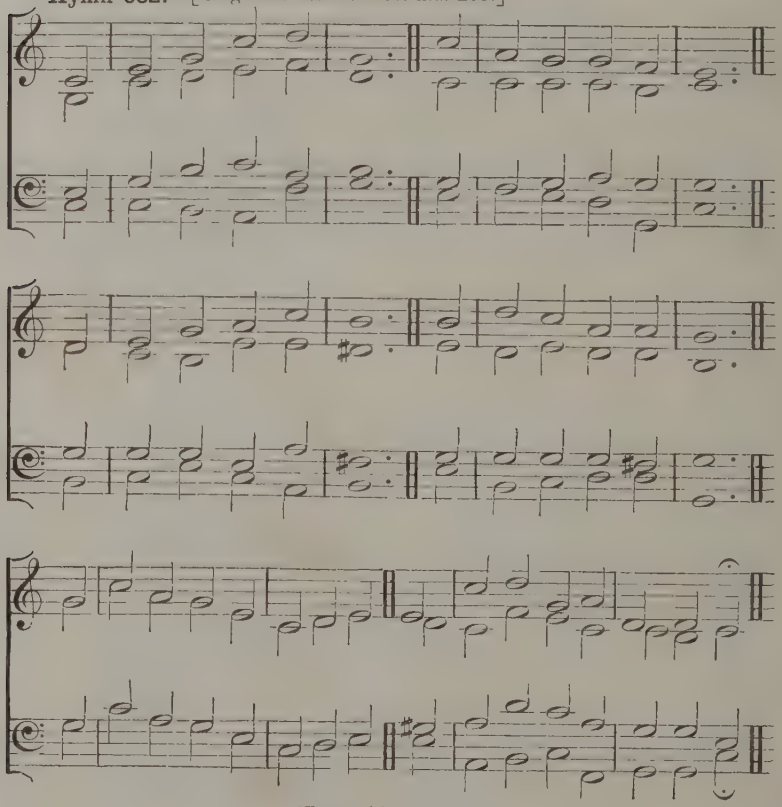
THE TUNE (Regnator Orbis, or O quanta qualia = O* 343 = R 235) is an adaptation from a Plainsong melody in an Alcaic metre set to the Michaelmas Hymn of J. de Santeuil, "Regnator orbis," in Aynès' edition of La Feillée, *Méthode de Plain Chant*, 1808 :—





This melody was adapted to Neale's translation in *The Hymnal Noted*, and has been associated with it ever since. It was set afresh by Dykes for the Appendix of the Original Edition, and again a new setting has been made for this edition, avoiding the modern harmonies, which are out of accord with a melody which, though of XVIIth or XVIIIth century date, professes to be modal.

Hymn 382. [Orig. Ed.* 323 : Rev. Ed. 233.]



[*For copyright, see* p. vii.]

Our conversation is in heaven.—Phil. iii. 20.

JERUSALEM on high
My song and city is,
My home whene'er I die,
The centre of my bliss :
O happy place !
When shall I be,
My GOD, with Thee,
To see Thy face ?

There dwells my LORD, my King,
Judged here unfit to live ;
There Angels to Him sing,
And lowly homage give :
O happy place !
When shall I be,
My GOD, with Thee,
To see Thy face ?

The Patriarchs of old
There from their travels cease ;
The Prophets there behold
Their long'd-for Prince of peace :
O happy place !
When shall I be,
My God, with Thee,
To see Thy face ?

The Lamb's Apostles there
I might with joy behold,
The harpers I might hear
Harping on harps of gold :
O happy place !
When shall I be,
My God, with Thee,
To see Thy face ?

The bleeding Martyrs, they
Within those courts are found,
Clothèd in pure array,
Their scars with glory crown'd :
O happy place !
When shall I be,
My God, with Thee,
To see Thy face ?

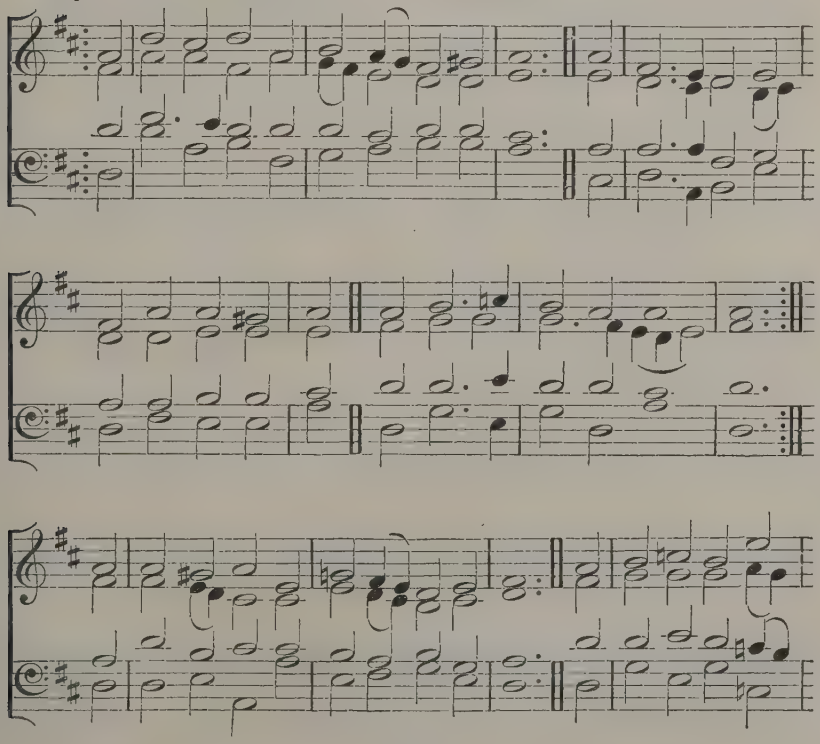
Ah ! woe is me that I
In Kedar's tents here stay ;
No place like that on high ;
Lord, thither guide my way :
O happy place !
When shall I be,
My God, with Thee,
To see Thy face ? Amen.

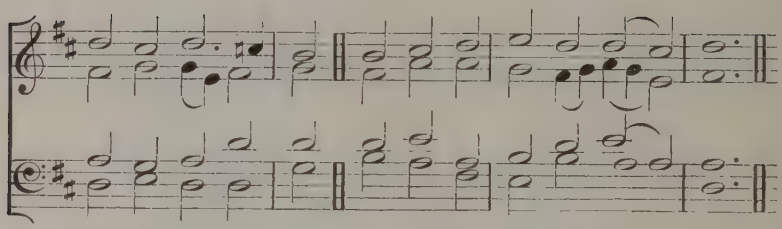
This Hymn is by Samuel Crossman (1624–1683). He wrote a hymn of fourteen stanzas on "Heaven," beginning—
Part 1. Sweet place, sweet place alone !
The Court of God most High.
Part 2. Jerusalem on high.

It was published in a little book of nine poems, entitled, *The Young Man's Meditations ; or, Some few Poems on Select Subjects.* It was reprinted in 1863 by D. Sedgwick.

The Tune (Christchurch = O* 323 = R 233) was written by C. Steggall in 1858, and first appeared in *Hymns for the Church of England with Proper Tunes*, 1865, set to the words, "Sweet place, sweet place alone." In this edition the rhythm has been slightly altered by curtailing the long notes with which, according to the old style of psalmody, each line originally began.

Hymn 383. [Orig. Ed.* 336 : Rev. Ed. 296.]





[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

And all her streets shall say, Alleluia.—Tobit xiii. 18.

'Alleluia' piis edite laudibus.

SING Alleluia forth in duteous praise,
Ye citizens of heav'n; O sweetly raise
An endless Alleluia.

Ye Powers who stand before th' Eternal Light,
In hymning choirs re-echo to the height
An endless Alleluia.

The Holy City shall take up your strain,
And with glad songs resounding wake again
An endless Alleluia.

In blissful antiphons ye thus rejoice
To render to the LORD with thankful voice
An endless Alleluia.

Ye who have gain'd at length your palms in bliss,
Victorious ones, your chant shall still be this,
An endless Alleluia.

There, in one grand acclaim, for ever ring
The strains which tell the honour of your King,
An endless Alleluia.

This is sweet rest for weary ones brought back,
This is glad food and drink which ne'er shall lack,
An endless Alleluia;

While Thee, by Whom were all things made, we praise
For ever, and tell out in sweetest lays
An endless Alleluia.

Almighty CHRIST, to Thee our voices sing
Glory for evermore; to Thee we bring
An endless Alleluia. Amen.

'ALLELUIA' piis edite laudibus,
cives aetherei, psallite naviter
'Alleluia' perenne.

hinc vos perpetui luminis accola
assumet resonans hymniferis choris
'Alleluia' perenne.

vos urbs eximia suscipiet Dei,
quae laetis resonans cantibus excitat
'Alleluia' perenne.

felici reditu gaudia sumite,
reddentes Domino glorificum melos
'Alleluia' perenne.

almum sidereae iam patriae decus
victores capitis, quo canor est iugis
'Alleluia' perenne.

illic regis honor vocibus inclytis
iucunda reboat carmina perpetim
'Alleluia' perenne.

hoc fessis requies, hoc cibus et potus,
oblectans reduces haustibus affluis,
'Alleluia' perenne.

nos te suavisonis conditor affatim
rerum carminibus laudeque pangimus
'Alleluia' perenne.

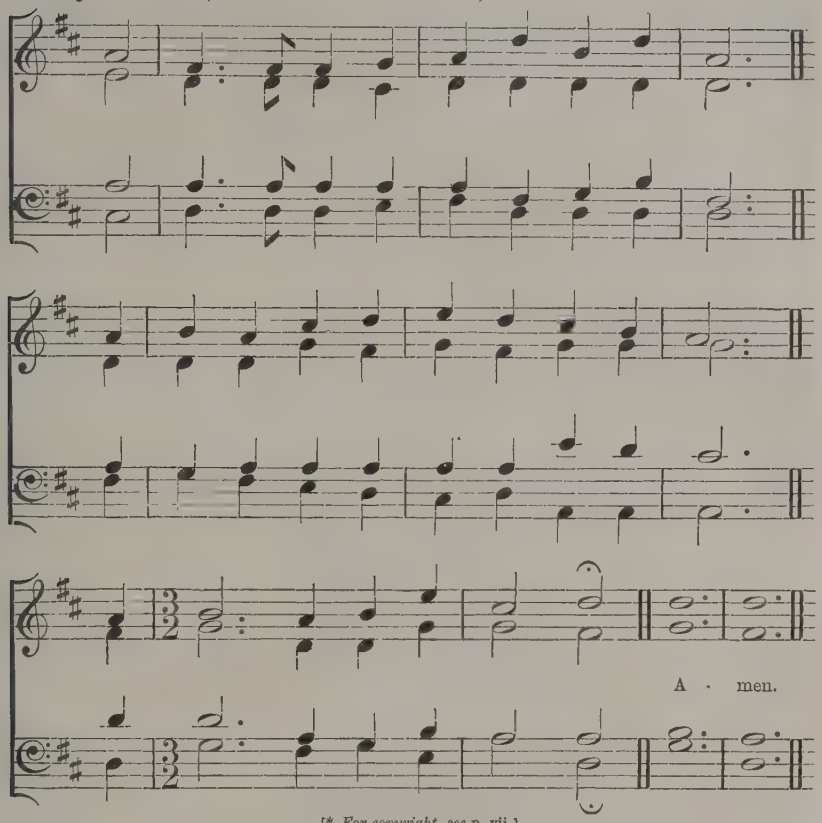
te, Christe, celebrat gloria vocibus
nostris, omnipotens, ac tibi dicimus
'Alleluia' perenne. Amen.

THIS HYMN was in considerable vogue in the Xth and XIth centuries, but disappeared like others that were specially connected with the ceremonies of farewell to Alleluia at Septuagesima (see Hymn 89). It was common in Saxon rites, and it is found in some Mozarabic documents.

THE TRANSLATION is by J. Ellerton, and was published originally in *The Churchman's Family Magazine*, 1865.

THE TUNE (Cives Cœli) is by B. Luard Selby, and was written by him for this edition.

Hymn 383. (Tune in the Supplement.)

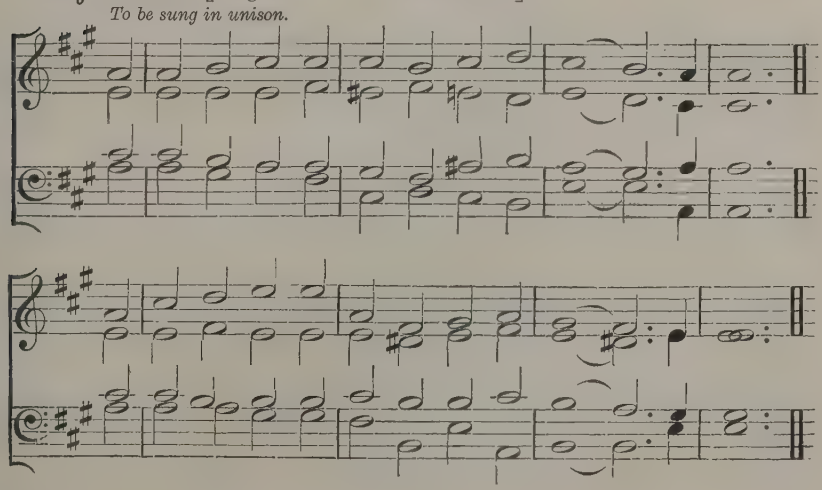


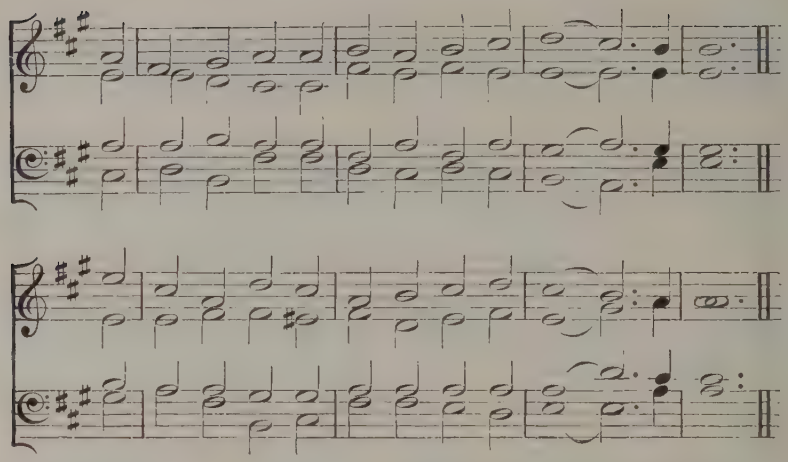
[* *For copyright, see* p. vii.]

The Tune in the Supplement (Alleluia perenne = O* 336 = R 296) is by W. H. Monk, and was written by him for the Appendix to the Original Edition.

Hymn 384. [Orig. Ed. 182 : Rev. Ed. 230.]

To be sung in unison.





There remaineth therefore a rest to the people of God.—Heb. iv. 9.

THERE is a blessèd home
  Beyond this land of woe,
Where trials never come,
  Nor tears of sorrow flow;
Where faith is lost in sight,
  And patient hope is crown'd,
And everlasting light
  Its glory throws around.

There is a land of peace,
  Good Angels know it well;
Glad songs that never cease
  Within its portals swell;
Around its glorious throne
  Ten thousand Saints adore
CHRIST, with the FATHER One
  And SPIRIT, evermore.

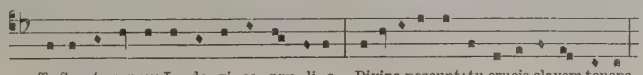
O joy all joys beyond,
  To see the LAMB Who died,
And count each sacred wound
  In hands, and feet, and side;
To give to Him the praise
  Of every triumph won,
And sing through endless days
  The great things He hath done.

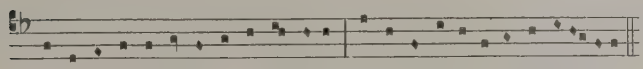
Look up, ye saints of GOD,
  Nor fear to tread below
The path your Saviour trod
  Of daily toil and woe;
Wait but a little while
  In uncomplaining love,
His own most gracious smile
  Shall welcome you above. Amen.

ALTERNATIVE TUNE, HYMN 541.

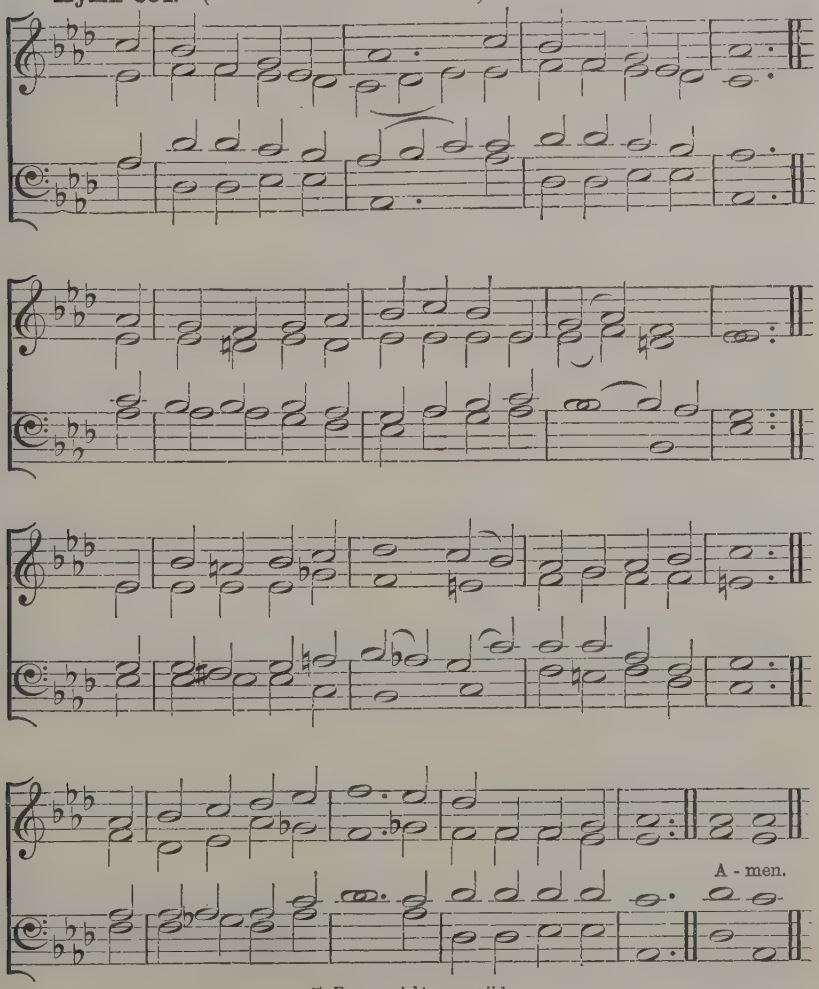
THIS HYMN, by Sir Henry Williams Baker, Bart. (1821–1877), was written for, and first published in, the Original Edition.

THE TUNE (Annue, Christe = O 182 = R 230[1]) is from La Feillée, *Méthode de Plain Chant*, the edition edited by Aynès, Lyon, 1808. It is there given as follows :—





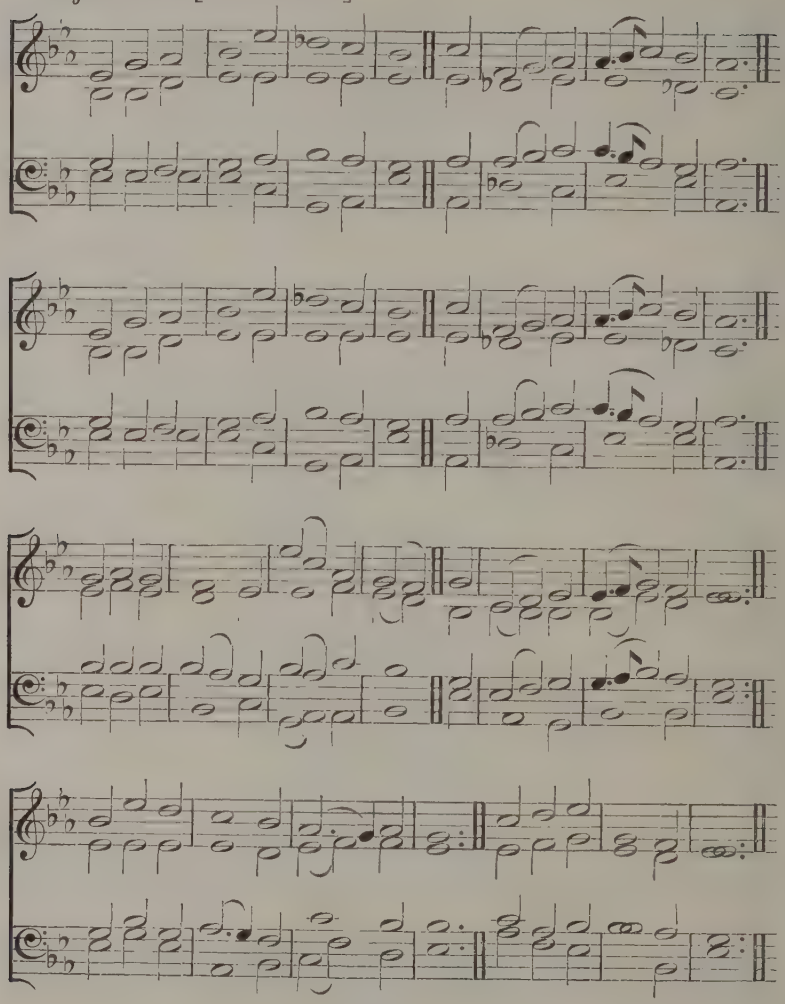
Hymn 384. (TUNE IN THE SUPPLEMENT.)



[* *For copyright, see* p. vii.]

THE TUNE IN THE SUPPLEMENT (The Blessed Home = R 230[2]), is by Sir John Stainer, and was written by him for the Revised Edition.

Hymn 385. [Rev. Ed.* 536.]



For now they desire a better country, that is, a heavenly.—Heb. xi. 16.

THERE is a land of pure delight,
Where Saints immortal reign;
Infinite day excludes the night,
And pleasures banish pain.
There everlasting spring abides,
And never-withering flowers;
Death, like a narrow sea, divides
That heav'nly land from ours.

Sweet fields beyond the swelling flood
Stand dress'd in living green;
So to the Jews old Canaan stood,
While Jordan roll'd between.

But timorous mortals start and shrink
To cross the narrow sea,
And linger shivering on the brink,
And fear to launch away.

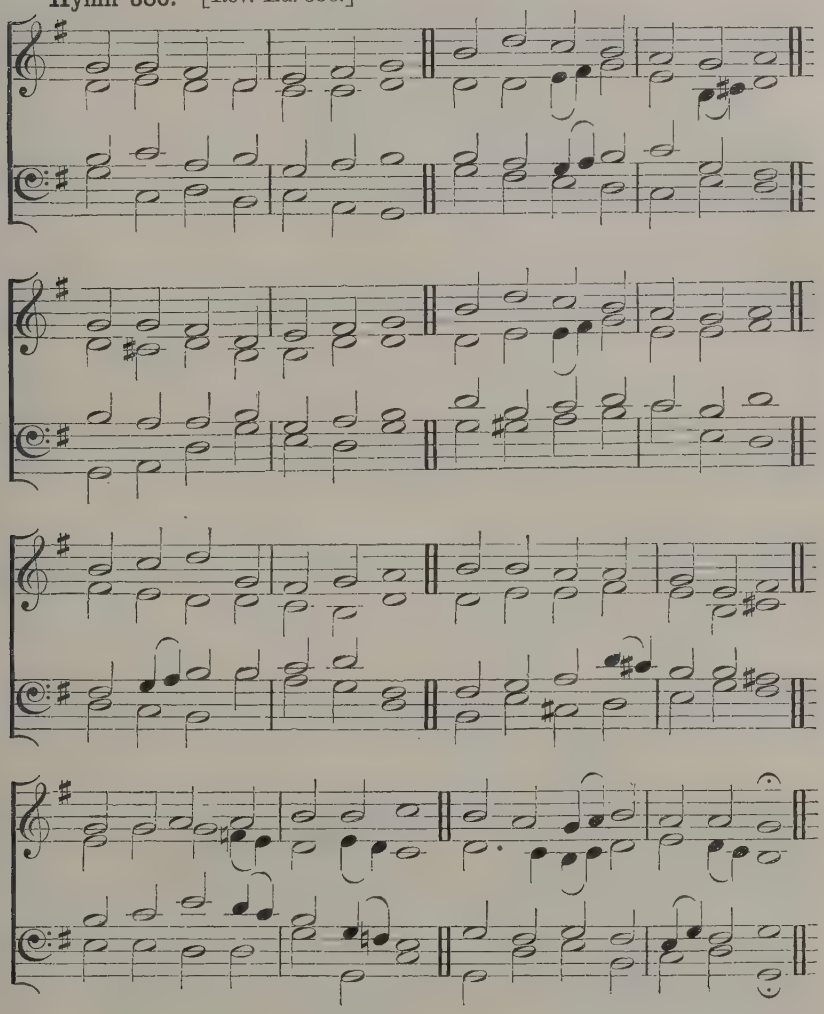
O could we make our doubts remove,
Those gloomy doubts that rise,
And see the Canaan that we love
With unbeclouded eyes:
Could we but climb where Moses stood,
And view the landscape o'er,
Not Jordan's stream, nor death's cold flood,
Should fright us from the shore. Amen.

ALTERNATIVE TUNE, HYMN 582.

THIS HYMN, by Isaac Watts (1674–1748), first appeared in his *Hymns and Spiritual Songs*, 1707, in six stanzas of four lines. It was written at Southampton when the author was twenty-one, and is believed to have been suggested by the beautiful view across Southampton Water. A statue of the author now stands overlooking the water.

THE TUNE (Brunswick, or Wentworth, or Marlborough, or Birr) is by G. F. Handel, being adapted from the Aria in *Saul*, "Sin not, O King, against the youth." The adaptation was made as long ago as the XVIIIth century, for the tune is found in this form in the *Christian's Magazine*, 1760, and has been in more or less constant use ever since. Adaptations of the sort were very common in the middle of that century, and a large number are found in [Butts], *Harmonia Sacra*, c. 1753.

Hymn 386. [Rev. Ed. 538.]



That whether we wake or sleep, we should live together with him.—1 Thess. v. 10.

THEY whose course on earth is o'er,
Think they of their brethren more?
They before the throne who bow,
Feel they for their brethren now?
We, by enemies distrest—
They in Paradise at rest;
We the captives—they the freed—
We and they are one indeed.

One in all we seek or shun,
One—because our LORD is One;
One in heart and one in love—
We below, and they above.
Those whom many a land divides,
Many mountains, many tides,
Have they with each other part,
Fellowship of heart with heart?

Each to each may be unknown,
Wide apart their lots be thrown ;
Differing tongues their lips may speak,
One be strong, and one be weak ;—
Yet in Sacrament and prayer
Each with other hath a share ;
Hath a share in tear and sigh,
Watch, and fast, and litany.

Saints departed even thus
Hold communion still with us ;
Still with us, beyond the veil
Praising, pleading without fail.
With them still our hearts we raise,
Share their work and join their praise,
Rend'ring worship, thanks, and love
To the TRINITY above. Amen.

ALTERNATIVE TUNE, HYMN 177.

THIS HYMN, by John Mason Neale (1818-1866), was first published in his *Hymns for the Young*, 1843, No. xv., in nine stanzas of four lines. It was revised by Dr. Neale in 1866, and printed in his *Original Sequences*, 1866. This revised text is followed here.

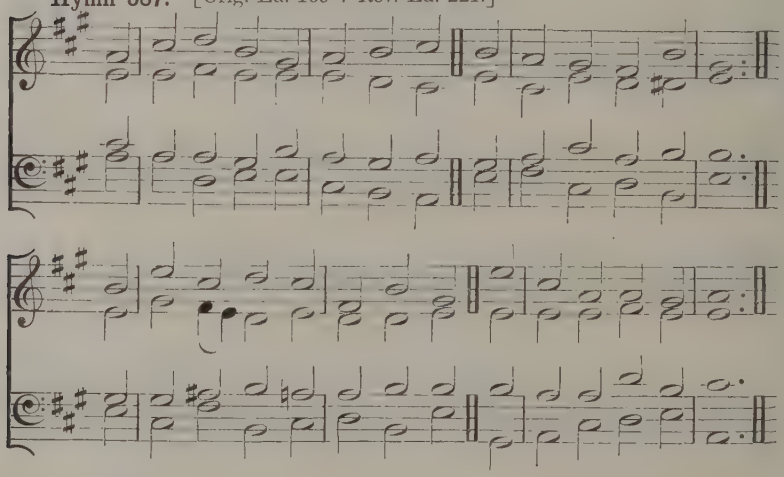
Stanza 2 is omitted here.

In the original :—St. 2, l. 8. fellowship in heart.

St. 4. ll. 1-5. With each other join they here
In affliction, doubt and fear ;
That hereafter they may be
Joined, O Lord, in bliss with Thee !
So with them our . . .

THE TUNE (Zürich, or Alle Menschen müssen sterben) is found set to the hymn named in *Auserlesenes Weimarisches Gesangbuch*, 1681. Another tune for the same hymn will be found at Hymn 588. Slight adaptation has been necessary to suit the odd lines to the divergent English metre, and in line five the original form of the tune is deserted for one which became popular from 1714 onwards.

Hymn 387. [Orig. Ed. 169 : Rev. Ed. 221.]



Of whom the whole family in heaven and earth is named.—Eph. iii. 15.

LET saints on earth in concert sing
With those whose work is done ;
For all the servants of our King
Both quick and dead are one.

One family, we dwell in Him,
One Church, above, beneath ;
Though now divided by the stream,
The narrow stream of death.

One army of the living GOD,
To His command we bow ;
Part of His host hath cross'd the flood,
And part is crossing now.

E'en now to their eternal home
There pass some spirits blest,
While others to the margin come,
Waiting their call to rest.

JESU, be Thou our constant Guide ;
Then, when the word is given,
Bid Jordan's narrow stream divide,
And show the path to heaven. Amen.

ALTERNATIVE TUNE, HYMN 83.

THIS HYMN, by Charles Wesley (1707-1788), was given in his *Funeral Hymns*, Second Series, 1759, in five stanzas of eight lines, beginning, "Come let us join our friends above." It has undergone considerable alteration. The first four lines of stanza 1, the second half of 3, the whole of 4, and the first half of 5 are omitted here. Stanzas 4 and 5 above are entirely recast.

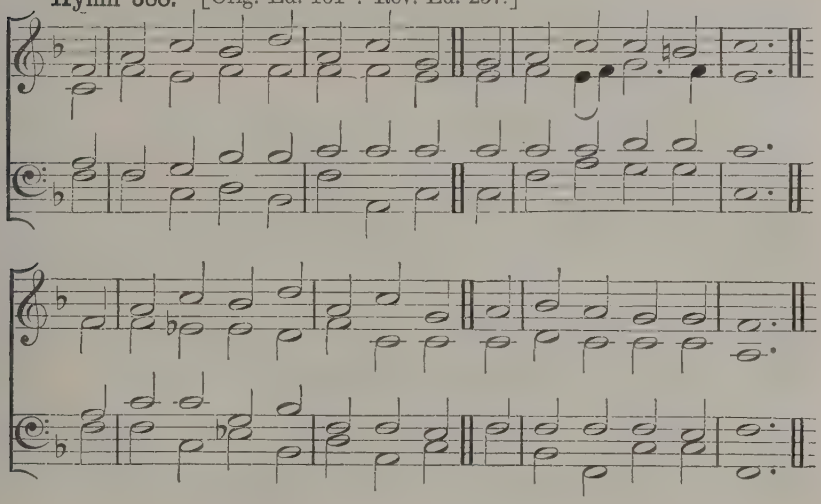
In the original :—St. 1, l. 1. Let all the saints terrestial sing.
l. 2. With those to glory gone ;
l. 4. In earth and heaven are one.

These alterations appeared in Murray, *Hymnal*, and so passed into *Hymns A. & M.* The last line of the last stanza is altered in this edition.

In the original :—Stanza 5 :— Oh that we now might grasp our Guide !
Oh that the word were given !
Come, Lord of Hosts, the waves divide,
And land us all in heaven.

THE TUNE (Eatington) is by W. Croft, and appeared first in the third edition of Playford, *Divine Companion*, 1709. It is the third of a group headed thus :—"This Hymn and the following Three Psalms sett by Docter Crofts." The original is in two parts, and in the key of B flat; it differs slightly in rhythm, having dotted notes on the second syllable and at the cadences of the second and fourth lines. The bass has been altered throughout the second line.

Hymn 388. [Orig. Ed. 161 : Rev. Ed. 237.]



O how amiable are thy dwellings, thou Lord of hosts.—Ps. lxxxiv. 1.

O GOD of hosts, the mighty LORD,
How lovely is the place
Where Thou, enthroned in glory, show'st
The brightness of Thy face !

My longing soul faints with desire
To view Thy blest abode ;
My panting heart and flesh cry out
For Thee the living GOD.

For in Thy courts one single day
'Tis better to attend,
Than, LORD, in any place besides
A thousand days to spend.

O LORD of hosts, my King and GOD,
How highly blest are they
Who in Thy temple always dwell,
And there Thy praise display !

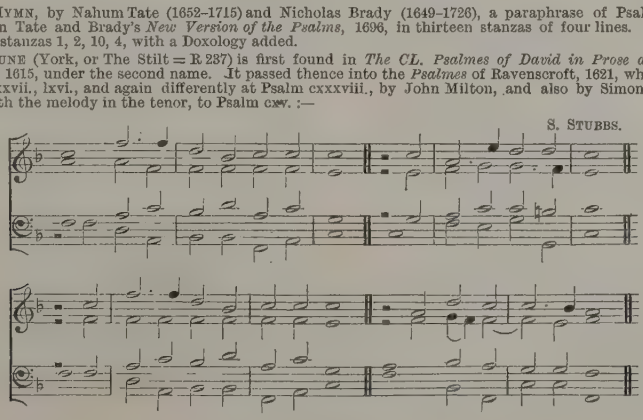
To FATHER, SON, and HOLY GHOST,
The GOD Whom we adore,
Be glory, as it was, is now,
And shall be evermore. Amen.

ALTERNATIVE TUNE, HYMN 250.

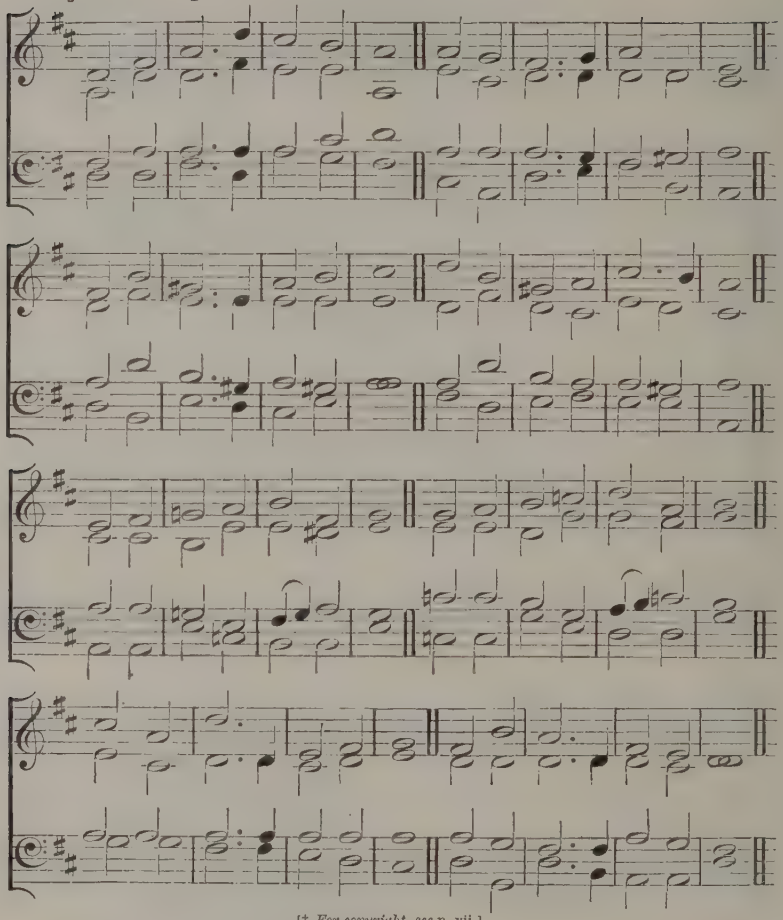
THIS HYMN, by Nahum Tate (1652–1715) and Nicholas Brady (1649–1726), a paraphrase of Psalm lxxxiv., appeared in Tate and Brady's *New Version of the Psalms*, 1696, in thirteen stanzas of four lines. This cento consists of stanzas 1, 2, 10, 4, with a Doxology added.

THE TUNE (York, or The Stilt = R 237) is first found in *The CL. Psalmes of David in Prose and Meeter*, Edinburgh, 1615, under the second name. It passed thence into the *Psalmes* of Ravenscroft, 1621, where it is set at Psalms xxvii., lxvi., and again differently at Psalm cxxxviii., by John Milton, and also by Simon Stubbs, as follows, with the melody in the tenor, to Psalm cxv. :—

S. STUBBS.



Hymn 389. [Orig. Ed.* 307 : Rev. Ed. 240.]



[‡ *For copyright, see* p. vii.]

O how amiable are thy dwellings, thou Lord of hosts.—Ps. lxxxiv. 1.

PLEASANT are Thy courts above
In the land of light and love;
Pleasant are Thy courts below
In this land of sin and woe:
Oh, my spirit longs and faints
For the converse of Thy Saints,
For the brightness of Thy face,
For Thy fulness, GOD of grace.

Happy birds that sing and fly
Round Thy altars, O most High;
Happier souls that find a rest
In a heav'nly FATHER's breast;
Like the wandering dove that found
No repose on earth around,
They can to their ark repair,
And enjoy it ever there.

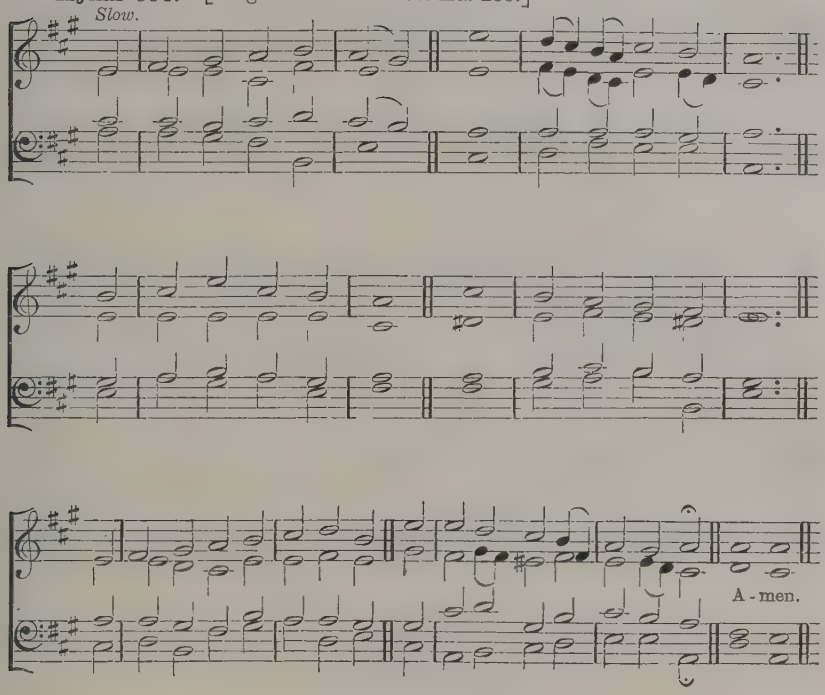
Happy souls, their praises flow
Even in this vale of woe;
Waters in the desert rise,
Manna feeds them from the skies;
On they go from strength to strength,
Till they reach Thy throne at length,
At Thy feet adoring fall,
Who hast led them safe through all.

LORD, be mine this prize to win,
Guide me through a world of sin,
Keep me by Thy saving grace,
Give me at Thy side a place;
Sun and Shield alike Thou art,
Guide and guard my erring heart;
Grace and glory flow from Thee;
Shower, O shower them, LORD, on me. Amen.

THIS HYMN, by Henry Francis Lyte (1793–1847), was first published in his *Spirit of the Psalms*, 1834, in four stanzas of eight lines.

THE TUNE (St. Hilary) is by Sir John Goss, and is found in *The Westminster Abbey Hymn Book*, 1897.

Hymn 390. [Orig. Ed.* 306 : Rev. Ed. 239.]



The Lord said unto him, . . . I have hallowed this house . . . to put my name there for ever, and mine eyes and mine heart shall be there perpetually.—1 Kings ix. 3.

Angularis fundamentum.

CHRIST is our corner-stone,
On Him alone we build;
With His true Saints alone
The courts of heav'n are fill'd:
On His great love
Our hopes we place
Of present grace
And joys above.

Oh, then with hymns of praise
These hallow'd courts shall ring;
Our voices we will raise
The THREE in ONE to sing;
And thus proclaim
In joyful song,
Both loud and long,
That glorious Name.

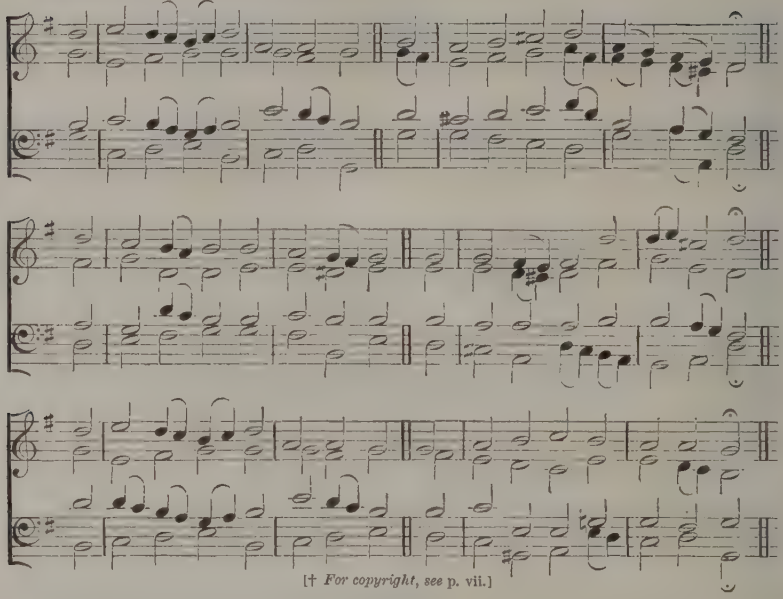
Here, gracious GOD, do Thou
For evermore draw nigh;
Accept each faithful vow,
And mark each suppliant sigh;
In copious shower
On all who pray
Each holy day
Thy blessings pour.

Here may we gain from heaven
The grace which we implore;
And may that grace, once given,
Be with us evermore,
Until that day
When all the blest
To endless rest
Are call'd away. Amen.

THIS HYMN is a translation of the second part of the Latin hymns, which is given in full at No. 253. The version is that of J. Chandler in his *Hymns of the Primitive Church*, 1837. The Doxology is omitted, and in line nineteen "vow" is substituted for "prayer."

THE TUNE (Harewood = O* 306 = R 239) is by S. S. Wesley, and was first printed in Hackett, *National Psalmist*, 1839.

Hymn 391. [Rev. Ed.* 526.]



[† *For copyright, see* p. vii.]

The Lord is in this place . . . how dreadful is this place.—Gen. xxviii. 16, 17.

Gott ist gegenwärtig !

LO ! GOD is here ! let us adore,
And own how dreadful is this place !
Let all within us feel His power.
And silent bow before His face ;
Who know His power, His grace who prove,
Serve Him with awe, with reverence love.

Lo ! GOD is here ! Him day and night
The united choirs of Angels sing ;
To Him, enthroned above all height,
The hosts of heav'n their praises bring ;
Disdain not, LORD, our meaner song,
Who praise Thee with a falt'ring tongue.

Being of beings : may our praise
Thy courts with grateful fragrance fill ;
Still may we stand before Thy face,
Still hear and do Thy sovereign will ;
To Thee may all our thoughts arise
A true and ceaseless sacrifice. Amen.

GOTT ist gegenwärtig ! lasset uns anbeten
Und in Ehrfurcht vor ihm treten !
Gott ist in der Mitte : Alles in uns schweige
Und sich innigst vor ihm beuge !
Wer ihn kennt,
Wer ihn nennt,
Schlagt die Augen nieder ;
Kommt, ergebt euch wieder !

Gott ist gegenwärtig, dem die Cherubinen
Tag und Nacht gebücket dienen ;
Heilig, Heilig, singen alle Engel-chören
Wann sie dieses Wesen ehren.
Herr, vernimm
Uns're Stimm',
Da auch wir geringen
Uns're Opfer bringen !

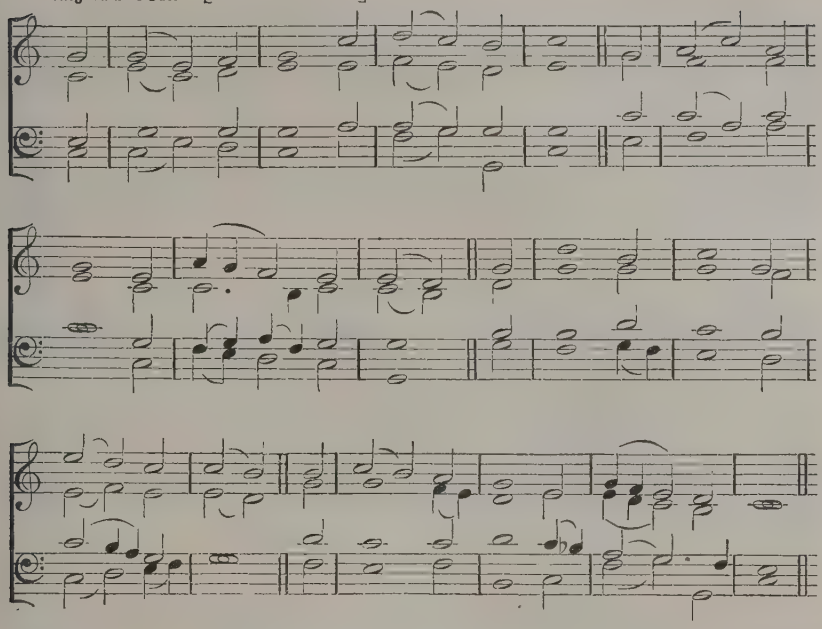
Majestätisch Wesen ! Möcht' ich recht dich preisen
Und im Geist dir Dienst erweisen !
Möcht' ich, wie die Engel, immer vor dir stehen
Und dich gegenwärtig sehen !
Lass mich dir
Für und für
Trachten zu gefallen,
Liebster Gott, in Allen ! Amen.

THE HYMN is by G. Tersteegen, and appeared in his *Geistliches Blumengärtlein*, 1729. The original consists of eight stanzas, of which these are Nos. 1, 2 and 4.

THE TRANSLATION is by J. Wesley, and appeared in his *Hymns and Sacred Poems*, 1739. He omitted the last two stanzas of the original. The version has been slightly revised.

THE TUNE (St. Jerome = R* 526) is by F. Champneys, M.D., and was contributed by him to the Supplement of the Revised Edition.

Hymn 392. [Rev. Ed.* 529.]



In all places where I record my name, I will come unto thee, and I will bless thee.—Ex. xx. 24.

JESUS, where'er Thy people meet,
There they behold Thy mercy-seat;
Where'er they seek Thee, Thou art found,
And every place is hallow'd ground.

For Thou, within no walls confined,
Inhabitest the humble mind;
Such ever bring Thee where they come,
And going, take Thee to their home.

Great Shepherd of Thy chosen few,
Thy former mercies here renew;
Here to our waiting hearts proclaim
The sweetness of Thy saving Name.

Here may we prove the power of prayer,
To strengthen faith and sweeten care,
To teach our faint desires to rise,
And bring all heav'n before our eyes.

LORD, we are few, but Thou art near,
Nor short Thine arm, nor deaf Thine ear;
O rend the heav'ns, come quickly down,
And make a thousand hearts Thine own. Amen.

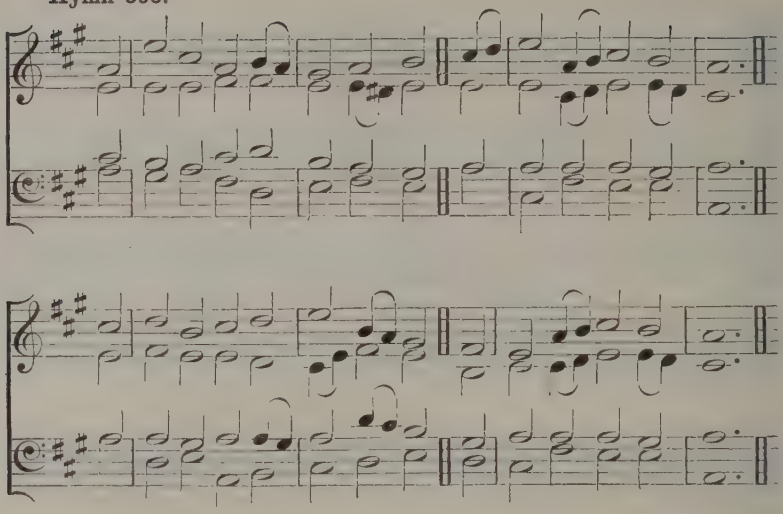
THIS HYMN, by William Cowper (1731–1800), was written in 1769 for use on the occasion of the removal of the prayer meeting at Olney to the great room of the Great House (see *Olney Hymns*, Book ii., No. 44, in six stanzas of four lines).

Stanza 5, alluding to the large room, is omitted.

In the original:—St. 3, l. 1. *Dear* Shepherd.

THE TUNE (St. Petersburg, or Royston), by D. Bortnianski, is an adaptation from part of a Mass written in 1822. The adaptation is found in the *Choralbuch* (1825) of Gosner's *Sammlung*, edited by T. H. Tscherlitzky, Gossner's friend and organist at St Petersburg, and afterwards at Berlin (see Cowan and Love, p. 139, Zahn vi. 409).

Hymn 393.



I will give you assured peace in this place.—Jer. xiv. 13.

GREAT Shepherd of Thy people, hear,
Thy presence now display ;
As Thou hast given a place for prayer,
So give us hearts to pray.

Within these walls let holy peace,
And love, and concord dwell ;
Here give the troubled conscience ease,
The wounded spirit heal.

May we in faith receive Thy word,
In faith present our prayers,
And in the presence of our LORD
Unbosom all our cares.

The hearing ear, the seeing eye,
The contrite heart bestow ;
And shine upon us from on high,
That we in grace may grow. Amen.

A lower setting of this Tune is given at Hymn 290.

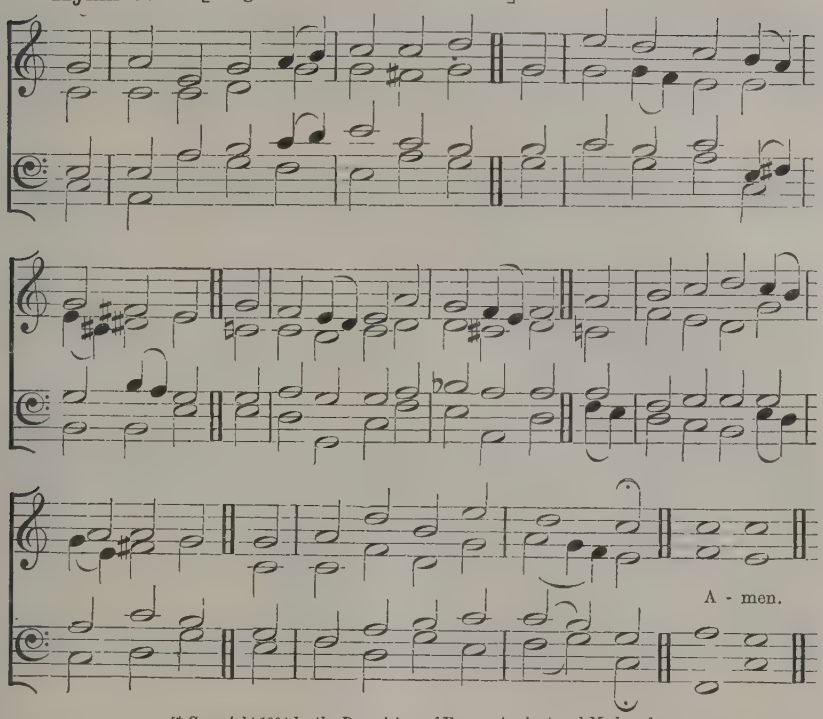
THIS HYMN, by John Newton (1725–1807), was given in *Olney Hymns*, 1779, Book ii., No. 43, in seven stanzas of four lines, beginning, "O Lord, our languid souls inspire." It was written for use on the occasion of the removal of the prayer meeting at Olney to the great room of the Great House. Hymn 392 was written by W. Cowper for the same occasion. This cento consists of stanzas 2, 4, 6 and 5 of the original.

Stanza 4 is taken from the form in Bickersteth, *Christian Psalmody*, 1835, No. 380, stanza 4, slightly altered.

In the original :—St. 1, l. 1. *Dear* Shepherd.

THIS TUNE (St. Stephen's), by W. Jones, of Nayland, has been already described at Hymn 290.

Hymn 394. [Orig. Ed. 172 : Rev. Ed. 241.]



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

Hosanna in the highest.—St. Mark xi. 10.

HOSANNA to the living LORD !
Hosanna to the Incarnate WORD !
To CHRIST, Creator, Saviour, King,
Let earth, let heav'n Hosanna sing,
Hosanna in the highest !

O Saviour, with protecting care
Abide in this Thy house of prayer,
Where we Thy parting promise claim,
Assembled in Thy sacred Name.
Hosanna in the highest !

But, chiefest, in our cleansèd breast,
ETERNAL, bid Thy SPIRIT rest ;
And make our secret soul to be
A temple pure and worthy Thee.
Hosanna in the highest !

To GOD the FATHER, GOD the SON,
And GOD the SPIRIT, THREE in ONE,
Be honour, praise, and glory given
By all on earth and all in heaven.
Hosanna in the highest ! Amen.

THIS HYMN, by Bishop Reginald Heber (1783-1826), in its first form was contributed with others by the bishop in 1811 to the *Christian Observer*. In 1827 it appeared in his posthumous *Hymns, &c.*, in improved form as the first hymn for Advent Sunday.

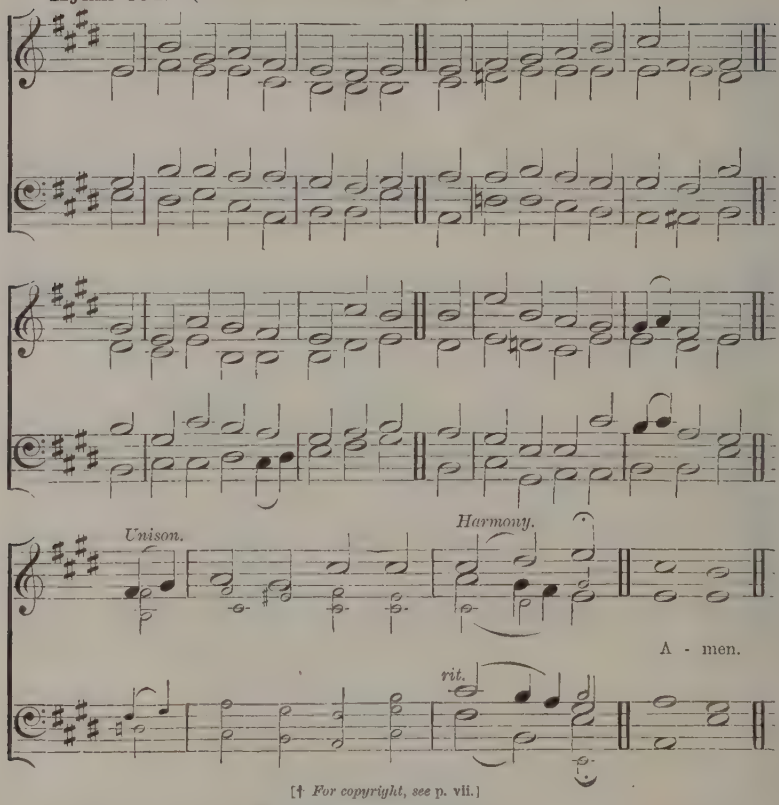
The last line of each stanza in this revised form is :—
"Hosanna ! Lord ! Hosanna in the highest !"

In the original :—St. 2, l. 2. *Return to* this
ll. 3 and 4, transposed.

Stanzas 2 and 4 are omitted here, and the Doxology added.

THE TUNE (Praises) was contributed by B. Luard Selby to this edition.

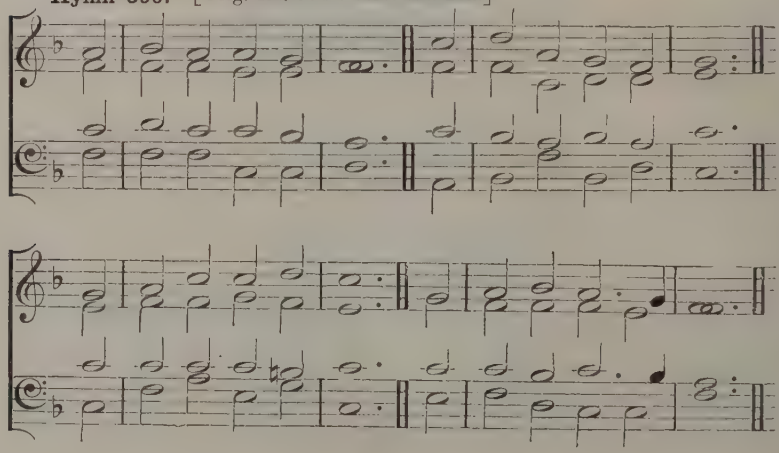
Hymn 394. (Tune in the Supplement.)



[† *For copyright, see* p. vii.]

The Tune in the Supplement (Hosanna = R 241) was contributed by J. W. Elliott to the Revised Edition.

Hymn 395. [Orig. Ed. 164 : Rev. Ed. 242.]



Lord, I have loved the habitation of thy house; and the place where thine honour dwelleth.
Ps. xxvi. 8.

WE love the place, O God,
Wherein Thine honour dwells;
The joy of Thine abode
All earthly joys excels.

We love the house of prayer,
Wherein Thy servants meet;
And Thou, O Lord, art there
Thy chosen flock to greet.

We love the sacred font;
For there the Holy Dove
To pour is ever wont
His blessing from above.

We love Thine altar, Lord;
Oh, what on earth so dear?
For there, in faith adored,
We find Thy presence near.

We love the word of life,
The word that tells of peace,
Of comfort in the strife,
And joys that never cease.

We love to sing below
For mercies freely given;
But, Oh, we long to know
The triumph-song of heaven.

Lord Jesus, give us grace
On earth to love Thee more,
In heav'n to see Thy face,
And with Thy Saints adore. Amen.

This Hymn is by William Bullock (1798–1874) and Sir Henry Williams Baker, Bart. (1821–1877). In its original form it was published in Dean Bullock, *Songs of the Church*, Halifax, Nova Scotia, 1854, in six stanzas of four lines (see Julian, *Dict. of Hymnology*, p. 1243, ii.). It is believed that the hymn was written in 1827 for the consecration of the Church in Trinity Bay, Newfoundland, of which Dean Bullock was the Rector.

Stanzas 1–4 were altered into this present form, and stanzas 5 and 6 added, by Sir Henry Baker, and published in the Original Edition.

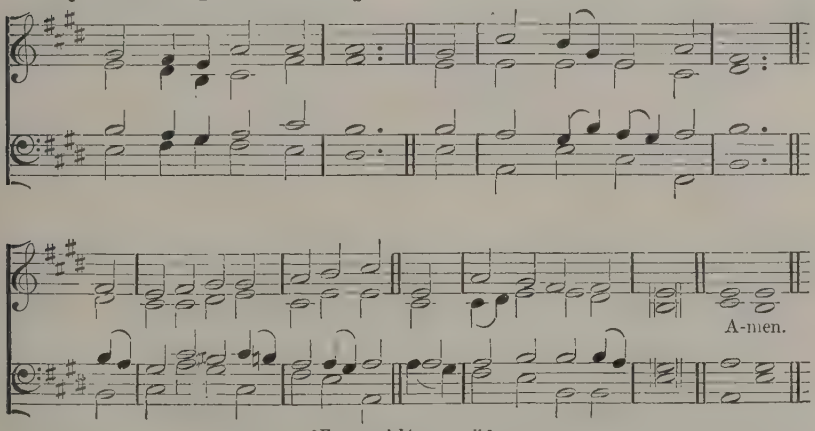
The original stanzas 5 and 6, which are omitted, were as follows:—

We love Thy saints who come
Thy mercy to proclaim,
To call the wanderers home,
And magnify Thy name.

Our first and latest love
To Zion shall be given,
The house of God above,
On earth the gate of heaven.

The Tune (Quam dilecta = O 164 = R 242) was written by Bishop Jenner for this hymn in the Original Edition.

Hymn 396. [Rev. Ed.* 532.]



[*For copyright, see* p. vii.]

Thy word is tried to the uttermost; and thy servant loveth it.—Ps. cxix. 140.

CHURCH of the living God,
Pillar and ground of truth,
Keep the old paths the fathers trod
In thy illumined youth.

Lo, in thy bosom lies
The touchstone for the age;
Seducing error shrinks and dies
At light from yonder page.

Woe if thou spurn a line
By wilfulness enticed,
Or with the truth of God entwine
The frauds of Antichrist.

Once to the saints was given
All blessèd gospel lore;
There, written down in words from heaven,
Thou hast it evermore.

Fear not, though doubts abound
And scoffing tongues deride ;
Love of God's word finds surer ground
When to the utmost tried.

Toil at thy sacred text ;
More fruitful grows the field ;
Each generation for the next
Prepares a richer yield.

God's Spirit in the Church
Still lives unspent, untired,
Inspiring hearts that fain would search
The truths Himself inspired.

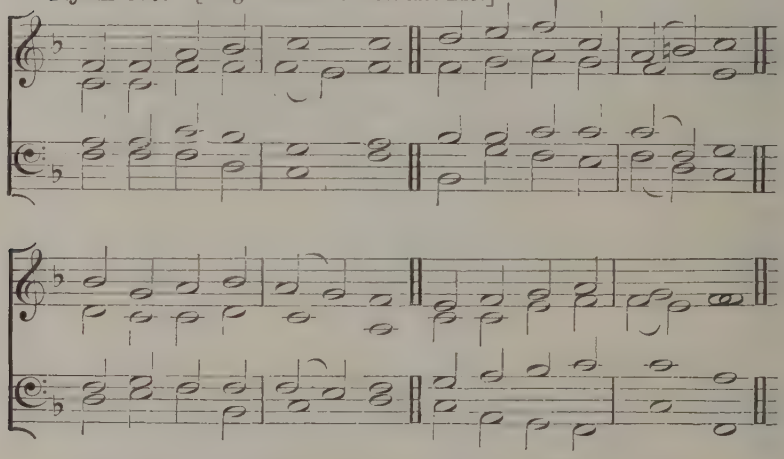
Move, Holy Ghost, with might
Amongst us as of old ;
Dispel the falsehood, and unite
In true faith the true fold. Amen.

Alternative Tune, Hymn 39.

This Hymn, by Arthur James Mason (b. 1851), was first published in the Supplement to the Revised Edition.

The Tune (St. Hilda), by J. K. D. Bedwell, first appeared in Brooke, *Alternative Hymn Tunes*, 1902, set for this hymn.

Hymn 397. [Orig. Ed. 201 : Rev. Ed. 243.]



Thy word is a lantern unto my feet, and a light unto my paths.—Ps. cxix. 105.

LORD, Thy word abideth,
And our footsteps guideth ;
Who its truth believeth
Light and joy receiveth.

When our foes are near us,
Then Thy word doth cheer us,
Word of consolation,
Message of salvation.

When the storms are o'er us,
And dark clouds before us,
Then its light directeth,
And our way protecteth.

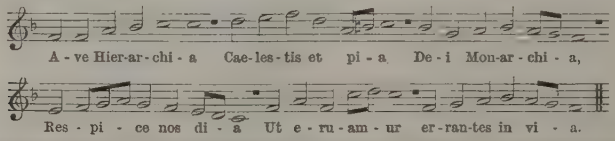
Who can tell the pleasure,
Who recount the treasure,
By Thy word imparted
To the simple-hearted ?

Word of mercy, giving
Succour to the living ;
Word of life, supplying
Comfort to the dying !

O that we discerning
Its most holy learning,
Lord, may love and fear Thee,
Evermore be near Thee. Amen.

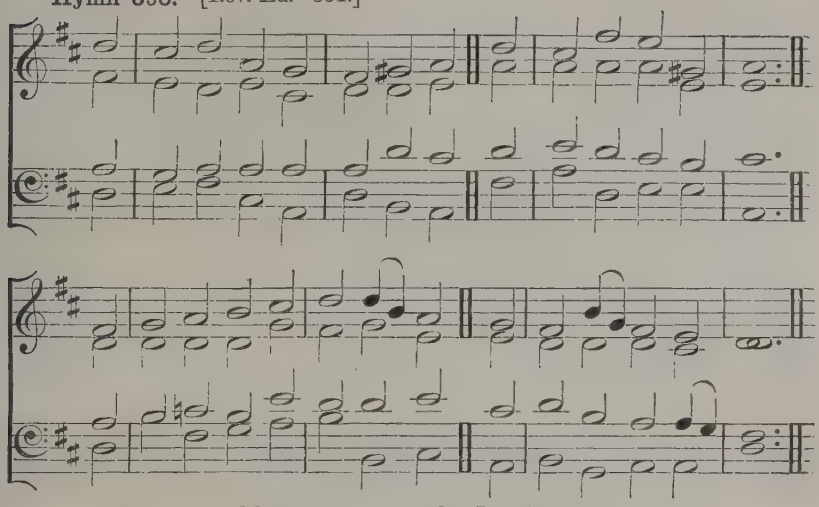
This Hymn, by Sir Henry Williams Baker, Bart. (1821–1877), was first published in the Original Edition.

The Tune (Ave Hierarchia, or Ravenshaw = O 201 = R 243) is an adaptation made by W. H. Monk for the Original Edition from the medieval German melody, probably of the XVth century, which runs as follows (see Zahn 3294, or Baumker i. 252) :—



The tune remained in use to German words among Catholics and Lutherans. In conjunction with the words "Gottes Sohn ist kommen" it was set by Bach, *Choralgesänge*, 214 = 18.

Hymn 398. [Rev. Ed.* 531.]



O how sweet are thy words.—Ps. cxix. 103.

FATHER of mercies, in Thy word
What endless glory shines !
For ever be Thy Name adored
For these celestial lines.

Here may the blind and hungry come,
And light and food receive ;
Here shall the lowliest guest have room,
And taste and see and live.

Here springs of consolation rise
To cheer the fainting mind,
And thirsting souls receive supplies,
And sweet refreshment find.

Here the Redeemer's welcome voice
Spreads heav'nly peace around,
And life and everlasting joys
Attend the blissful sound.

O may these heav'nly pages be
My ever dear delight,
And still new beauties may I see,
And still increasing light.

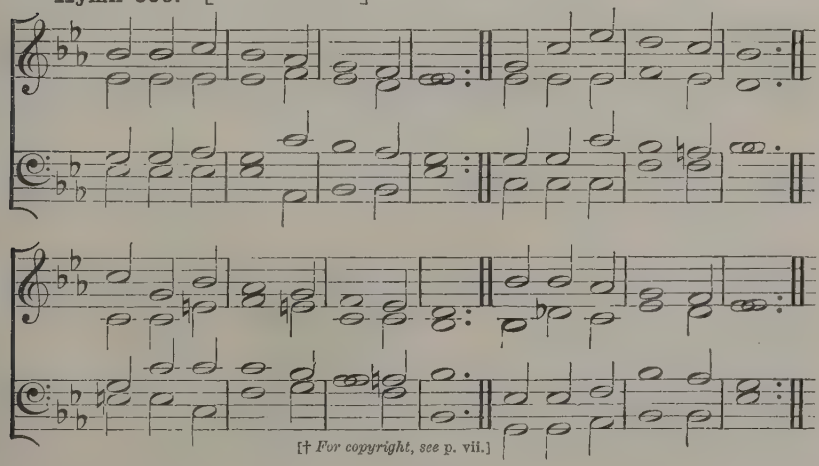
Divine Instructor, gracious LORD,
Be Thou for ever near ;
Teach me to love Thy sacred word,
And view my Saviour here. Amen.

ALTERNATIVE TUNE, HYMN 375.

THIS HYMN, by Anne Steele (1716–1778), was first published in her *Hymns on Subjects chiefly Devotional*, 1760, vol. i., p. 58, in twelve stanzas of four lines.
In the original :—St. 3, l. 3. *thirsty* souls.
St. 6, l. 4. my Saviour *there*.

THE TUNE (Wandsworth) is first found in *A Collection of Psalm and Hymn Tunes*, the Lock Hospital Collection, published by M. Madan, the Chaplain, in 1769. It is there named and "set by M. M." in three parts to the hymn, "O Sun of Righteousness, arise."

Hymn 399. [Rev. Ed.* 599.]



[† *For copyright, see* p. vii.]

Holy men of God spake as they were moved by the Holy Ghost.—2 St. Peter i. 21.

COME, HOLY GHOST, our hearts inspire,
Let us Thy influence prove,
Source of the old prophetic fire,
Fountain of life and love.

Come, HOLY GHOST, for moved by Thee
The prophets wrote and spoke;
Unlock the truth, Thyself the Key,
Unseal the sacred book.

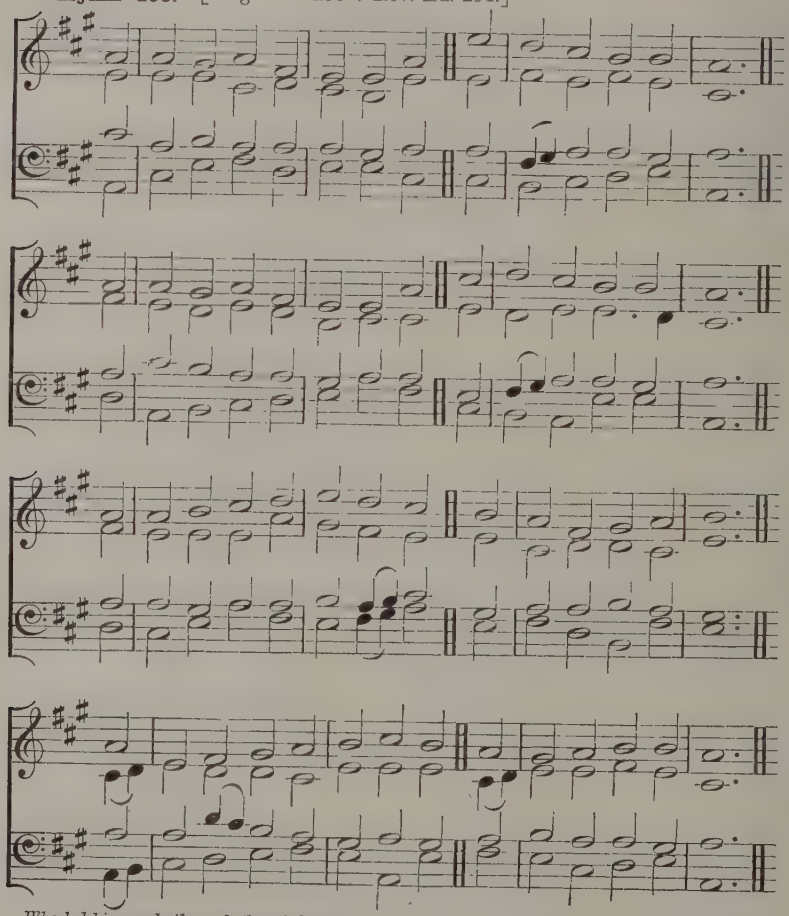
GOD through Himself we then shall know,
If Thou within us shine,
And sound, with all Thy saints below,
The depths of love divine. Amen.

ALTERNATIVE TUNE, HYMN 86.

THIS HYMN, by Charles Wesley (1707–1788), was given in his *Hymns and Sacred Poems*, 1740. Stanza 3 is omitted here.

THE TUNE (Prince of Peace = R* 599), by Archbishop Maclagan, was published in his collection of *Hymn Tunes*, 1884.

Hymn 400. [Orig. Ed.* 295 : Rev. Ed. 294.]



Who led his people through the wilderness; for his mercy endureth for ever.—Ps. cxxxvi. 16.

O PRAISE our great and gracious LORD
And call upon His Name;
To strains of joy tune every chord;
His mighty acts proclaim;
Tell how He led His chosen race
To Canaan's promised land;
Tell how His covenant of grace
Unchanged shall ever stand.

He gave the shadowing cloud by day,
The moving fire by night;
To guide His Israel on their way,
He made their darkness light;
And have not we a sure retreat,
A Saviour ever nigh,
The same clear light to guide our feet,
The Day-spring from on high?

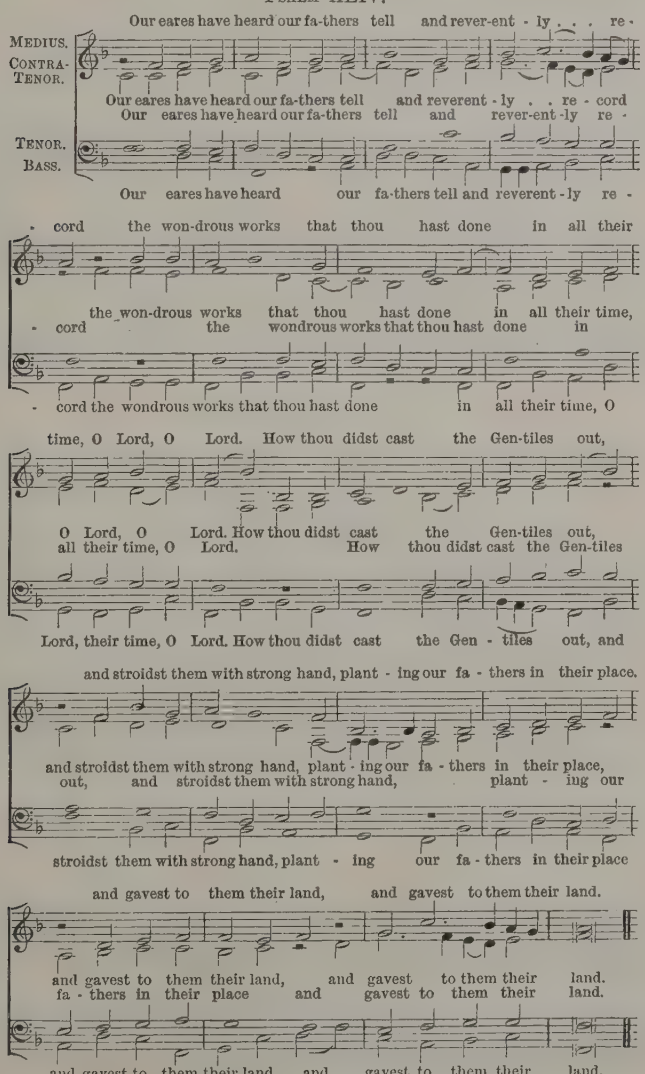
We too have Manna from above,
The Bread that came from heaven;
To us the same kind hand of love
Hath living waters given.
A Rock we have, from whence the spring
In rich abundance flows;
That Rock is CHRIST, our Priest, our King,
Who life and health bestows.

O may we prize this blessèd food,
And trust our heav'nly Guide;
So shall we find death's fearful flood
Serene as Jordan's tide,
And safely reach that happy shore,
The land of peace and rest,
Where Angels worship and adore,
In GOD'S own presence blest. Amen.

THIS HYMN, by Harriett Auber (1773-1862), was published in her *Spirit of the Psalms*, 1829. It is a paraphrase of Psalm lxxviii.

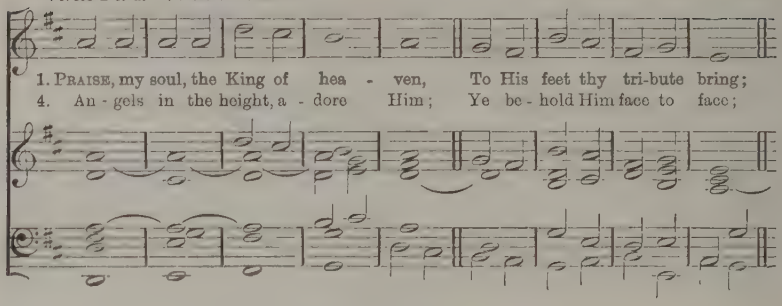
THE TUNE (Old 44th) is found in the *One and Fiftie Psalmes*, 1556. It is very possibly an old English ballad tune. It retained its place in all succeeding editions with unusual fixity in its rhythm, and has been continuously in use ever since. The following is one of the five settings in Parsons, *Psalmes*, 1563. Their number points to the popularity of the tune. The first is a setting by Causton, in F, with the melody in the tenor; the second is by Robert Brimle, also in F, with the melody only partly given by the bass and tenor; the third is a setting by Parsons, in C; the fourth is the present setting by Parsons, in F; the last is by J. Hake, in C. Some confusion is caused in the part books, since the Counter-tenor volume puts Hake's setting before Brimle's. The chief point to be noted in this setting is that throughout the Medius and Contra-tenor have the melody, and are in canon at the fourth a beat apart.

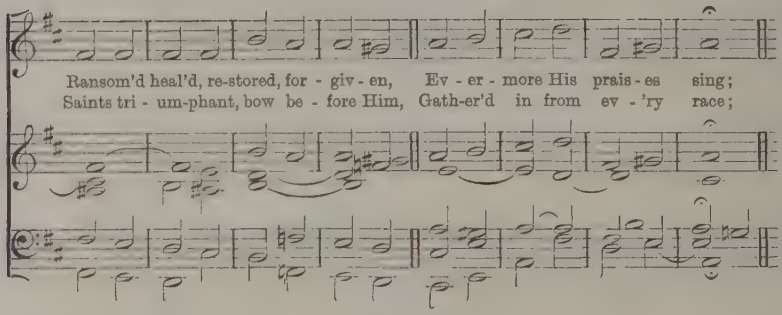
PSALM XLIV.

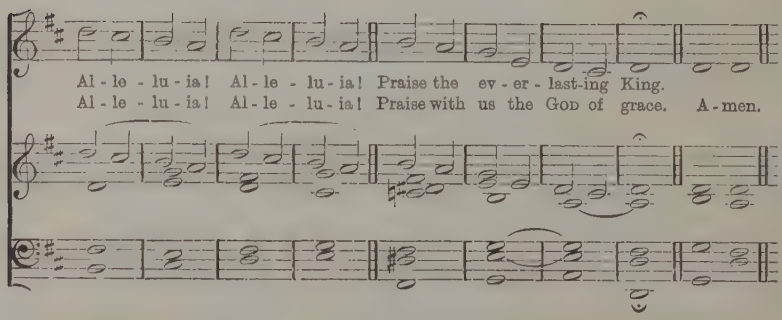


Hymn 401. [Orig. Ed. 198 : Rev. Ed. 298.]

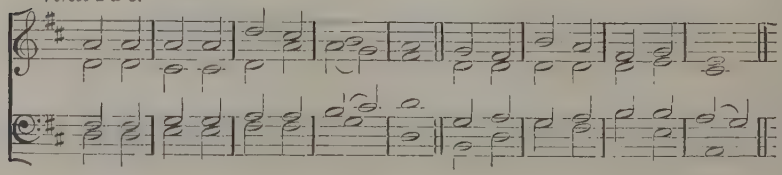
Verses 1 & 4. *Voices in unison.*

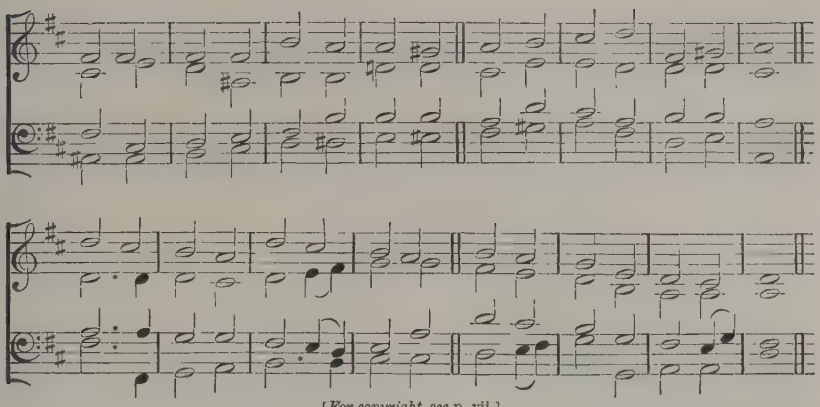






Verses 2 & 3.





[*For copyright, see* p. vii.]

Praise the Lord, O my soul; and all that is within me praise his holy name.—Ps. ciii. 1.

PRAISE, my soul, the King of heaven,
To His feet thy tribute bring;
Ransom'd, heal'd, restored, forgiven,
Evermore His praises sing;
Alleluia! Alleluia!
Praise the everlasting King.

Praise Him for His grace and favour
To our fathers in distress;
Praise Him still the same as ever,
Slow to chide, and swift to bless;
Alleluia! Alleluia!
Glorious in His faithfulness.

Father-like, He tends and spares us,
Well our feeble frame He knows;
In His hands He gently bears us;
Rescues us from all our foes;
Alleluia! Alleluia!
Widely yet His mercy flows.

Angels in the height, adore Him;
Ye behold Him face to face;
Saints triumphant, bow before Him,
Gather'd in from every race;
Alleluia! Alleluia!
Praise with us the GOD of grace. Amen.

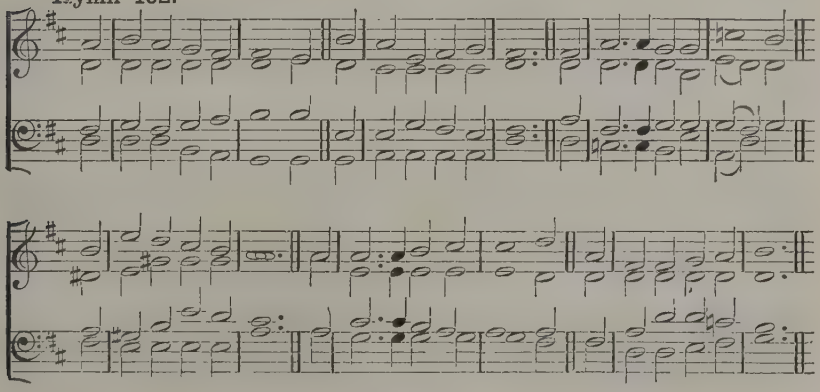
ALTERNATIVE TUNE, HYMN 89.

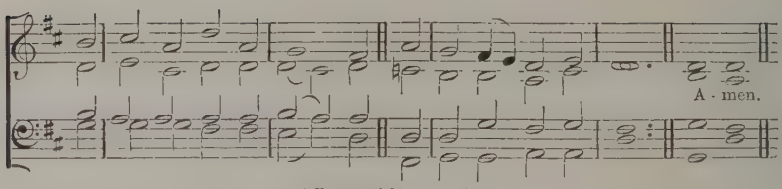
THIS HYMN, by Henry Francis Lyte (1793-1847), was first published in his *Spirit of the Psalms*, 1834, in five stanzas of six lines. Stanza 4 is omitted here.

In the original:—Line 5 in each stanza, "Praise Him, praise Him."
St. 1, l. 4. Who like thee His praise shall sing?
St. 3, l. 6. Widely *as*.
St. 4, l. 1. Angels, help us to adore Him.
l. 3. Sun and moon, bow down before Him,
Dwellers in all time and space.

THE TUNE (Praise my soul) is by Sir John Goss. It was written for this hymn, and first appeared in the Brown-Borthwick, *Supplemental Hymn and Tune Book*, Third Edition, with New Appendix, 1869. It was printed in two forms—the first in D major for voices in unison, with an organ accompaniment, varying with each of the five verses; the second set for four voices in E major. The unison setting here given is from the opening of the first, the harmonized setting is a revised edition of the second, as it appeared in *Church Hymns*, 1874.

Hymn 402.





[* *For copyright, see* p. vii.]

Behold, what manner of love the Father hath bestowed upon us, that we should be called the sons of God.—1 St. John iii. 1.

O FATHER, we would thank Thee
For all Thy love has given,
Our present joy of sonship,
Our future joy in heaven ;
The life which sin had blighted
So wondrously restored
By our mysterious union
With JESUS CHRIST our LORD ;

Rich gifts of life and gladness,—
A new and heav'nly birth,
Baptismal waters flowing
To cleanse the sons of earth ;
The strength in which to follow
The steps that JESUS trod ;
And love beyond all knowledge
Which calls us sons of GOD.

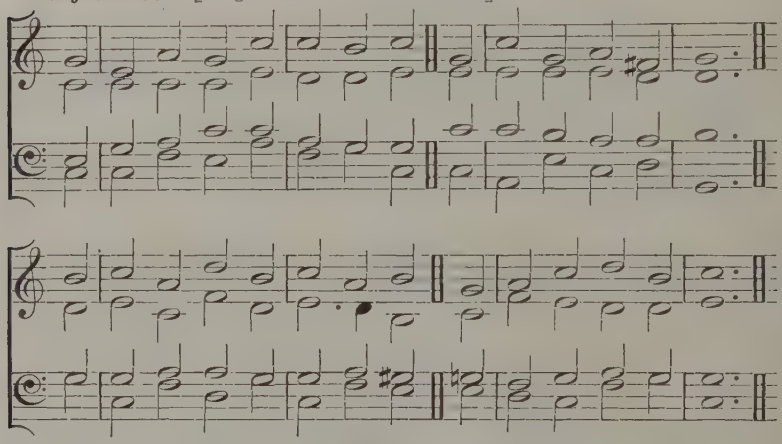
O mercy all abundant
Bestow'd on us to-day !
O hope of future glory
Which fadeth not away !
By GOD's great love begotten
To living hope and sure,
May we at CHRIST's appearing
Be pure as He is pure.

For all Thy gifts, O FATHER,
Our hymns of praise arise,—
The love which calls us children,
The hope which purifies ;
The grace by which we offer
A service glad and free ;
The earnest of perfection,
Ot fuller life with Thee. Amen.

THIS HYMN, by Ada Rundall Greenaway (b. Oct. 12, 1861), is here published for the first time.

THE TUNE (O Voice = R* 500) is by Sir Joseph Barnby, and was contributed by him to the Supplement to the Revised Edition.

Hymn 403. [Orig. Ed. 197 : Rev. Ed. 165.]



Lord, thou hast been our refuge from one generation to another.—Ps. xc. 1.

O GOD, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home ;

Beneath the shadow of Thy throne
Thy Saints have dwelt secure ;
Sufficient is Thine arm alone,
And our defence is sure.

Before the hills in order stood,
Or earth received her frame,
From everlasting Thou art God,
To endless years the Same.

A thousand ages in Thy sight
Are like an evening gone,
Short as the watch that ends the night
Before the rising sun.

Time, like an ever-rolling stream,
Bears all its sons away;
They fly forgotten, as a dream
Dies at the opening day.

O God, our help in ages past,
Our hope for years to come,
Be Thou our guard while troubles last,
And our eternal home. Amen.

This Hymn, by Dr. Isaac Watts, appeared in his *Psalms of David*, 1719, in nine stanzas of four lines, being part 1 of Psalm xc.

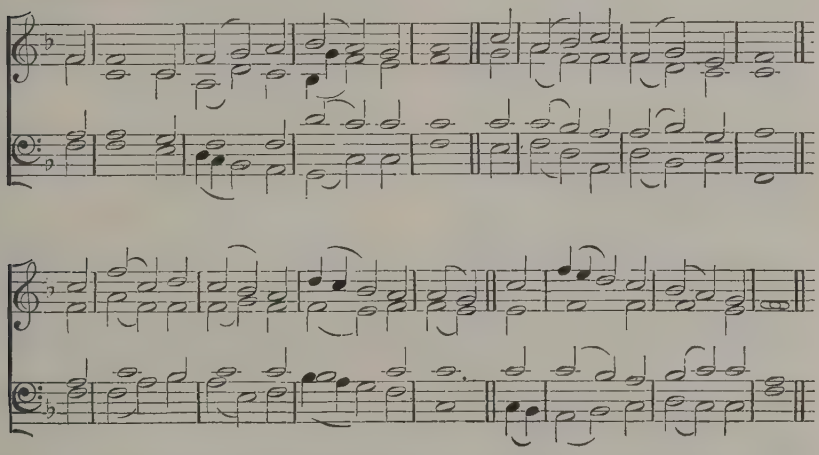
It began: "*Our* God." J. Wesley altered it.

Sanzas 4, 6, and 8 are omitted here.

In the original:—St. 2, l. 1. *Under* the shadow.

The Tune (St. Anne = O 197 = R 165) is by W. Croft, and first appeared in the *Supplement to the New Version*, Sixth Edition, 1708, as a new tune in D major, with its name, but no note of authorship. In later books, from 1720 onward, it is attributed to Dr. Croft, and as he probably had a hand in the book and was organist of St. Anne's, Westminster (Soho), at the time, the attribution is probably correct. In A. Barber, *Book of Psalm*, 7th edition, 1715, the tune is found with the name "Leeds," ascribed to Mr. Denby. An earlier edition of the book, probably the third or fourth, *c.* 1696, does not contain the tune. The presumption is that it was taken from the *Supplement* into later editions of Barber, *Psalm*, and ascribed in error to Mr. Denby, whose name is given over the only two other tunes in the collection that bear names, viz., "Liverpool" and "Halifax." See a full account in Grove, *Dict. Mus.*, art. "St. Anne's Tune." A facsimile of the original is given at p. lxxvii.

Hymn 404. [Rev. Ed.* 517.]



The multitude of his mercies.—Ps. cvi. 44.

When all Thy mercies, O my God,
My rising soul surveys,
Transported with the view, I'm lost
In wonder, love, and praise.

Unnumber'd comforts to my soul
Thy tender care bestow'd,
Before my infant heart conceived
From Whom those comforts flow'd.

When in the slippery paths of youth
With heedless steps I ran,
Thine arm unseen convey'd me safe,
And led me up to man.

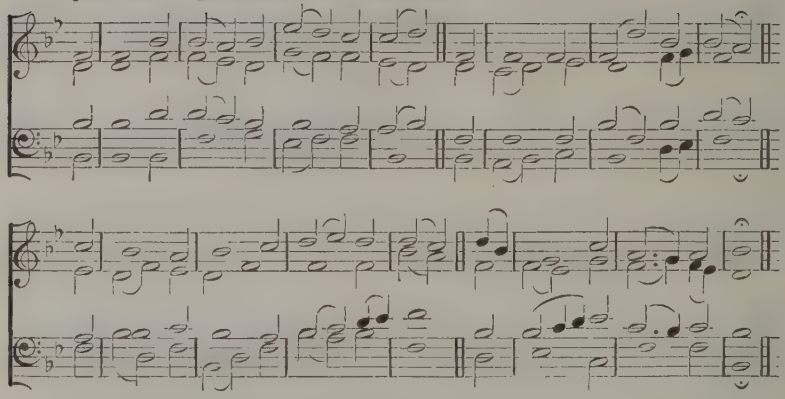
Through every period of my life
Thy goodness I'll pursue,
And after death in distant worlds
The glorious theme renew.

Through all eternity to Thee
A joyful song I'll raise;
But Oh! eternity's too short
To utter all Thy praise. Amen.

This Hymn, by Joseph Addison (1672–1719), was first published in the *Spectator*, Saturday, August 9, 1712, in thirteen stanzas of four lines. It is the conclusion of an Essay on Gratitude. Vol. vi., p. 222, 1753 edition. This cento consists of stanzas 1, 5, 6, 11, 13.

The Tune (Irish, or Dublin = R* 487) is first found without any name in *A Collection of Hymns and Sacred Poems*, Dublin, 1749. The name of the Composer remains unknown. The name "Irish Tune" is first found attached to the tune in C. Ashworth, *Collection of Tunes*, first edition, *c.* 1760.

Hymn 405. [Orig. Ed. 153 : Rev. Ed. 290.]



I will alway give thanks unto the Lord : his praise shall ever be in my mouth.—Ps. xxxiv. 1.

THROUGH all the changing scenes of [life,
In trouble and in joy,
The praises of my GOD shall still
My heart and tongue employ.

O magnify the LORD with me,
With me exalt His Name ;
When in distress to Him I call'd,
He to my rescue came.

The hosts of GOD encamp around
The dwellings of the just ;
Deliverance He affords to all
Who on His succour trust.

O make but trial of His love,
Experience will decide
How blest are they, and only they,
Who in His truth confide.

Fear Him, ye saints, and you will then
Have nothing else to fear ;
Make you His service your delight,
Your wants shall be His care.

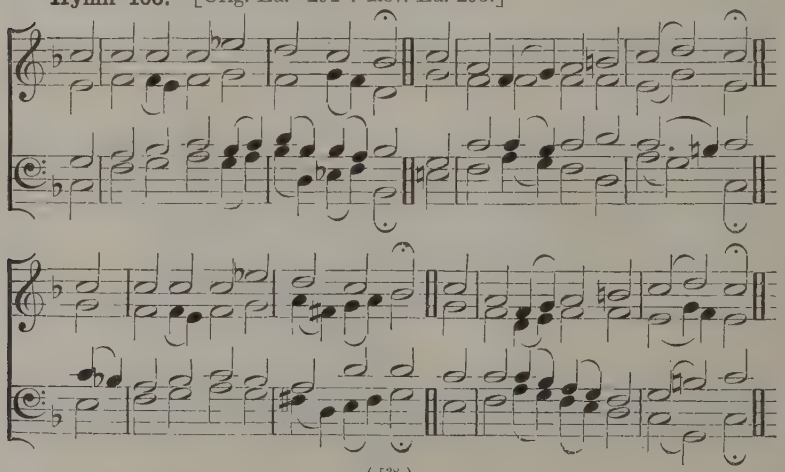
TO FATHER, SON, and HOLY GHOST,
The GOD Whom we adore,
Be glory, as it was, is now,
And shall be evermore. Amen.

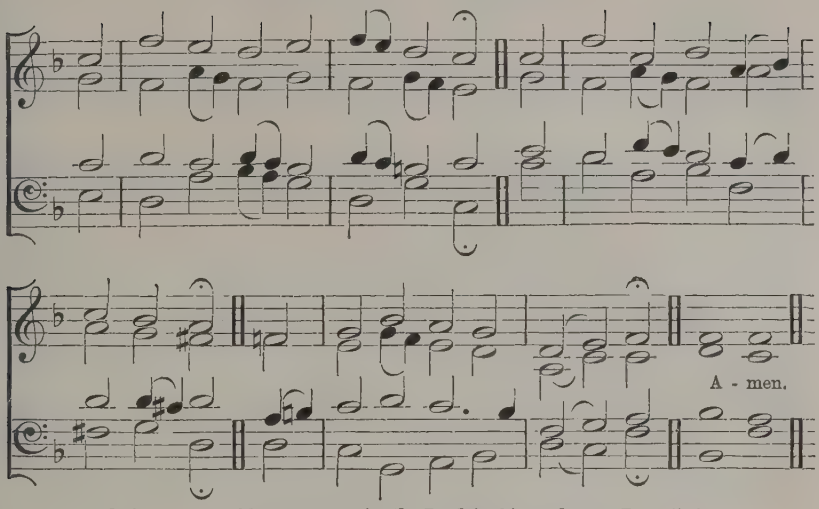
THIS HYMN, by Nicholas Brady (1649-1726) and Nahum Tate (1652–1715), is the translation of Ps. xxxiv., taken from *A New Version of the Psalms of David, fitted to the tunes used in Churches,* by Nicholas Brady and N. Tate, 1696.

This cento consists of stanzas 1, 3, 6, 7, 8, with the Doxology of the writers added.

THE TUNE (Wiltshire, or St. George = R 290) is by Sir G. Smart, and is first found in its original form in his *Divine Amusement, c.* 1795. It was then set to Psalm xlviii. The melody was subsequently altered into its present form, and so published by the Composer in later books. See the original in *Mus. Times,* July, 1907.

Hymn 406. [Orig. Ed.* 294 : Rev. Ed. 293.]





O that men would therefore praise the Lord for his goodness.—Ps. cvii. 8.

Sei Lob und Ehr' dem höchsten Gut.

SING praise to GOD Who reigns above,
The GOD of all creation,
The GOD of power, the GOD of love,
The GOD of our salvation;
With healing balm my soul He fills,
And every faithless murmur stills;
To GOD all praise and glory.

The Angel-host, O King of kings,
Thy praise for ever telling,
In earth and sky all living things
Beneath Thy shadow dwelling,
Adore the wisdom which could span
And power which form'd creation's plan:
To GOD all praise and glory.

What GOD's almighty power hath made
His gracious mercy keepeth;
By morning glow or evening shade
His watchful eye ne'er sleepeth;
Within the kingdom of His might
Lo! all is just, and all is right;
To GOD all praise and glory.

The LORD is never far away,
But, through all grief distressing,
An ever-present help and stay,
Our peace and joy and blessing;
As with a mother's tender hand,
He leads His own, His chosen band;
To GOD all praise and glory.

Thus all my toilsome way along
I sing aloud Thy praises,
That men may hear the grateful song
My voice unwearied raises:
Be joyful in the LORD, my heart;
Both soul and body bear your part;
To GOD all praise and glory. Amen.

SEI Lob und Ehr' dem höchsten Gut,
Dem Vater aller Güte,
Dem Gott, der alle Wunder thut,
Dem Gott, der mein Gemüthe
Mit seinem reichen Trost erfüllt,
Dem Gott, der allen Jammer stillt;
Gebt unsrem Gott die Ehre!

Es danken dir die Himmelsheer',
O Herrscher aller Thronen;
Und die in Lüften, Land, und Meer
In deinem Schatten wohnen,
Die preisen deine Schöpfersmacht,
Die Alles also wohlbedacht;
Gebt unsrem Gott die Ehre!

Was unser Gott geschaffen hat,
Das will er auch erhalten,
Darüber will er früh und spat
Mit seiner Gnade walten;
In seinem ganzen Königreich
Ist Alles recht und Alles gleich;
Gebt unsrem Gott die Ehre!

Der Herr ist noch und nimmer nicht
Von seinem Volk geschieden,
Er bleibet ihre Zuversicht,
Ihr Segen, Heil, und Frieden.
Mit Mutterhänden leitet er
Die seinen stetig hin und her;
Gebt unsrem Gott die Ehre!

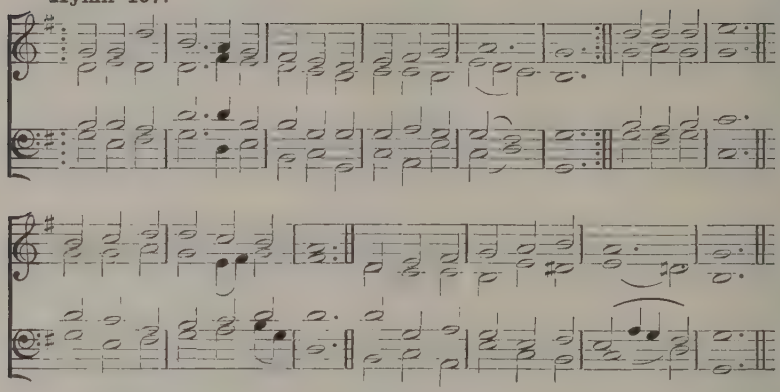
Ich will dich all mein Lebenlang,
O Gott, von nun an ehren;
Man soll, Gott, meinen Lobgesang
An allen Orten hören.
Mein ganzes Herz ermuntre sich,
Mein Geist und Leib erfreue dich;
Gebt unsrem Gott die Ehre! Amen.

THIS HYMN, by J. J. Schütz, is the last of the five hymns in his *Christliches Gedenkbüchlein*, Frankfurt a. M., 1675. The original has nine stanzas, of which those here given are Nos. 1, 2, 3, 5, 7.

THE TRANSLATION is from that of Miss F. E. Cox, who made a version of the whole hymn, except stanza 9, for *Lyra Eucharistica*, 1864.

THE TUNE (Dettingen, or Es ist das Heil, or Freu dich) is from *Etlich Cristliche Lyeder*, 1524, one of the earliest of Lutheran Books. It is there set to "Ach Gott, von Himmel," *i.e.* Luther's version of the 12th (11th) Psalm. See the facsimile at p. lxix. In the *Enchiridion oder eyn Handbuchlein* of the same year the melody is set to "Nun freut euch." But the melody is of pre-Reformation origin. It belongs to the Easter Hymn "Freu dich, du werte Christenheit," and appears with that hymn in Catholic books from the *Münchener Gesangbuch*, 1586, onwards, Bäumker i. 545.

Hymn 407.



Thou hast made heaven . . . the earth . . . the sea, and all that is in them, and thou preservest them all: and the host of heaven worshippeth thee.—Neh. ix. 6.

Lobe den Herren.

PRAISE to the LORD, the Almighty,
the King of creation;
O my soul, praise Him, for He is thy
health and salvation;
All ye who hear
Now to His temple draw near,
Joining in glad adoration.

Praise to the LORD, Who o'er all things so
wondrously reigneth,
Shieldeth thee gently from harm, or when
fainting sustaineth:
Hast thou not seen
How thy heart's wishes have been
Granted in what He ordaineth?

Praise to the LORD, Who doth prosper thy
work and defend thee,
Surely His goodness and mercy shall daily
attend thee;
Ponder anew
What the Almighty can do,
If to the end He befriend thee. Amen.

LOBE den Herren, den mächtigen König
der Ehren,
Meine geliebete Seele, das ist mein Begehren;
Kommet zu Hauf,
Psalter und Harfe, macht auf,
Lasset den Lobgesang hören.

Lobe den Herren, der alles so herrlich
regieret,
Der dich auf Adelers Fittichen sicher
geführet,
Der dich erhält,
Wie es dir immer gefällt;
Hast du nicht dieses verspüret?

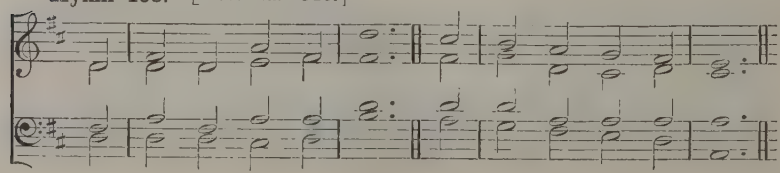
Lobe den Herren, der deinen Stand sichtbar gesegnet,
Der aus dem Himmel mit Strömen der
Liebe geregnet;
Denke daran,
Was der Allmächtige kann,
Der dir mit Liebe begegnet. Amen.

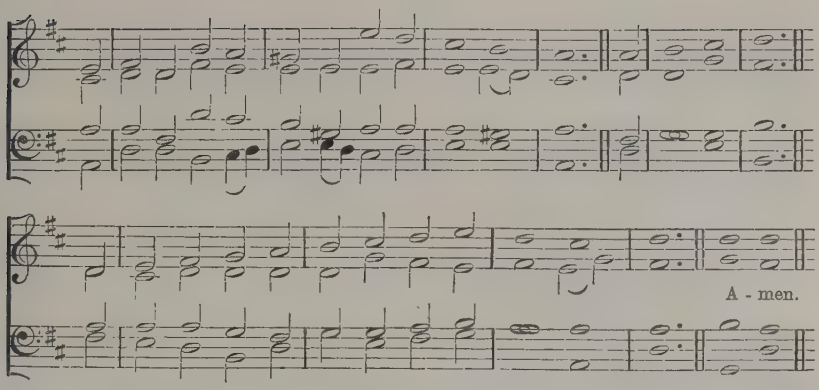
THE HYMN is by Joachim Neander, and appeared in his collection called A *und* Ω, or *Glaub- und Liebesübung*, Bremen, 1680. The original has five stanzas, of which these are the first, second and fourth.

THE TRANSLATION is that of Miss Winkworth in the *Chorale Book for England*, 1863, with some alterations by the Compilers.

THE TUNE (Hast du denn, Liebster) was taken by Neander to set to his hymn from a *Gesangbuch* printed at Stralsund in 1665. This was originally associated with the words "Hast du denn, Liebster, dein Angesicht gänzlich verborgen"; but thenceforward it was associated with Neander's words. The melody went through several important modifications between its first appearance and 1708, when it reached its present form as here adopted.

Hymn 408. [Rev. Ed.* 546.]





Praise the Lord from the heavens. Praise the Lord from the earth.—Ps. cxlviii. 1, 7 (A.V.).

YE holy Angels bright,
Who wait at GOD's right hand,
Or through the realms of light
Fly at your LORD's command,
Assist our song,
Or else the theme
Too high doth seem
For mortal tongue.

Ye blessèd souls at rest,
Who ran this earthly race,
And now, from sin released,
Behold your FATHER's face,
His praises sound,
As in His light
With sweet delight
Ye do abound.

Ye saints, who toil below,
Adore your heav'nly King,
And onward as ye go
Some joyful anthem sing;
Take what He gives
And praise Him still,
Through good and ill,
Who ever lives!

My soul, bear thou thy part,
Triumph in GOD above,
And with a well-tuned heart
Sing thou the songs of love!
Let all thy days
Till life shall end,
Whate'er He send,
Be fill'd with praise. Amen.

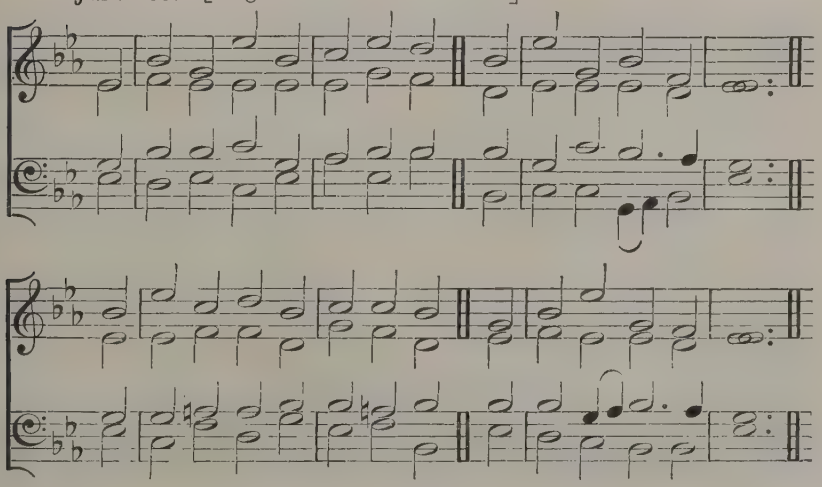
THIS HYMN, by Richard Baxter (1615–1691), was given in his *Poetical Fragments*, 1681, p. 84, in sixteen stanzas of eight lines. It was altered to its present form in Gurney, *Church Psalmody*, 1838.

This cento consists of stanzas 1, 2, 4, 5.

The alterations are considerable.

THE TUNE (Darwall's 148th = R* 546) is by Rev. J. Darwall, and is first found in Williams, *New Universal Psalmodist*, 1770, set to Psalm clxviii. A facsimile of the tune from a book of tunes, in the handwriting of the Composer, is given at p. xcix.

Hymn 409. [Orig. Ed. 192 : Rev. Ed. 373.]



What I do thou knowest not now; but thou shalt know hereafter.—St. John xiii. 7.

GOD moves in a mysterious way
His wonders to perform;
He plants His footsteps in the sea,
And rides upon the storm.

Deep in unfathomable mines
Of never-failing skill
He treasures up His bright designs,
And works His sovereign will.

Ye fearful saints, fresh courage take;
The clouds ye so much dread
Are big with mercy, and shall break
In blessings on your head.

Judge not the LORD by feeble sense,
But trust Him for His grace;
Behind a frowning providence
He hides a smiling face.

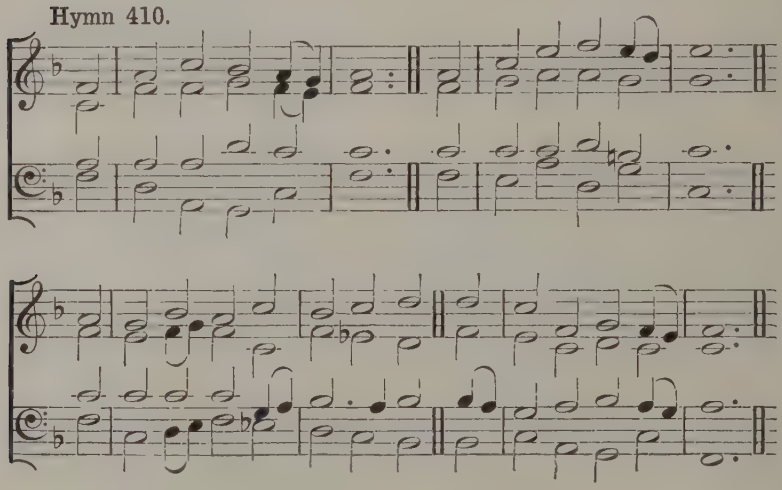
His purposes will ripen fast,
Unfolding every hour;
The bud may have a bitter taste,
But sweet will be the flower.

Blind unbelief is sure to err,
And scan His work in vain;
GOD is His own interpreter,
And He will make it plain. Amen.

THIS HYMN, by William Cowper (1731–1800), was written when the author was suffering from religious melancholia. There is no foundation for the story that he wrote it after attempting suicide. It was his last contribution to the *Olney Hymns*, Book iii., No. 15, in six stanzas of four lines, in the section called "Conflict," with the heading, "Light shining out of darkness." Stanza 5 was omitted in former editions of *Hymns A. & M.*

THE TUNE (London New, or Newtoun, or Magdalen, or Exeter = O 192 = R 373) is first found in *The Psalmes of David in Prose and Meeter*, Edinburgh, 1635, under the name of Newtoun. It came into England through Playford, *Psalms and Hymns in solemn Musick*, 1671, and in the somewhat modified form which has been current ever since.

Hymn 410.



Put thou thy trust in the Lord, and be doing good.—Ps. xxxvii. 3.

PUT thou thy trust in GOD,
In duty's path go on;
Walk in His strength with faith and hope,
So shall thy work be done.

Commit thy ways to Him,
Thy works into His hands,
And rest on His unchanging word,
Who heav'n and earth commands.

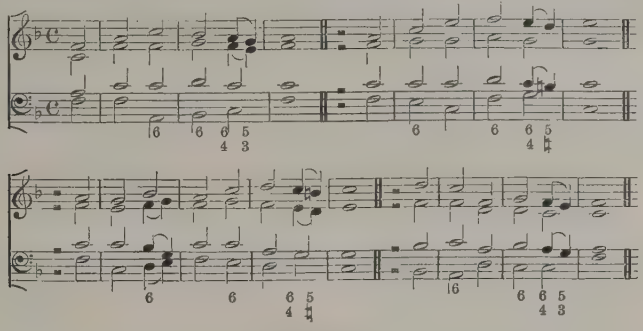
Though years on years roll on,
His covenant shall endure;
Though clouds and darkness hide His path,
The promised grace is sure.

Through waves, and clouds, and storms,
His power will clear thy way;
Wait thou His time, the darkest night
Shall end in brightest day. Amen.

ALTERNATIVE TUNE, HYMN 71.

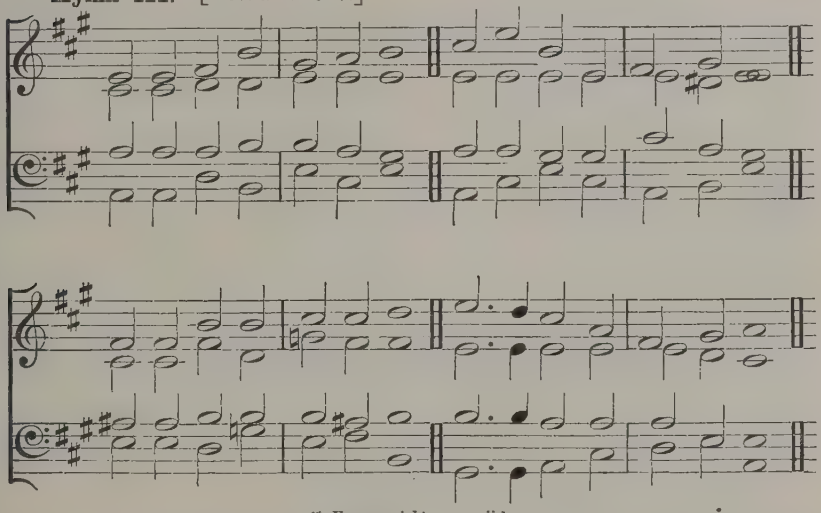
THE HYMN, by John Wesley (1703–1791), beginning "Commit thou all thy griefs" (see Lord Selborne, *Book of Praise*, p. 443), is a free rendering by John Wesley of "Befiehl du deine Wege," one of P. Gerhardt's best hymns, published in 1653. This is a cento from Wesley's translation, much altered by some unknown person, and given first in the *Mitre Hymn Book*, 1836, No 77.

THE TUNE (Birmingham), by Samuel Stanley, is the first in his set of *Twenty-four Tunes in four parts*, *c.* 1800. Its original form is as follows:—



In later books other tunes of Stanley's are called Birmingham.

Hymn 411. [Rev. Ed.* 547.]



[* *For copyright, see* p. vii.]

The ransomed of the Lord shall return, and come to Zion with songs.—Isai. xxxv. 10.

CHILDREN of the heav'nly King,
As ye journey, sweetly sing;
Sing your Saviour's worthy praise,
Glorious in His works and ways.

We are travelling home to GOD
In the way the fathers trod;
They are happy now, and we
Soon their happiness shall see.

Lift your eyes, ye sons of light,
Sion's city is in sight;
There our endless home shall be,
There our LORD we soon shall see.

Fear not, brethren; joyful stand
On the borders of your land;
JESUS CHRIST, your FATHER'S SON,
Bids you undismay'd go on.

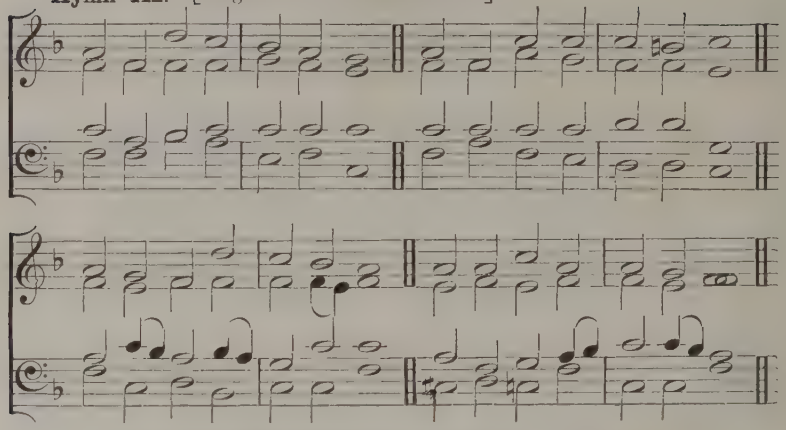
LORD, obedient we would go,
Gladly leaving all below;
Only Thou our Leader be,
And we still will follow Thee. Amen.

ALTERNATIVE TUNE, HYMN 341.

THIS HYMN, by John Cennick (1717–1755), appeared in his *Sacred Hymns for the Children of God, &c.*, 1742, Part III., in twelve stanzas of four lines. Eight stanzas are given in Lord Selborne, *Book of Praise*, p. 141.

THE TUNE (Bewdley = R* 547) is by Rev. Sir F. A. G. Ouseley, and was written by him for the Supplement to the Revised Edition.

Hymn 412. [Orig. Ed. 175 : Rev. Ed. 291.]



Fight the good fight of faith, lay hold on eternal life.—1 Tim. vi. 12.

OFT in danger, oft in woe,
Onward, Christians, onward go;
Bear the toil, maintain the strife,
Strengthen'd with the Bread of Life!

Onward, Christians, onward go,
Join the war, and face the foe;
Faint not! much doth yet remain,
Dreary is the long campaign.

Let not sorrow dim your eye,
Soon shall every tear be dry;
Let not fears your course impede,
Great your strength, if great your need.

Let your drooping hearts be glad;
March in heav'nly armour clad;
Fight, nor think the battle long,
Soon shall victory wake your song.

Onward then in battle move;
More than conquerors ye shall prove;
Though opposed by many a foe,
Christian soldiers, onward go!

Hymns of glory and of praise,
FATHER, unto Thee we raise:
Holy JESUS, praise to Thee
With the SPIRIT ever be. Amen.

THIS HYMN, "*Much in sorrow*, oft in woe," had its origin in ten lines which were found on the back of one of the mathematical papers of Henry Kirke White (1785–1806). These lines were added to by Frances S. Fuller-Maitland, aged 14 years (see *List of Authors*). The Rev. Edward Bickersteth, in his *Christian Psalmody*, 1833, No. 125, gave the hymn with several alterations, beginning, "Oft in *sorrow*, oft in woe."

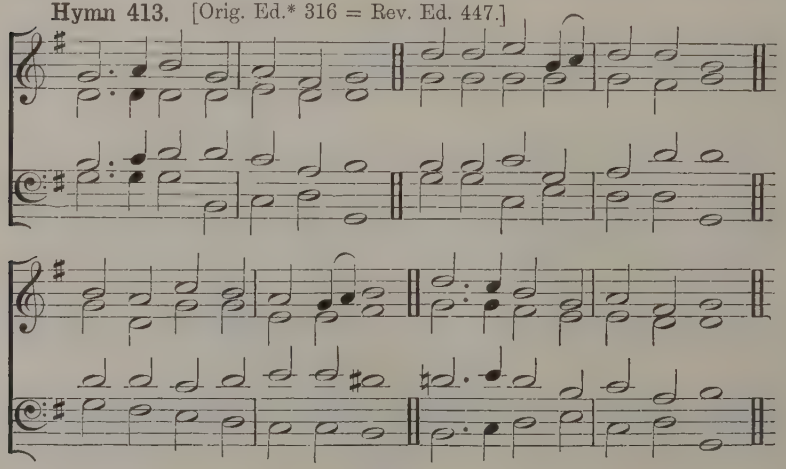
In Hall, *Mitre Hymn Book* it was given:—

Oft in *danger*, oft in woe.

The modern form of the hymn is taken from these.

THE TUNE (University College = O 175 = R 291) is by H. J. Gauntlett, and first appeared in his *Church Hymn and Tune Book*, 1852.

Hymn 413. [Orig. Ed.* 316 = Rev. Ed. 447.]



GENERAL HYMNS.

To him that overcometh.—Rev. iii. 21.

Pugnate, Christi milites.

SOLDIERS, who are CHRIST's below,
Strong in faith resist the foe :
Boundless is the pledged reward
Unto them who serve the LORD.

'Tis no palm of fading leaves
That the conqueror's hand receives ;
Joys are his, serene and pure,
Light that ever shall endure.

For the souls that overcome
Waits the beauteous heav'nly home,
Where the Blessèd evermore
Tread, on high, the starry floor.

Passing soon and little worth
Are the things that tempt on earth ;
Heav'nward lift thy soul's regard ;
GOD Himself is thy reward.

FATHER, Who the crown dost give,
SAVIOUR, by Whose death we live,
SPIRIT, Who our hearts dost raise,
THREE in ONE, Thy Name we praise.
Amen.

PUGNATE, Christi milites,
fortes fide resistite :
immensa promisit Deus
pio labori praemia.

non ille fluxas ac leves
palmas dabit vincentibus,
sed lucis aeternae decus
et pura semper gaudia.

mentes beatas excipit
formosa caelitum domus :
hic turba caelis altior
subiecta calcat sidera.

caduca vobis praemia
offert levis mundi favor :
vultus ad astra tollite ;
hic ipse fit merces Deus.

qui nos coronat, laus Patri ;
laus, qui redemit, Filio ;
alma iuvans nos gratia,
sit par tibi laus, Spiritus. Amen.

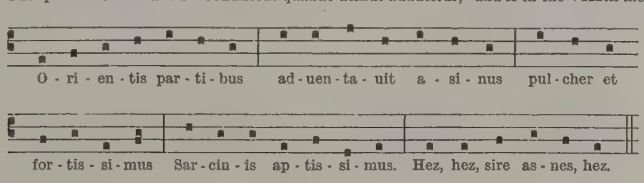
THIS HYMN is first found in the *Bourges Breviary*, 1734 : it was subsequently included in other French Breviaries, and in Newman, *Hymni Ecclesiæ*, 1838.

THE TRANSLATION was made by J. H. Clark on Palm Sunday, 1865, and printed in the Appendix to the Original Edition.

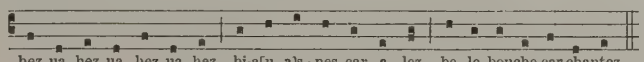
THE TUNE (Orientis partibus, or Ass's Sequence = O* 316 = R 447) is a melody adapted from part of the Office of the Circumcision written by Pierre de Corbeil (†1222) for use in his cathedral at Sens.

The office itself is one of those sets of services, garnished with many tropes intercalated between the normal parts of the rite, and adorned with a certain amount of dramatic action, which were widespread in France in the XIIIth century and played no small part in the evolution of the drama. The poem and melody in question formed part of a humorous prologue outside the cathedral door before the service proper began, at the reading of the *tabula* or list of those who were to take the various parts of the service. It consisted of seven stanzas with a fifth line as a refrain, all designed to set forth the praise of the ass in connexion with his coming to the manger at Bethlehem. For a full description from a MS. at Sens see Villetard, *Office de Pierre de Corbeil*, 1907.

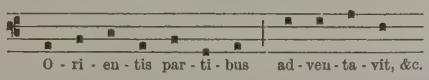
A MS. of the XIIIth century at the British Museum (Egerton 2615, f. 1), hailing from Beauvais, also contains this office. This piece is there called "Conductus quando asinus adducitur," and is in the VIIIth mode, thus :—



After the last verse the refrain takes a fuller form, thus :—



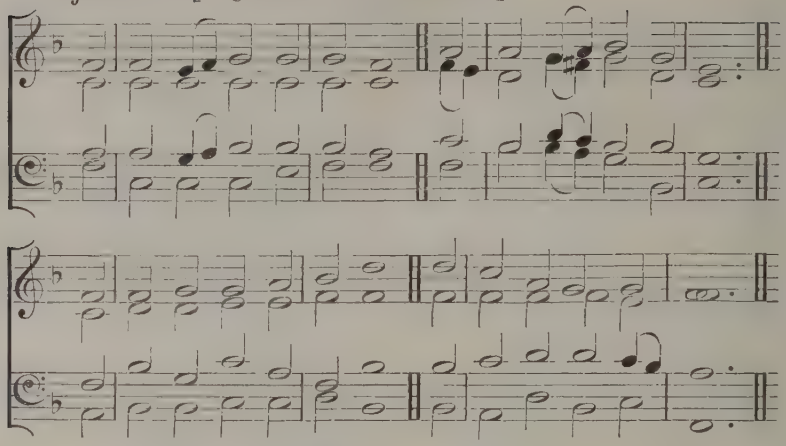
At a later point in the MS., headed *Conductus Subdiaconi ad Epistolam*, the piece is set in three parts (f. 43), with the melody in the lowest part, in the major scale a fourth lower than before. The first line is there more like its modern representative, thus :—



The melody at Sens is like the former, in so far as it is in the VIIIth mode, but its first line resembles the latter. Another form from a MS. at Madrid is given in *Rassegna Gregoriana*, July 1908.

The melody was adapted by Redhead in his *Church Hymn Tunes*, 1853, following the form which sets the melody in the modern major scale.

Hymn 414. [Orig. Ed.* 297 : Rev. Ed. 224.]



The fellowship of his sufferings.—Phil. iii. 10.

O HAPPY band of pilgrims,
If onward ye will tread
With JESUS as your fellow
To JESUS as your Head !

O happy if ye labour
As JESUS did for men :
O happy if ye hunger
As JESUS hunger'd then !

The Cross that JESUS carried
He carried as your due :
The Crown that JESUS weareth,
He weareth it for you.

The trials that beset you,
The sorrows ye endure,
The manifold temptations
That death alone can cure,

What are they but His jewels
Of right celestial worth ?
What are they but the ladder
Set up to heav'n on earth ?

The faith by which ye see Him,
The hope in which ye yearn,
The love that through all troubles
To Him alone will turn,

What are they but the couriers
To lead you to His sight ?
What are they but the foregleams
Of uncreated Light ?

O happy band of pilgrims,
Look upward to the skies,
Where such a light affliction
Shall win so great a prize. Amen.

THIS HYMN, by John Mason Neale (1818–1866), was published in the original edition of his *Hymns of the Eastern Church*, 1862, in eight stanzas of four lines, and is said to be founded on the Greek Canon on SS. Chrysanthus and Daria, by St. Joseph the Hymnographer. The Greek cannot be found. In the third edition it was treated as an original hymn. Cp. No. 471.

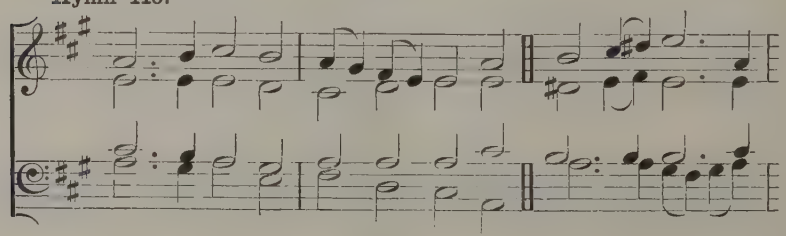
In the original the order of the stanzas is as follows : 1, 2, 3, 6, 7, 4, 5, 8.

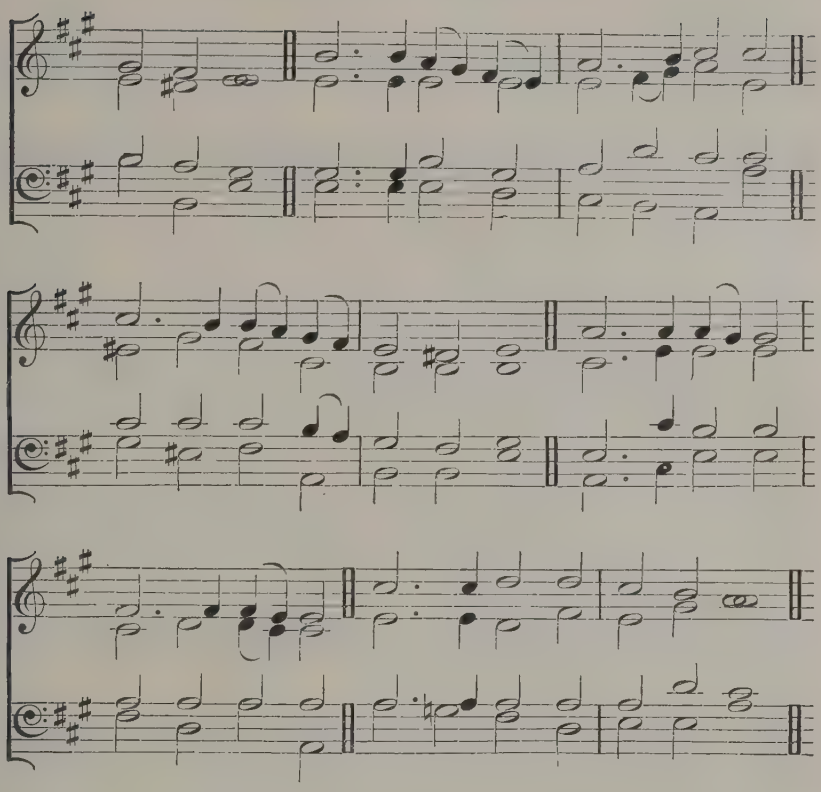
Stanza 7 :—

What are they but vaunt-couriers
To lead you to His sight ?
What are they save the effu'nce
Of Uncreated Light ?

THE TUNE (Kocher, or Knecht = O* 297 = R 224) is by J. H. Knecht, and appeared in the *Vollständige Sammlung*, Stuttgart, 1799, edited by him and Christmann.

Hymn 415.





If God be for us, who can be against us?—Rom. viii. 31.

WHEREFORE, faint and fearful ever,
Do we yet our fears belie?
Oft sore stricken, still endeavour,
Oft brought low, still look on high?
God is for us;
God our Helper still is nigh.

He Who suns and worlds upholdeth,
Lends us His upholding hand;
He the ages Who unfoldeth,
Doth our times and ways command.
God is for us;
In His strength and stay we stand.

Hard the fight with flesh and devil,
Dread the might of inbred sin;
How can we encounter evil
Strong without and strong within?
God is for us;
He will help and we shall win.

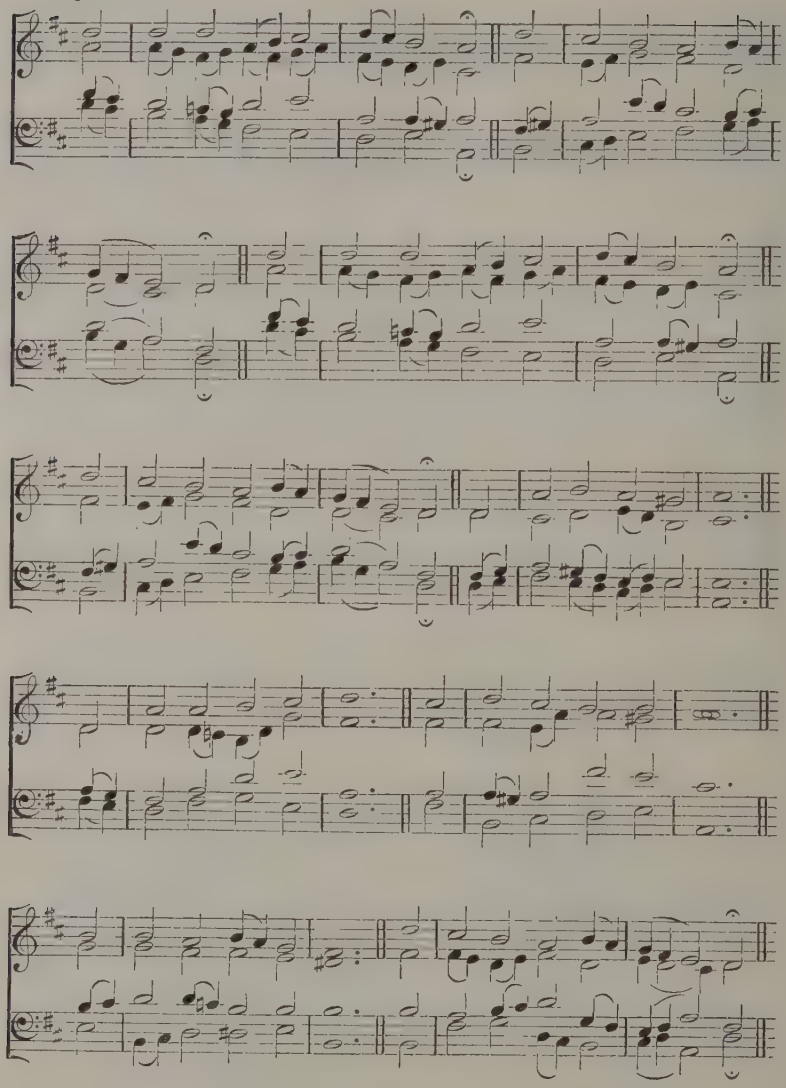
'Gainst oppression forth He sends us,
His the cause of truth and right;
With His own great host He blends us,
Lending us of His own might.
God is for us;
Brings to happy end the fight.

Onward, upward, doth He beckon,
Onward, upward, would we press,
As His own our burdens reckon,
As our own His strength possess.
God is for us;
God, our Helper, still we bless. Amen.

THIS HYMN, by Thomas Hornblower Gill (1819–1906), written in 1880, is taken from the *Golden Chain of Praise*, 2nd edition, 1894, p. 20, seven stanzas of six lines. Stanzas 3 and 6 are omitted here.

THE TUNE (Calvary, or Consummatum est) is by S. Stanley, and appeared first in his *Twenty Four Tunes*, c. 1800, set to "Hark the voice of love and mercy." The original is in C major, and differs in harmonization as well as slightly in rhythm.

Hymn 416.



God is our hope and strength.—Ps. xlvi. 1.

Ein' feste Burg.

GOD is a stronghold and a tower,
A help that never faileth,
A covering shield, a sword of power,
When Satan's host assaileth.
In vain our crafty foe
Still strives to work us woe,
Still lurks and lies in wait
With more than earthly hate;
We will not faint, nor tremble.

EIN' feste Burg ist unser Gott,
Ein' gute Wehr und Waffen.
Er hilft uns frei aus aller Not
Die uns jetzt hat betroffen.
Der alte böse Feind
Mit Ernst er es jetzt meint;
Gross' Macht und viele List
Sein' grausam' Rüstung ist;
Auf Erd'n ist nicht sein's Gleichen.

Frail sinners are we ;—nought remains
For hope or consolation,
Save in His strength Whom God ordains
Our Captain of salvation.
Yes, Jesus Christ alone
The Lord of hosts we own,
God ere the world began,
The Word-made-flesh for man,
Still conquering, and to conquer.

Though fiercely strive the hosts of ill
Within us, and around us,
With fiendish strength, and fiendish skill,
Yet ne'er may they confound us.
Man's night of dark despair,
When storm-clouds fill the air,
Is God's triumphal hour,
The noonday of His power ;
One word, and He prevaileth.

Our Father's truth abideth sure ;
Christ, our Redeemer, liveth ;
For us He pleads His offering pure,
To us His Spirit giveth.
Though dear ones pass away,
Though strength and life decay,
Yet loss shall be our gain,
For God doth still remain
Our All-in-all for ever. Amen.

Mit uns'rer Macht ist nichts getan,
Wir sind gar bald verloren ;
Es streit't für uns der rechte Mann,
Den Gott hat selbst erkoren.
Und fragst du Wer der ist ?
Er heisset Jesus Christ,
Der Herre Zebaoth ;
Und ist kein and'rer Gott ;
Das Feld muss er behalten.

Und wenn die Welt voll Teufel wär'
Und wollt' uns gar verschlingen,
So fürchten wir uns nicht zu sehr,
Es soll uns doch gelingen.
Der Fürst von dieser Welt
Wie sauer er sich stellt,
So tut er uns doch nicht ;
Das macht, er ist gericht't,
Ein Wörtlein kann ihn fällen.

Das Wort sie sollen lassen stah'n
Und kein'n Dank dazu haben ;
Er ist bei uns wohl auf dem Plan
Mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehre, Kind und Weib ;
Lass fahren nur dahin,
Sie haben's kein'n Gewinn ;
Das Reich muss uns doch bleiben.

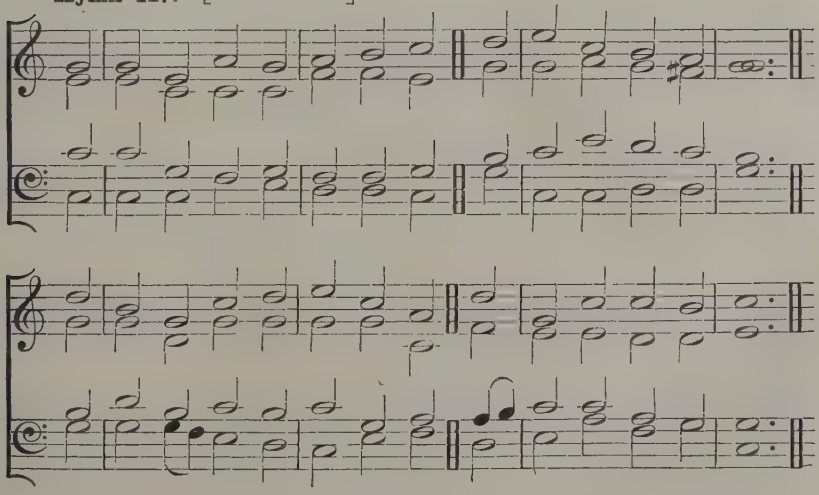
A simpler setting of this Tune is given at Hymn 505.

The Hymn was written by Martin Luther and published by him, with the melody, probably for the first time in the first edition of the *Geistliche Lieder* printed by Klug at Wittemberg, 1529. No copy of this edition is now extant, so the earliest sources are the Luther MS. of 1530 (see O. Kade, *Luther Codex*, 1871) and the *Kirchen Gesenge*, Nürnberg, 1531, with the *Form und Ordnung Gaystlicher Gesang*, Augsburg, 1529, for the words only.

The Translation was made by Elizabeth Wordsworth in 1891. It is here published for the first time.

The Tune (Ein' feste Burg, or Worms = O 237 = R 378) is by M. Luther, like the words, and the two go together in history. The hymn was among those translated by Coverdale in his *Goostly Psalmes*, *c.* 1538, as the xlvith Psalm, but it obtained no great currency in England, either then or at its later introduction by the *Lyra Davidica* in 1708 or by J. C. Jacobi in his *Psalmodia Germanica*, 1722. The tune was adapted to the hymn, "Glorious things of thee are spoken," in Williams, *Psalmodia Evangelica*, 1789; but it was not till the XIXth century that either hymn or tune became at all well known in England. In Germany it has an unrivalled position, and it has been made much of by composers from the time of Bach's great Cantata onward. The setting here is modelled on those in Bach, *Choralgesänge*, 24 = 273 and 190, 191 = 250, 20.

Hymn 417. [Rev. Ed. 278.]



And the apostles said unto the Lord, Increase our faith.—St. Luke xvii. 5.

OH for a faith that will not shrink,
Though press'd by many a foe;
That will not tremble on the brink
Of poverty or woe;

That will not murmur nor complain
Beneath the chastening rod;
But in the hour of grief or pain
Can lean upon its GOD;

A faith that shines more bright and clear
When tempests rage without;
That when in danger knows no fear,
In darkness feels no doubt;

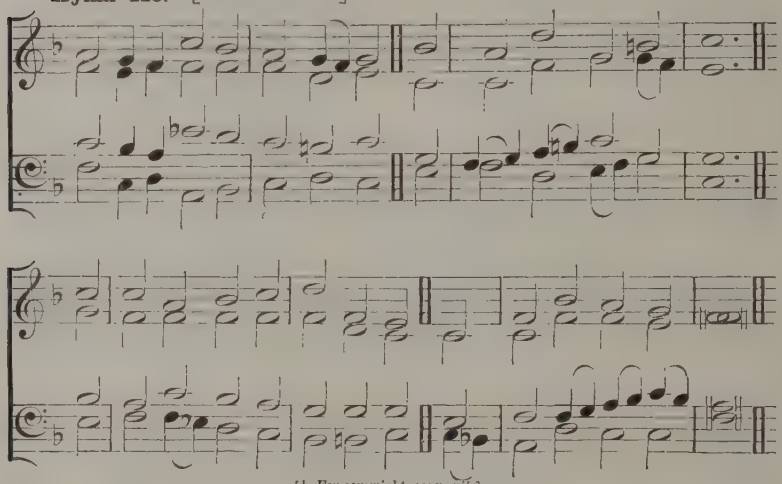
A faith that keeps the narrow way
Till life's last spark is fled,
And with a pure and heav'nly ray
Lights up the dying bed.

LORD, give me such a faith as this,
And then, whate'er may come,
I taste e'en now the hallow'd bliss
Of an eternal home. Amen.

THIS HYMN, by William Hiley Bathurst (1796–1877), was first published in his *Psalms and Hymns for Public and Private Use*, 1831, No. 86, in six stanzas of four lines, entitled "The power of faith."
Stanza 4 is omitted.
In the original:—St. 5, l. 3. e'en *here*.

THE TUNE (St. Leonard = R 278) is by H. Smart, and first appeared in *Psalms and Hymns for Divine Worship*, 1867.

Hymn 418. [Rev. Ed.* 515.]



[† *For copyright, see* p. vii.]

Jabez called on the God of Israel, saying, Oh that thou wouldest bless me indeed . . . and that thine hand might be with me, and that thou wouldest keep me from evil . . . And God granted him that which he requested.—1 Chron. iv. 10.

FATHER, whate'er of earthly bliss
Thy sovereign will denies,
Accepted at Thy throne of grace
Let this petition rise:—

Give me a calm and thankful heart,
From every murmur free;
The blessings of Thy grace impart,
And let me live to Thee.

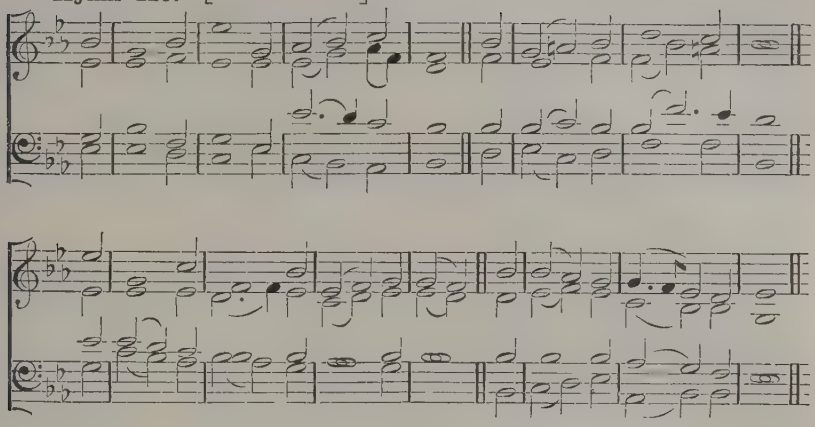
Let the sweet hope that Thou art mine
My path of life attend;
Thy presence through my journey shine,
And crown my journey's end. Amen.

THIS HYMN, by Anne Steele (1716–1778), was published in her *Poems*, 1760, vol. i., p. 134, in ten stanzas of four lines.
It is given in Sedgwick's reprint of her *Hymns*, 1863, p. 191.
The hymn begins:— When I survey life's varied scene
Amid the darkest hours.

This cento consists of stanzas 8, 9, 10.
In the original:—St. 3, l. 4. And bless its happy end.

THE TUNE (St. Columba = R* 515) is by J. MacMeikan; and was contributed by him to the Supplement of the Revised Edition.

Hymn 419. [Rev. Ed.* 512.]



Jacob vowed a vow, saying, If God will be with me, and will keep me in this way that I go, and will give me bread to eat, and raiment to put on, so that I come again to my father's house in peace; then shall the Lord be my God.—Gen. xxviii. 20.

O GOD of Jacob, by Whose hand
Thy people still are fed,
Who through this weary pilgrimage
Hast all our fathers led;

Our vows, our prayers, we now present
Before Thy throne of grace;
God of our fathers, be the God
Of their succeeding race.

Through each perplexing path of life
Our wandering footsteps guide;
Give us each day our daily bread,
And raiment fit provide.

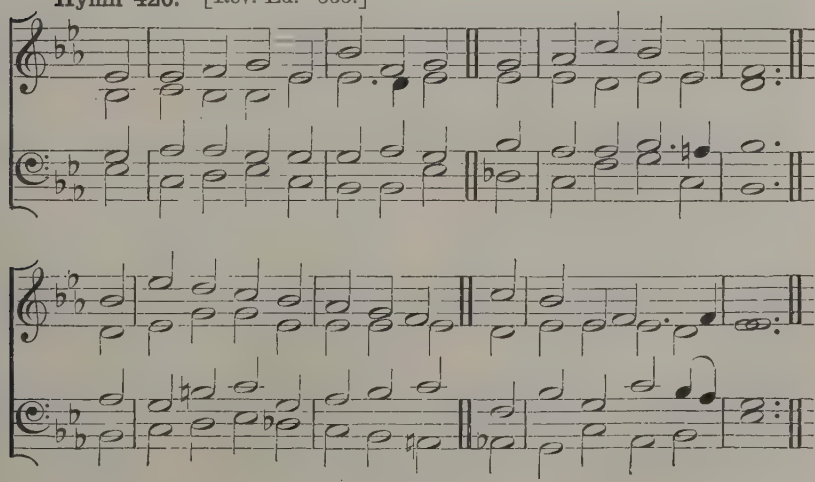
O spread Thy covering wings around,
Till all our wanderings cease,
And at our Father's loved abode
Our souls arrive in peace. Amen.

Alternative Tune, Hymn 478.

This Hymn, by Philip Doddridge (1702–1751), was written to follow a Sermon on "Jacob's Vow," preached Jan. 16, 1737. For the original form, beginning "O God of Bethel," see Julian, *Dict. of Hymnology*, p. 831, i.; the present form is that given in Logan, *Poems*, 1781. Stanza 5 is omitted.

The Tune (Belgrave) is by W. Horsley, and is first found in Jacob, *National Psalmody* [1817], set to part of Psalm xvi. for use after the Nicene Creed, on the Sixth Sunday after the Epiphany.

Hymn 420. [Rev. Ed.* 535.]



To me to live is Christ, and to die is gain.—Phil. i. 21.

LORD, it belongs not to my care
Whether I die or live;
To love and serve Thee is my share,
And this Thy grace must give.

If life be long, O make me glad
The longer to obey;
If short, no labourer is sad
To end his toilsome day.

CHRIST leads me through no darker rooms
Than He went through before;
And he that to GOD'S kingdom comes
Must enter by this door.

Come, LORD, when grace hath made me meet
Thy blessèd face to see:
For if Thy work on earth be sweet,
What will Thy glory be!

Then I shall end my sad complaints
And weary sinful days,
And join with the triumphant Saints
That sing my SAVIOUR'S praise.

My knowledge of that life is small,
The eye of faith is dim;
But 'tis enough that CHRIST knows all,
And I shall be with Him. Amen.

ALTERNATIVE TUNE, HYMN 294.

THIS HYMN, by Richard Baxter (1615–1691), appeared in his *Poetical Fragments*, 1681, p. 81, in eight stanzas of eight lines, entitled "The Covenant and Confidence of Faith," with this note: "This Covenant my dear wife in her former sickness subscribed with a cheerful will." Job xii. 26.

The hymn begins:— My whole, though broken heart, O Lord.

It is in Pickering's reprint of the *Poetical Fragments*, 1821, p. 70.

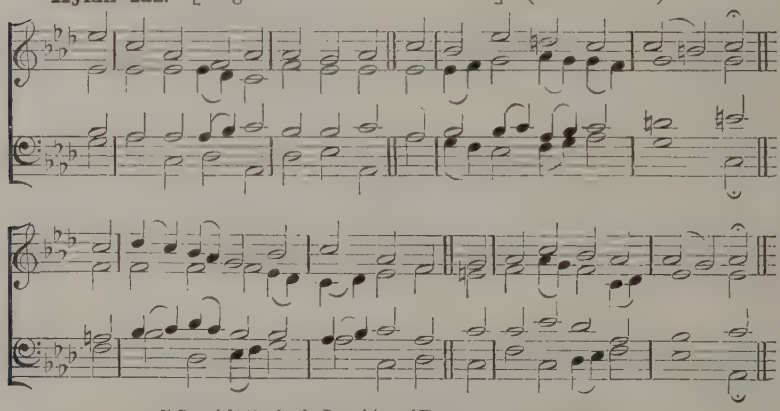
This cento consists of stanzas 4, 7, 8.

In the original:—St. 2, l. 1. If life be long, I will be glad
That I may long obey;
If short, yet why should I be sad
That shall have the same pay.

St. 5, l. 4. Jehovah's praise.

THE TUNE (St. Hugh = R* 535) is by E. J. Hopkins, and first appeared in Chope, *Congregational Hymn and Tune Book*, 1862. It was set to the words, "There is a fountain filled with Blood" (see Hymn 601).

Hymn 421. [Orig. Ed.* 330 : Rev. Ed. 197.] (FIRST TUNE.)



[*Copyright 1904 by the Proprietors of* Hymns Ancient and Modern.]

The Lord is my shepherd.—Ps. xxiii. 1.

THE King of love my Shepherd is,
Whose goodness faileth never;
I nothing lack if I am His
And He is mine for ever.

Where streams of living water flow
My ransom'd soul He leadeth,
And where the verdant pastures grow
With food celestial feedeth:

Perverse and foolish oft I stray'd,
But yet in love He sought me,
And on His shoulder gently laid,
And home, rejoicing, brought me.

In death's dark vale I fear no ill
With Thee, dear LORD, beside me;
Thy rod and staff my comfort still,
Thy Cross before to guide me.

Thou spread'st a table in my sight;
Thy unction grace bestoweth;
And Oh, what transport of delight
From Thy pure chalice floweth!

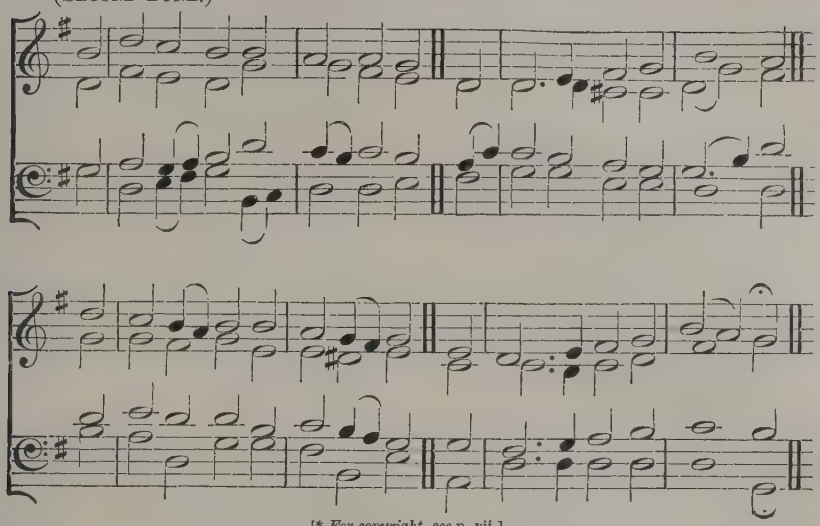
And so through all the length of days
Thy goodness faileth never;
Good Shepherd, may I sing Thy praise
Within Thy house for ever. Amen.

THIS HYMN, by Sir Henry Williams Baker, Bart. (1821–1877), was first published in the Appendix to the Original Edition, No. 330.

In his Notes to *Church Hymns*, 1881 edition, the Rev. John Ellerton says on this hymn: "It may interest many to know that the third verse of this lovely hymn, perhaps the most beautiful of all the countless versions of Psalm xxiii., was the last audible sentence upon the dying lips of the lamented author, Feb. 12, 1877."

THE FIRST TUNE (Wishford) is by B. Luard Selby, and was written by him for this edition.

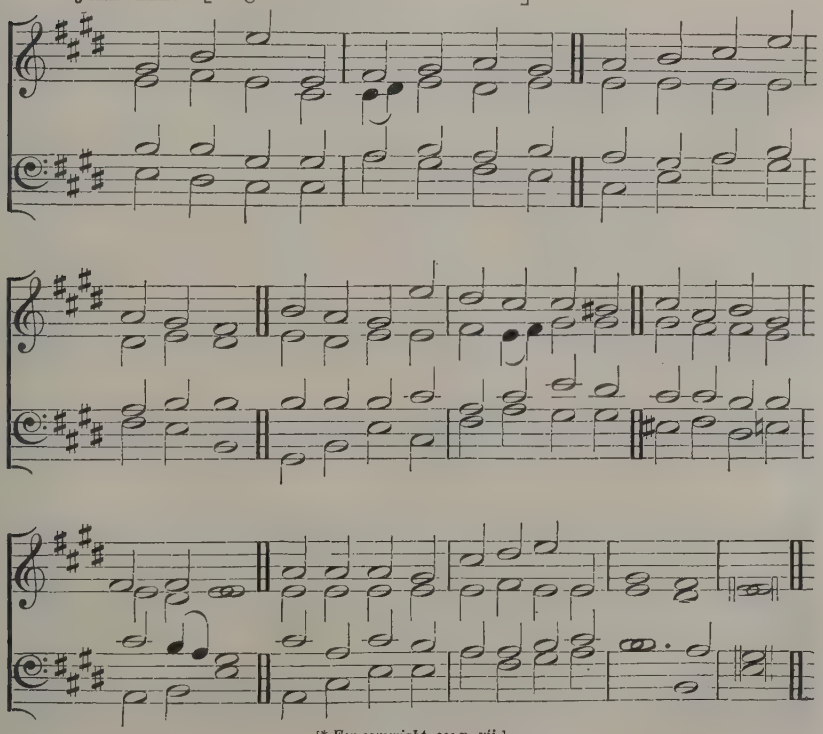
(Second Tune.)



[* *For copyright, see* p. vii.]

The Second Tune (Dominus regit me = O* 330 = R 197) is by the Rev. J. B. Dykes, and was composed by him for the Appendix to the Original Edition. Some alterations have been made, *e.g.* in the first note of the Tenor, in order to avoid the doubling of the major third, and again at the junction of the third and fourth lines.

Hymn 422. [Orig. Ed.* 338 : Rev. Ed. 196.]



[* *For copyright, see* p. vii.]

This God is our God for ever and ever; he shall be our guide unto death.—Ps. xlviii. 13.

GUIDE me, O Thou great Redeemer,
Pilgrim through this barren land;
I am weak, but Thou art mighty,
Hold me with Thy powerful hand;
Bread of heaven,
Feed me now and evermore.

Open now the crystal fountain,
Whence the healing stream doth flow:
Let the fiery cloudy pillar
Lead me all my journey through;
Strong Deliverer,
Be Thou still my strength and shield.

When I tread the verge of Jordan,
Bid my anxious fears subside:
Death of death, and hell's Destruction,
Land me safe on Canaan's side;
Songs of praises
I will ever give to Thee. Amen.

ARGLWYDD, arwain trwy'r anialwch
Fi bererin gwael ei wedd,
Nad oes ynof nerth na bywyd,
Fel yn gorwedd yn y bedd;
Hollalluog
Ydyw'r un a'm cwyd i'r lan.

Colofn dân rho'r nos i'm harwain
A rho'r golofn niwl y dydd;
Dal fi pan bwy'n teithio'r manau
Geirwon yn fy ffordd y sydd;
Rho imi fanna,
Fel na bwyf yn llwfrhau.

Agor y ffynnonau melus
Sydd yn tarddu o'r Graig i maes;
'Rhyd yr anial mawr canlyned
Afon iachawdwriaeth gras
Rho imi hyny;
Dim i mi ond dy fwynhau.

Pan bwy'n myned trwy'r Iorddonen—
Angeu creulon yn ei rym,
Ti est trwyddi gynt dy hunan,
P'am yr ofnaf bellach ddim?
Buddugoliaeth!
Gwna imi waeddi yn y llif!

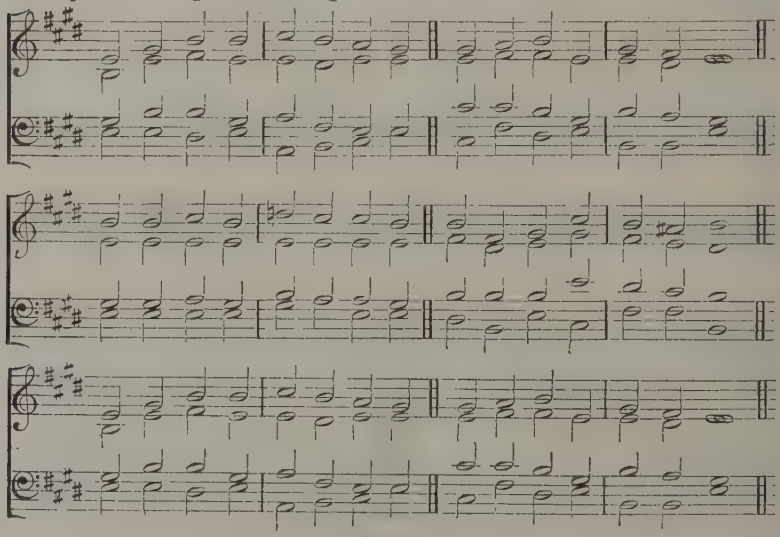
Ymddiriedaf yn dy allu,
Mawr yw'r gwaith a wnest erioed;
Ti gest angau, ti gest uffern,
Ti gest Satan dan dy droed,
Pen Calfaria,
Nac aed hwnw byth o'm cof.

THIS HYMN, by William Williams (1717–1791), was written in Welsh in 1745 in five stanzas. Three stanzas were translated into English by Peter Williams, of Carmarthen, in 1771. William Williams adopted stanza 1 from Peter Williams, and gave his own version of three more stanzas. Keble recast the hymn in its present form, except that in stanza 1, line 1, "Redeemer" is substituted here for "Jehovah."

In the preface to Keble, *Miscellaneous Poems*, 1869 edition, pp. 8, 9, the two versions are given.

THE TUNE (Pilgrimage = O* 338 = R 196) is by Sir G. J. Elvey, and was written by him for the Appendix to the Original Edition.

Hymn 423. [Rev. Ed. 281.]



I am the Lord thy God . . . which leadeth thee by the way that thou shouldest go.—Isai. xlviii. 17.

LEAD us, heav'nly FATHER, lead us
O'er the world's tempestuous sea ;
Guard us, guide us, keep us, feed us,
For we have no help but Thee ;
Yet possessing every blessing,
If our GOD our FATHER be.

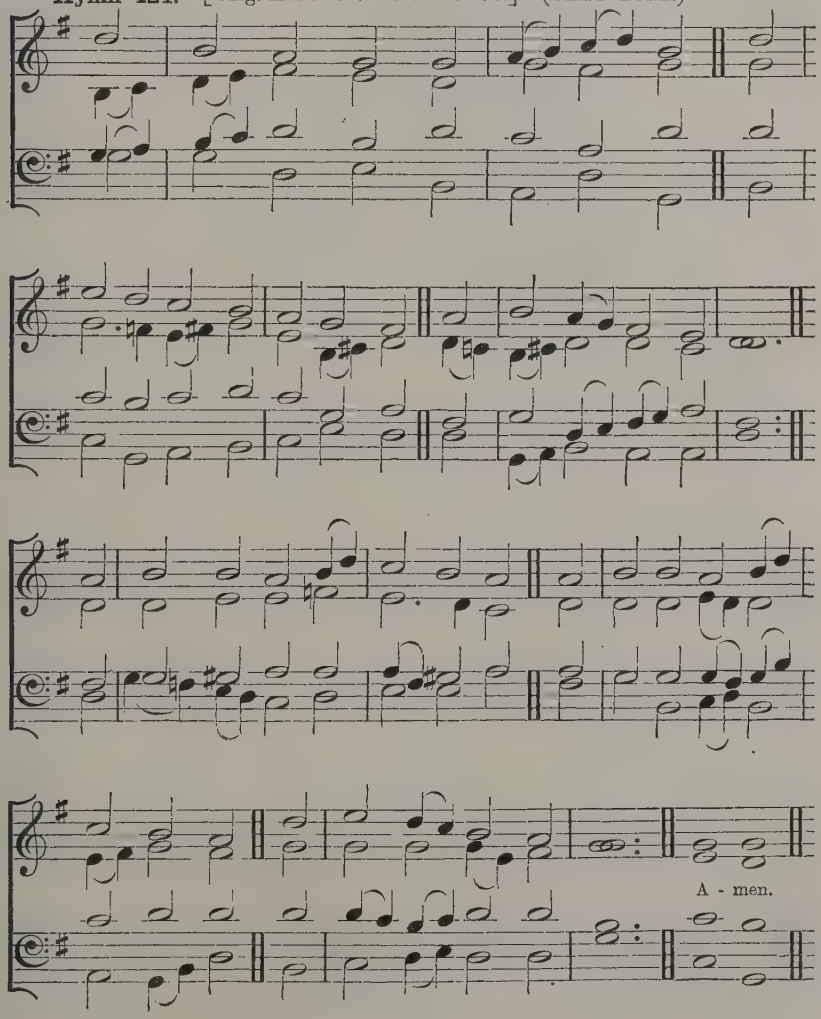
SAVIOUR, breathe forgiveness o'er us,
All our weakness Thou dost know ;
Thou didst tread this earth before us,
Thou didst feel its keenest woe ;
Lone and dreary, faint and weary,
Through the desert Thou didst go.

SPIRIT of our GOD, descending,
Fill our hearts with heav'nly joy,
Love with every passion blending,
Pleasure that can never cloy ;
Thus provided, pardon'd, guided,
Nothing can our peace destroy. Amen.

THIS HYMN, by James Edmeston (1791–1867), appeared in his *Sacred Lyrics*, Set two, 1821, in three stanzas of seven lines, and entitled, "Hymn written for the Children of the London Orphan Asylum."

THE TUNE (Mannheim = R 281) is an adaptation of a tune by F. Filitz in his *Vierstimmiges Choralbuch* [1847], made originally for Binney, *Congregational Church Music*, 1853.

Hymn 424. [Orig. Ed. 186 : Rev. Ed. 276.] (FIRST TUNE.)



Casting all your care upon him; for he careth for you.—1 St. Peter v. 7.

O LORD, how happy should we be
If we could cast our care on Thee,
If we from self could rest,
And feel at heart that One above,
In perfect wisdom, perfect love,
Is working for the best.

How far from this our daily life,
So oft disturb'd by anxious strife,
By sudden wild alarms;
Oh, could we but relinquish all
Our earthly props, and simply fall
On Thy almighty arms!

Could we but kneel and cast our load,
E'en while we pray, upon our GOD,
Then rise with lighten'd cheer,
Sure that the FATHER, Who is nigh
To still the famish'd raven's cry,
Will hear in that we fear.

We cannot trust Him as we should;
So chafes weak nature's restless mood
To cast its peace away;
But birds and flow'rets round us preach;
All, all the present evil teach
Sufficient for the day.

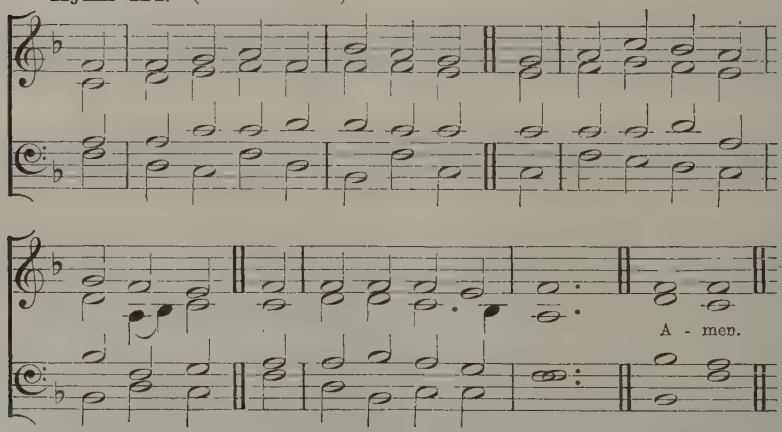
LORD, make these faithless hearts of ours
Such lessons learn from birds and flowers;
Make them from self to cease,
Leave all things to a FATHER's will,
And taste, before Him lying still,
E'en in affliction, peace. Amen.

THIS HYMN, by Joseph Anstice (1808–1836), was first published in his posthumous *Hymns*, Bridgwater, 1836, No. 44 in five stanzas of six lines.

In the original:—St. 2, l. 2. *Ever* disturb'd.
St. 4, l. 2. *fall'n* nature's.
St. 5, l. 2. lesson.

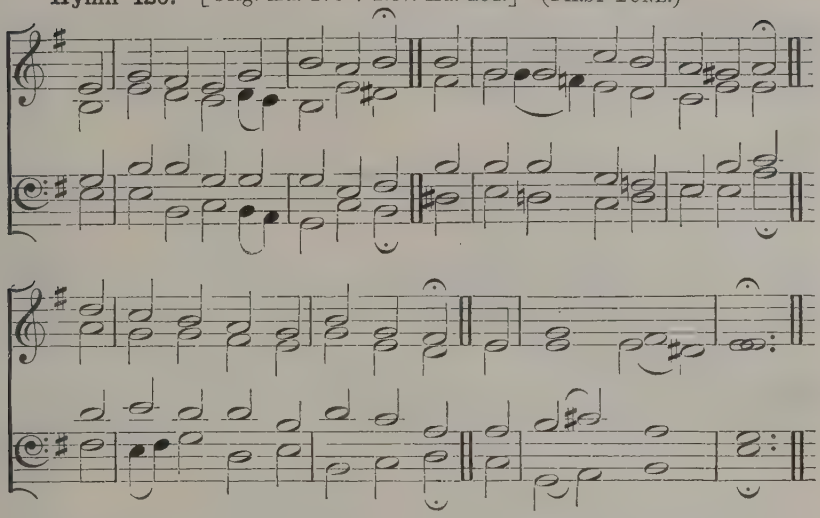
THE FIRST TUNE (Allgütiger, mein Preisgesang) is by G. P. Weimar, and is found in his *Choral-Melodienbuch*, Erfurt, 1803.

Hymn 424. (SECOND TUNE.)



THE SECOND TUNE (Bridehead = O 186 = R 276) is by A. H. Dyke Troyte, and was first published in his *Forty-eight Hymn Tunes*, 1860.

Hymn 425. [Orig. Ed. 170 : Rev. Ed. 264.] (First Tune.)



Thy will be done.—St. Matt. xxvi. 42.

My God, my Father, while I stray,
Far from my home, on life's rough way,
O teach me from my heart to say,
"Thy will be done."

Though dark my path, and sad my lot,
Let me be still and murmur not,
Or breathe the prayer divinely taught,
"Thy will be done."

What though in lonely grief I sigh
For friends beloved no longer nigh,
Submissive would I still reply,
"Thy will be done."

If Thou shouldst call me to resign
What most I prize, it ne'er was mine;
I only yield Thee what is Thine;
Thy will be done.

Let but my fainting heart be blest
With Thy sweet Spirit for its guest,
My God, to Thee I leave the rest;
Thy will be done.

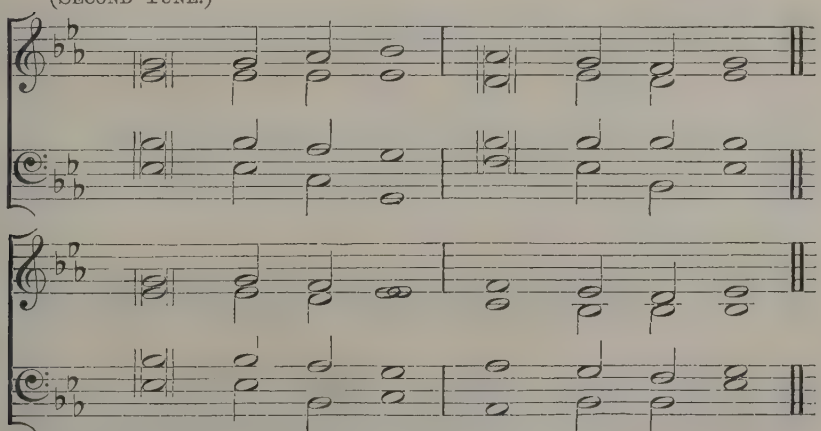
Renew my will from day to day,
Blend it with Thine, and take away
All that now makes it hard to say,
"Thy will be done." Amen.

This Hymn, by Charlotte Elliott (1789–1871), was first published in the Appendix to the first edition of the *Invalid's Hymn-Book*, 1834, No. 17, in eight stanzas of four lines. It was revised by her in 1835, 1836, and 1839. This form is taken from the original hymn. Stanzas 5 and 8 are omitted.

In the original :—St. 1. My God *and* Father. In 1839, *my* Father.
St. 5. *If* but my fainting. In 1836, *Let* but.

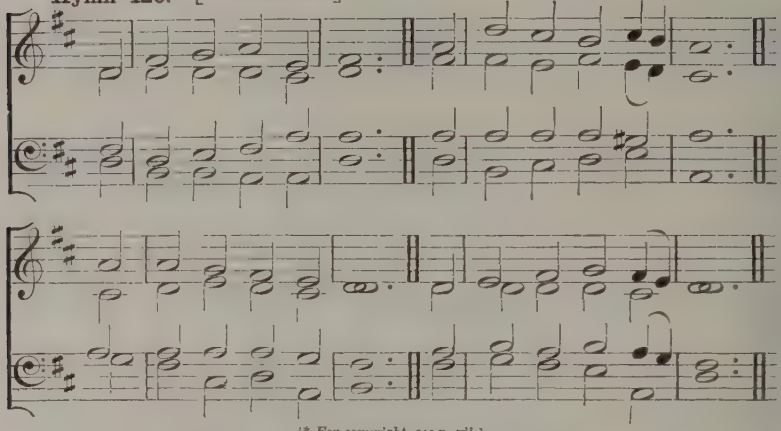
The First Tune is given in Layriz, *Kern des Deutschen Kirchengesangs*, Nördlingen, 1853, to the hymn "Ins Feld geh, zähle alles Gras," and is quoted from *Geistl. Volksl.*, Paderborn, 1850. (Zahn 286.)

(Second Tune.)



The Second Tune (Troyte, or Troyte, No. 1 = O 170 = R 264) is by A. H. Dyke Troyte, was written in 1848, and first published in his *Forty-eight Hymn Tunes*, 1860.

Hymn 426. [Rev. Ed. 265.]



[* *For copyright, see* p. vii.]

Not as I will, but as thou wilt.—St. Matt. xxvi. 39.

THY way, not mine, O LORD,
However dark it be;
Lead me by Thine own hand,
Choose out the path for me.

Smooth let it be or rough,
It will be still the best;
Winding or straight, it leads
Right onward to Thy rest.

I dare not choose my lot;
I would not if I might;
Choose Thou for me, my GOD,
So shall I walk aright.

The kingdom that I seek
Is Thine, so let the way
That leads to it be Thine,
Else I must surely stray.

Take Thou my cup, and it
With joy or sorrow fill,
As best to Thee may seem;
Choose Thou my good and ill.

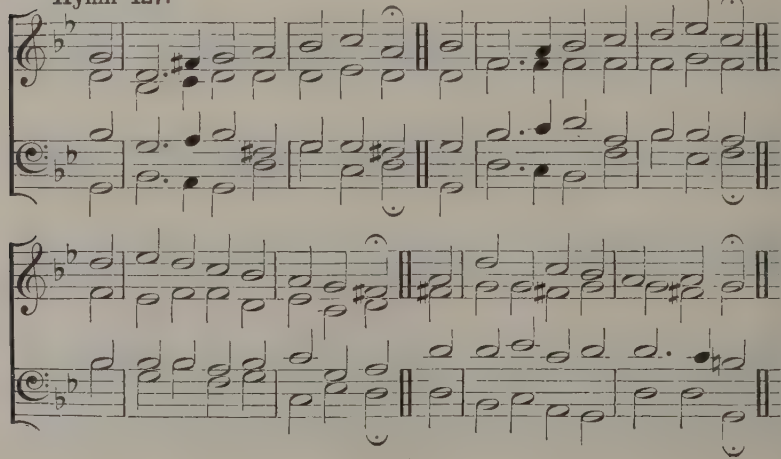
Choose Thou for me my friends,
My sickness or my health;
Choose Thou my cares for me,
My poverty or wealth.

Not mine, not mine the choice
In things or great or small;
Be Thou my Guide, my Strength,
My Wisdom, and my All. Amen.

THIS HYMN, by Horatius Bonar (1808–1889), first appeared in his *Hymns of Faith and Hope*, 1st series, 1857, in seven stanzas of four lines.

THE TUNE (Ibstone = R 265) is by Miss Maria Tiddeman, and was written by her for the Revised Edition. It is called after one of the two parishes (Fingest *cum* Ibstone), of which her father was Rector.

Hymn 427.



Here have we no continuing city, but we seek one to come.—Heb. xiii. 14.

WE'VE no abiding city here :
This may distress the worldling's [mind,
But should not cost the saint a tear,
Who hopes a better rest to find.

We've no abiding city here ;
Sad truth, were this to be our home ;
But let the thought our spirits cheer,
We seek a city yet to come.

We've no abiding city here ;
We seek a city out of sight ;
Zion its name : the LORD is there :
It shines with everlasting light.

Zion, Jehovah is her strength ;
Secure, she smiles at all her foes ;
And weary travellers at length
Within her sacred walls repose.

O sweet abode of peace and love,
Where pilgrims freed from toil are [bless'd ;
Had I the pinions of a dove,
I'd fly to thee and be at rest.

But hush, my soul, nor dare repine ;
The time my GOD appoints is best ;
While here, to do His will be mine,
And His, to fix my time of rest. Amen.

ALTERNATIVE TUNE, HYMN 37.

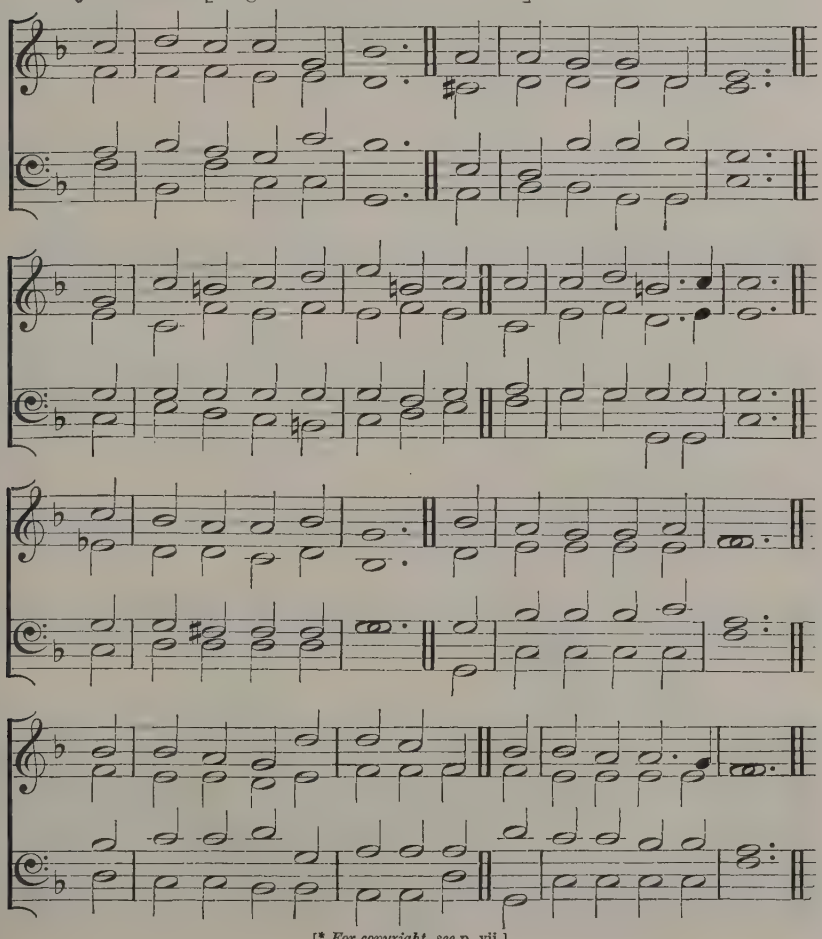
THIS HYMN, by Thomas Kelly (1769–1854), was published in his *Psalms and Hymns*, 1802. It was reprinted in his *Hymns on Various Passages of Scripture* with a tune composed by the author (cp. Hymn 26).

In the original :—St. 2, l. 3. *this* thought.

Stanzas 5, 6, 7 are omitted.

THE TUNE (Cannons) is by G. F. Handel, being one of three tunes set in two parts to words of C. Wesley. This was written probably about 1750 and for the hymn "Sinners, obey the Gospel word." The original MS. is in the FitzWilliam Museum at Cambridge. (Cp. Hymn 346.) Samuel Wesley was the first to publish these tunes, having discovered them in 1826. See facsimile in Jones, *Book of Common Praise* (annotated edition), 1909, for the variations from the original.

Hymn 428. [Orig. Ed.* 322 : Rev. Ed. 288.]



[* *For copyright, see* p. vii.]

The time is short.—1 Cor. vii. 29.

A FEW more years shall roll,
A few more seasons come,
And we shall be with those that rest
Asleep within the tomb:
Then, O my LORD, prepare
My soul for that great day;
O wash me in Thy precious Blood,
And take my sins away.

A few more suns shall set
O'er these dark hills of time,
And we shall be where suns are not,
A far serener clime:
Then, O my LORD, prepare
My soul for that bright day;
O wash me in Thy precious Blood,
And take my sins away.

A few more storms shall beat
On this wild rocky shore,
And we shall be where tempests cease,
And surges swell no more:
Then, O my LORD, prepare
My soul for that calm day;
O wash me in Thy precious Blood,
And take my sins away.

A few more struggles here,
A few more partings o'er,
A few more toils, a few more tears,
And we shall weep no more:
Then, O my LORD, prepare
My soul for that blest day;
O wash me in Thy precious Blood,
And take my sins away.

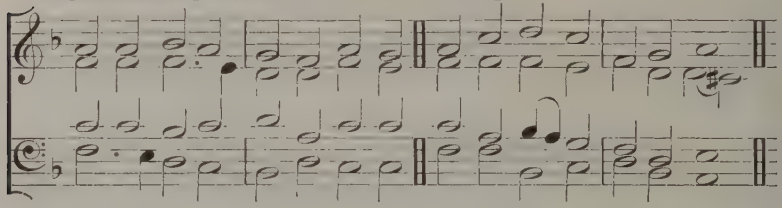
'Tis but a little while
And He shall come again,
Who died that we might live, Who lives
That we with Him may reign:
Then, O my LORD, prepare
My soul for that glad day;
O wash me in Thy precious Blood,
And take my sins away. Amen.

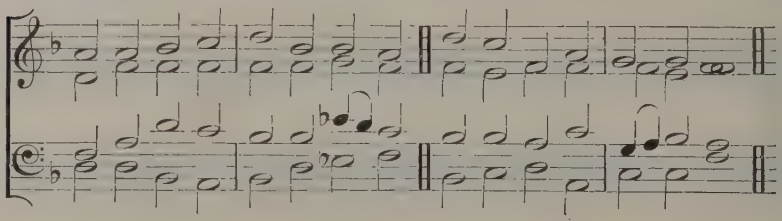
THIS HYMN, by Horatius Bonar (1808–1889), one of his earliest, was written while he was the minister of the North Parish Church, Kelso (1837–1866). It was first printed as a leaflet, and sung there upon New Year's Day, 1843. It was published the following year in No. 2 of his *Songs for the Wilderness*, in six stanzas of eight lines.

Stanza 5 in original is omitted here.
In the original:—St. 2, l. 6. that *blest* day.
St. 4, l. 6. that *bright* day.

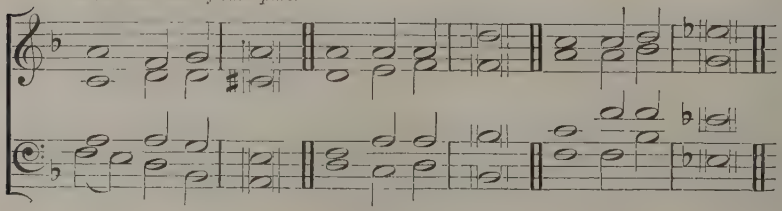
THE TUNE (Chalvey = O* 322 = R 288) is by Rev. L. G. Hayne, and was written by him for the Appendix to the Original Edition.

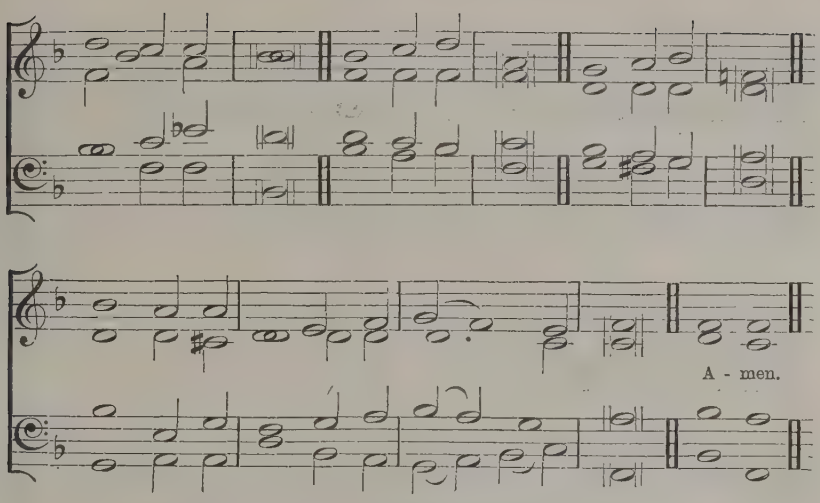
Hymn 429. [Orig. Ed.* 375 : Rev. Ed. 289.]





For the last verse of each part.





[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

So soon passeth it away, and we are gone.—Ps. xc. 10.

PART 1.

DAYS and moments quickly flying
Blend the living with the dead;
Soon will you and I be lying
Each within our narrow bed.

Soon our souls to GOD Who gave them
Will have sped their rapid flight:
Able now by grace to save them,
Oh, that while we can we might!

JESU, infinite Redeemer,
Maker of this mighty frame,
Teach, O teach us to remember
What we are, and whence we came;

Whence we came, and whither wending;
Soon we must through darkness go,
To inherit bliss unending,
Or eternity of woe.

O by Thy power
Grant, LORD, that we
At our last hour
Fall not from Thee;
Saved by Thy grace,
Thine may we be
All through the days of eternity.

PART 2.

As a shadow life is fleeting;
As a vapour, so it flies;
For the bygone years retreating
Pardon grant, and make us wise,—

Wise that we our days may number,
Strive and wrestle with our sin,
Stay not in our work, nor slumber,
Till Thy holy rest we win.

JESU, merciful Redeemer,
Rouse dead souls to hear Thy voice;
Wake, O wake each idle dreamer
Now to make th' eternal choice.

Soon before the Judge all-glorious
We with all the dead shall stand;
Saviour, over death victorious,
Place us then at Thy right hand.

Life passeth soon;
Death draweth near:
Keep us, good LORD,
Till Thou appear,—
With Thee to live,
With Thee to die,
With Thee to reign through eternity.
Amen.

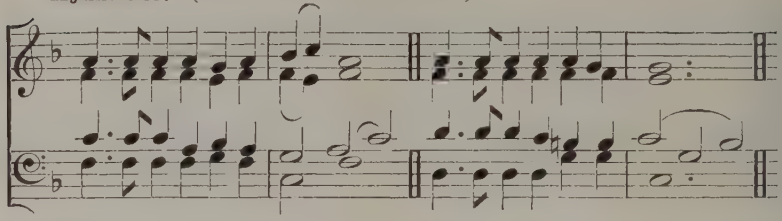
THIS HYMN, by Edward Caswall (1814–1878), was published in his *Masque of Mary and Other Poems*, 1858, p. 220; and in his *Hymns and Poems, Original and Translated*, second edition, 1873, p. 251.

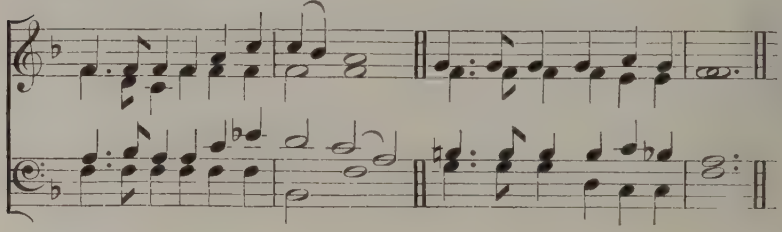
Caswall wrote the first four stanzas on the "Swiftness of time," and this was combined in the Appendix to the Original Edition (following Chope) with a stanza of seven lines, also by Caswall, headed "A Warning," and beginning, "As the tree falls." The present stanza 5 was substituted for this (and some other alterations made) by the Compilers in the Revised Edition.

Part 2 is from *Church Hymns*, 1871, but the two first stanzas were in the S.P.C.K. book of 1869. In stanza 1, line 3, the original "For the old year now retreating," has been changed in order to make the hymn available for use throughout the year.

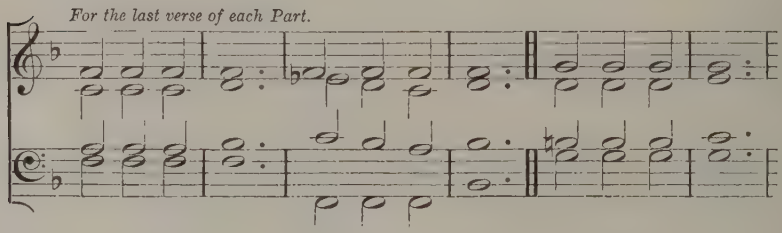
THE TUNE (Storrington) is by Sir Hubert Parry, and was written by him for this edition.

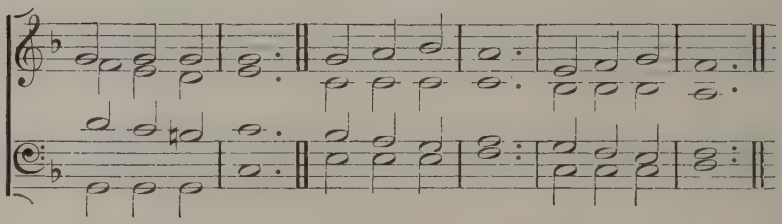
Hymn 429. (Tune in the Supplement.)

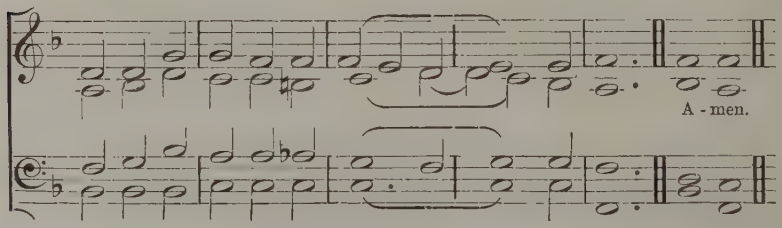




For the last verse of each Part.



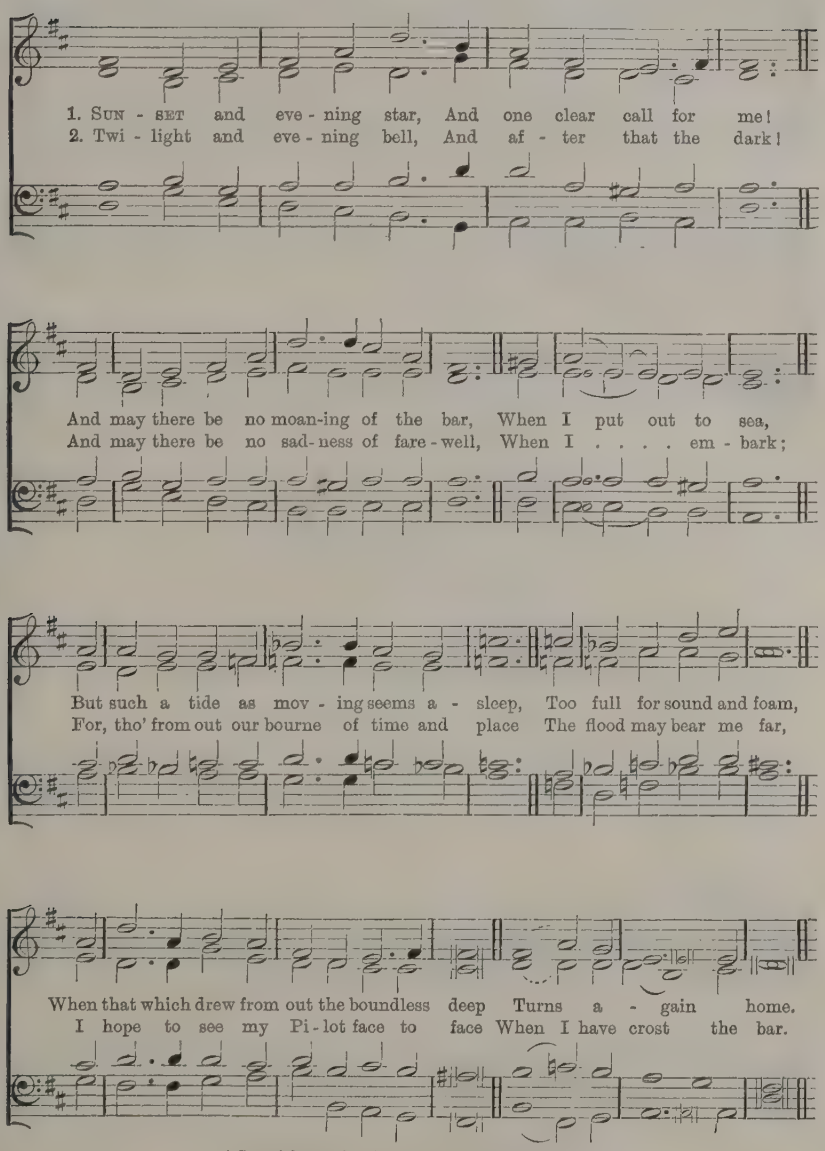




The Tune in the Supplement (St. Sylvester = 0* 375 = R 289) is by Rev. J. B. Dykes, and first appeared in Chope, *Congregational Hymn Book*, 1862.

Hymn 430.

When thou passest through the waters, I will be with thee.—Isai. xliii. 2.

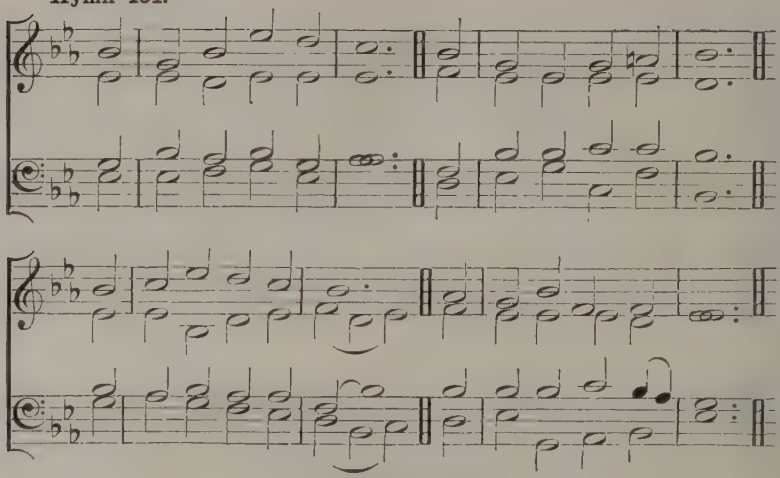


[‡ *Copyright* 1903 by Novello and Company, Limited.]

THIS HYMN is by Lord Tennyson (1809–1892). "'Crossing the Bar' was written in my father's eighty-first year, on a day in October when we came from Aldworth to Farringford. Before reaching Farringford he had the Moaning of the Bar in his mind, and after dinner he showed me this poem written out. I said, 'This is the crown of your life's work.' He answered, 'It came in a moment.' He explained the 'Pilot' as 'That Divine and Unseen Who is always guarding us.' A few days before my father's death he said to me, 'Mind you put "Crossing the Bar" at the end of all editions of my poems.'" (*Alfred Lord Tennyson—A Memoir*: By his Son, p. 726.) It was first published in "*Demeter and other Poems*," 1889, p. 174.

THE TUNE (Freshwater), by Sir Hubert Parry, was published in *Church Hymns*, Revised Edition, 1893.

Hymn 431.



[† *For copyright, see* p. vii.]

I have set God always before me.—Ps. xvi. 9.

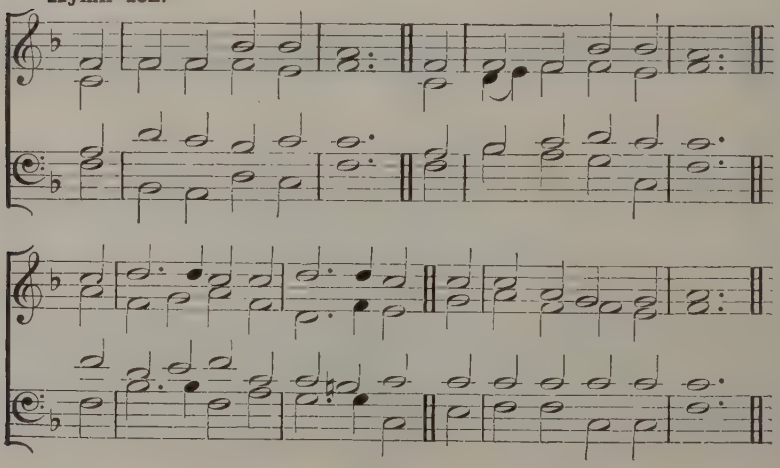
LORD, be Thy Word my rule,
In it may I rejoice ;
Thy glory be my aim,
Thy holy will my choice ;

Thy promises my hope ;
Thy providence my guard ;
Thine arm my strong support ;
Thyself my great reward. Amen.

THIS HYMN, by Bishop Christopher Wordsworth (1807–1885), is given in his *Holy Year*, 1872, sixth edition, No. 128, in two stanzas of four lines, headed "At Confirmation."

THE TUNE (Eden) is by Rev. O. M. Feilden, and first appeared in Morrell and How, *Psalms and Hymns*, Enlarged Edition, 1863.

Hymn 432.



So then each one of us shall give account of himself to God.—Rom. xiv. 12.

A CHARGE to keep I have,
A God to glorify,
A never-dying soul to save,
And fit it for the sky.

To serve the present age,
My calling to fulfil;
Oh, may it all my powers engage
To do my Master's will.

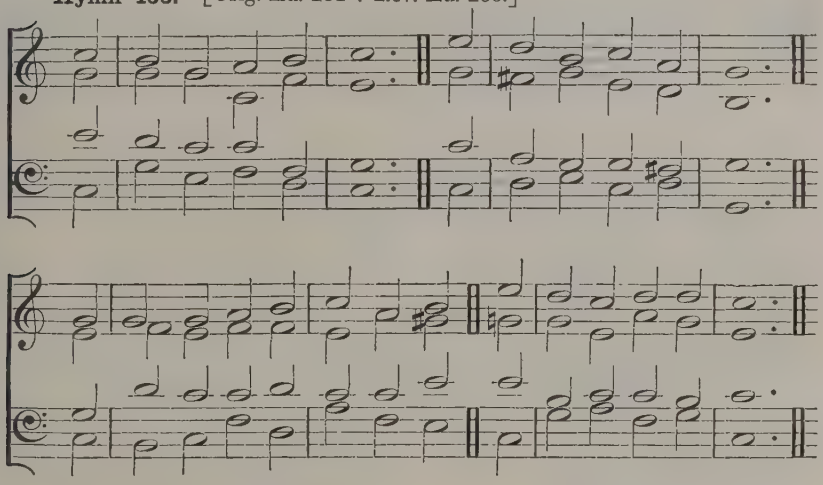
Arm me with jealous care,
As in Thy sight to live;
And O Thy servant, Lord, prepare,
A good account to give.

Help me to watch and pray,
And on Thyself rely;
And let me ne'er my trust betray,
But press to realms on high. Amen.

This Hymn, by Charles Wesley (1707–1798), was given in his *Short Hymns on Select Passages of Holy Scripture*, 1762, in two stanzas of eight lines. It is founded on Lev. viii. 35, "Ye shall . . . keep the charge of the Lord, that ye die not."

The Tune (St. Jerome) is by H. J. Gauntlett, and first appeared in Blew, *The Church Hymn and Tune Book*, 1852.

Hymn 433. [Orig. Ed. 184 : Rev. Ed. 268.]



Blessed are those servants whom the Lord when he cometh shall find watching.—St. Luke xii. 37.

YE servants of the Lord,
Each in his office wait,
Observant of His heav'nly word,
And watchful at His gate.

Let all your lamps be bright,
And trim the golden flame;
Gird up your loins as in His sight,
For awful is His Name.

Watch! 'tis your Lord's command,
And while we speak, He's near;
Mark the first signal of His hand,
And ready all appear.

Oh, happy servant he,
In such a posture found!
He shall his Lord with rapture see,
And be with honour crown'd.

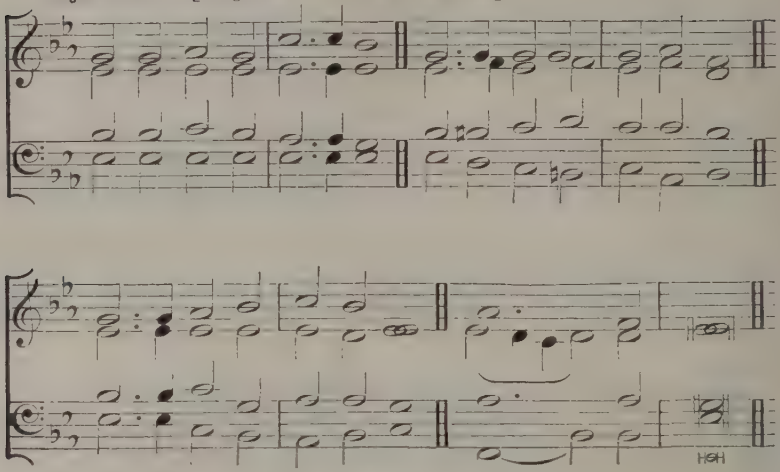
Christ shall the banquet spread
With His own royal hand,
And raise that faithful servant's head
Amid th' Angelic band.

All glory, Lord, to Thee,
Whom heav'n and earth adore,
To Father, Son, and Holy Ghost,
One God for evermore. Amen.

This Hymn, by Philip Doddridge (1702–1751), was first published by Job Orton in his edition of Doddridge, *Hymns, &c.*, 1755, No. 203.
In the original:—St. 5, l. 3. that *favourite* servant's.
The Doxology has been added.

The Tune (Ave Maria klare, or Narenza, or Cologne = O 184 = R 268) is taken from a seven-line tune, traceable ultimately to Leisentrit, *Catholicum Hymnologium Germanicum*, 1587 (Bäumker ii. 86). The adaptation was made, and the name Narenza given, in Havergal, *Old Church Psalmody*, 1847.

Hymn 434. [Orig. Ed.* 326 : Rev. Ed. 269.]



[* *For copyright, see* p. vii.]

Watch and pray.—St. Matt. xxvi. 41.

"CHRISTIAN! seek not yet repose,"
Hear thy guardian Angel say;
"Thou art in the midst of foes;
Watch and pray."

Principalities and powers,
Mustering their unseen array,
Wait for thy unguarded hours:
Watch and pray.

Gird thy heav'nly armour on,
Wear it ever night and day;
Ambush'd lies the evil one;
Watch and pray.

Hear the victors who o'ercame;
Still they mark each warrior's way;
All with one sweet voice exclaim,
"Watch and pray."

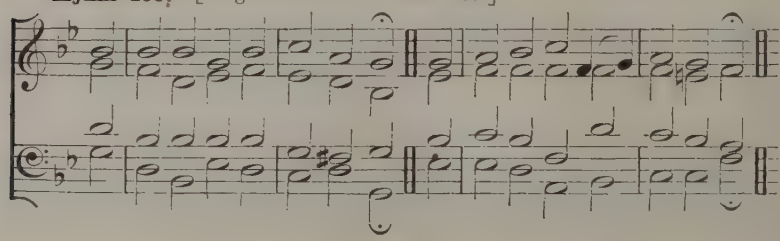
Hear, above all, hear thy LORD,
Him thou lovest to obey;
Hide within thy heart His word,
"Watch and pray."

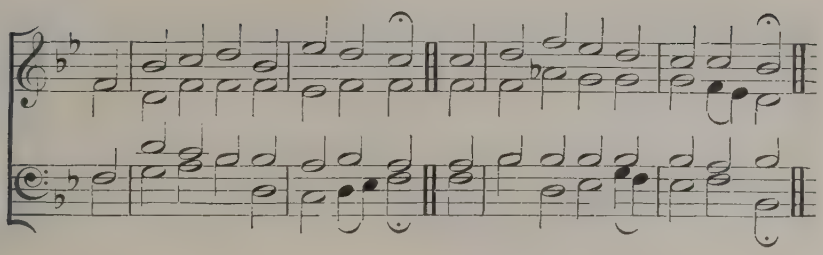
Watch, as if on that alone
Hung the issue of the day;
Pray, that help may be sent down;
Watch and pray. Amen.

THIS HYMN, by Charlotte Elliott (1789–1871), was first published in her *Morning and Evening Hymns for a Week*, 1836.

THE TUNE (Vigilate = O* 326 = R 269) is by W. H. Monk, and was written by him for the Appendix to the Original Edition.

Hymn 435. [Orig. Ed. 165 : Rev. Ed. 263.]





If any man will come after me, let him deny himself, and take up his cross, and follow me.
St. Matt. xvi. 24.

TAKE up thy cross, the Saviour said,
If thou wouldst My disciple be;
Deny thyself, the world forsake,
And humbly follow after Me.

Take up thy cross; let not its weight
Fill thy weak spirit with alarm;
His strength shall bear thy spirit up,
And brace thy heart, and nerve thine arm.

Take up thy cross, nor heed the shame,
Nor let thy foolish pride rebel;
Thy LORD for thee the Cross endured,
To save thy soul from death and hell.

Take up thy cross then in His strength,
And calmly every danger brave;
'Twill guide thee to a better home,
And lead to victory o'er the grave.

Take up Thy cross, and follow CHRIST,
Nor think till death to lay it down;
For only he who bears the cross
May hope to wear the glorious crown.

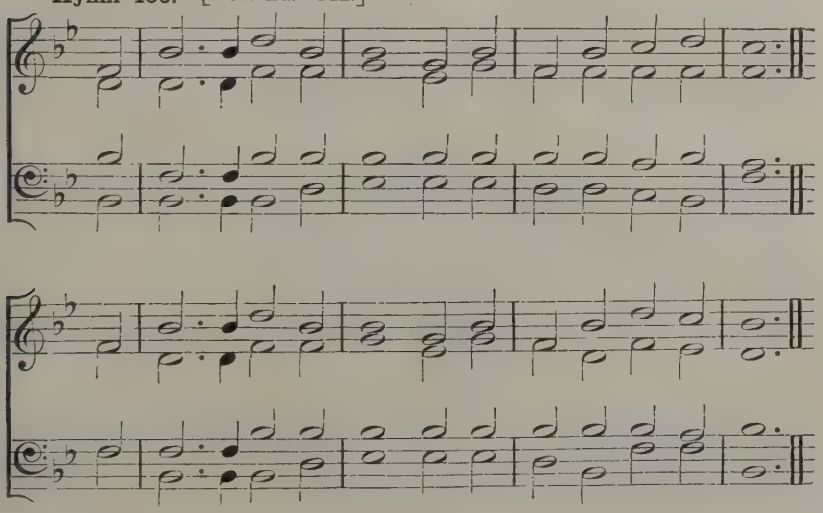
To Thee, great LORD, the ONE in THREE,
All praise for evermore ascend;
O grant us in our home to see
The heav'nly life that knows no end. Amen.

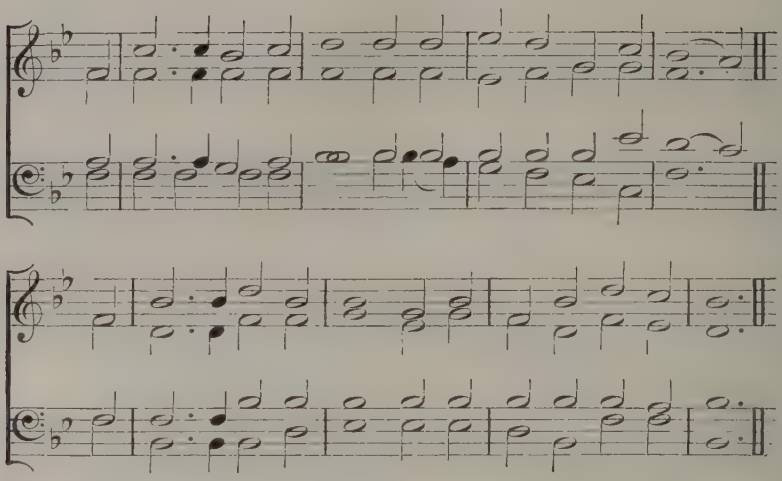
A lower setting of this Tune is given at Hymn 289.

THIS HYMN, by Charles William Everest (1814–1877), was written in 1833, and was first published in *Visions of Death, and other Poems*, 1883. This present form of the hymn differs much from the original; the source from which it comes is probably the *Salisbury Hymn Book*, 1857.

THE TUNE (Herr Jesu Christ, or Breslau = O 165 = R 263) is first found in *As Hymnodus Sacer*, a collection of twelve hymns with eight tunes, published by Christian Gall, Leipzig, 1625. Another from the same source is at Hymn 37. The original is in triple time, and it has undergone considerable alteration at various points in its career before reaching the present form.

Hymn 436. [Rev. Ed.* 542.]





Quit you like men ; be strong.—1 Cor. xvi. 13.

STAND up !—stand up for JESUS !
Ye soldiers of the Cross ;
Lift high His royal banner,
It must not suffer loss.
From victory unto victory
His army shall He lead,
Till every foe is vanquish'd,
And CHRIST is LORD indeed.

Stand up !—stand up for JESUS !
The solemn watchword hear ;
If while ye sleep He suffers,
Away with shame and fear ;
Where'er ye meet with evil,
Within you or without,
Charge for the GOD of battles,
And put the foe to rout.

Stand up !—stand up for JESUS !
The trumpet call obey ;
Forth to the mighty conflict
In this His glorious day.
Ye that are men now serve Him
Against unnumber'd foes ;
Let courage rise with danger
And strength to strength oppose.

Stand up !—stand up for JESUS !
Stand in His strength alone ;
The arm of flesh will fail you,
Ye dare not trust your own.
Put on the Gospel armour,
Each piece put on with prayer ;
When duty calls or danger,
Be never wanting there !

Stand up !—stand up for JESUS !
The strife will not be long ;
This day the noise of battle,
The next the victor's song.
To him that overcometh,
A crown of life shall be ;
He with the King of Glory
Shall reign eternally. Amen.

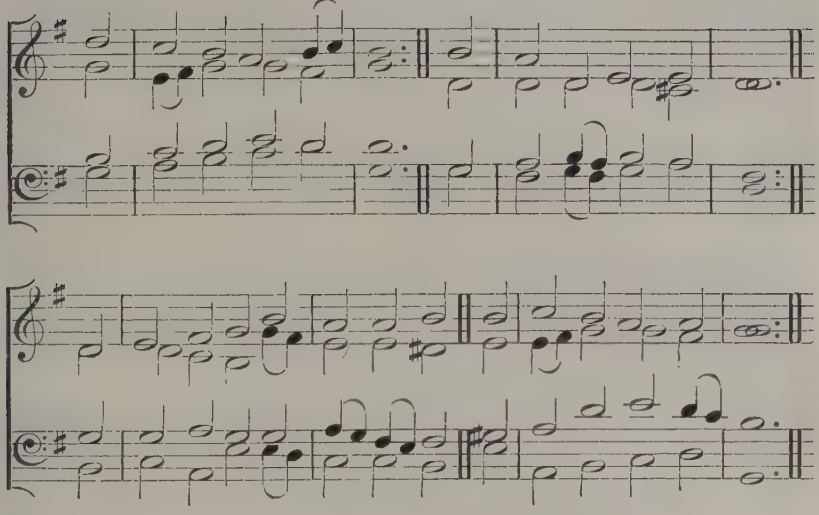
THIS HYMN is by George Duffield (1818–1888). "Tell them to stand up for Jesus," was the dying message of the Rev. Dudley A. Tyng to the Young Men's Christian Association, and the Ministers associated with them in the Noon-day Prayer Meeting, during the great revival of 1858 in Philadelphia. He had preached on the Sunday before his death to five thousand men on Ex. x. 11 : on the Wednesday following he met with a sudden death through an accident. On the following Sunday George Duffield preached on Eph. vi. 14, and wrote this hymn as a concluding exhortation. This account is taken from *English Hymns, their Authors and History*, by Samuel W. Duffield, p. 494. Stanza 5, which is omitted, is as follows :—

Stand up !—stand up for JESUS,
Each soldier to his post ;
Close up the broken column,
And shout through all the host'
Make good the loss so heavy
In those that still remain,
And prove to all around you
That death itself is gain.

The hymn was first published in full in the *Lyra Sacra Americana*, 1868, of Professor C. D. Cleveland.

THE TUNE (Morning Light) is by G. J. Webb, and appeared first in *The Odeon : a Collection of Secular Melodies*, published by G. J. Webb and L. Mason, at Boston, U.S.A., 1837, set to a song, "'Tis dawn, the lark is singing." It figured as a hymn tune first in *The Wesleyan Psalmist*, 1842 ; it has since then become commonly associated with this hymn, and has even been rechristened "Stand up."

Hymn 437. [Orig. Ed. 181 : Rev. Ed. 270.]



Put on the whole armour of God.—Eph. vi. 11.

SOLDIERS of CHRIST, arise,
And put your armour on ;
Strong in the strength which GOD supplies,
Through His Eternal SON ;

Strong in the LORD of hosts,
And in His mighty power ;
Who in the strength of JESUS trusts
Is more than conqueror.

Stand then in His great might,
With all His strength endued ;
And take, to arm you for the fight,
The panoply of GOD.

From strength to strength go on,
Wrestle, and fight, and pray ;
Tread all the powers of darkness down,
And win the well-fought day :

That having all things done,
And all your conflicts past,
Ye may obtain, through CHRIST alone,
A crown of joy at last.

JESU, Eternal SON,
We praise Thee and adore,
Who art with GOD the FATHER One
And SPIRIT evermore. Amen.

THIS HYMN, by Charles Wesley (1707–1788), is given in his *Hymns and Sacred Poems*, 1749, in sixteen stanzas of eight lines.

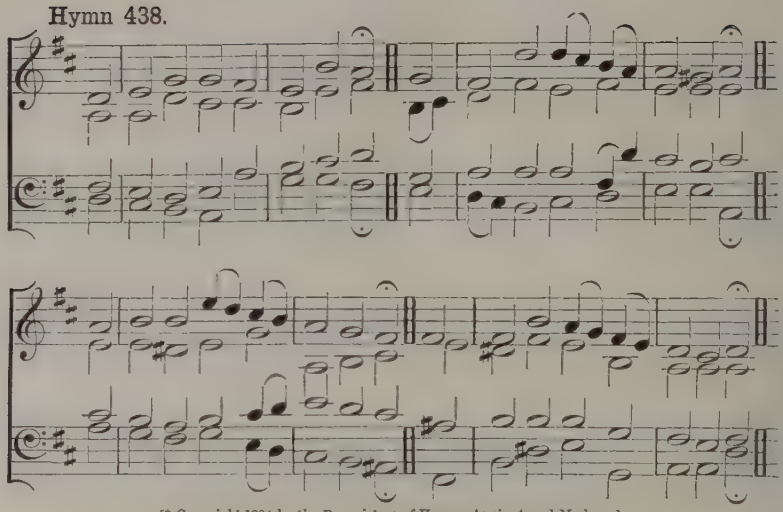
This cento consists of : st. 1 ; st. 2, 1st quatrain ; st. 16, 1st quatrain ; st. 2, 2nd quatrain.

The Doxology is added by the Compilers.

In the original :—St. 5. Ye may *o'ercome* . . . .
And stand entire at last.

THE TUNE (St. Ethelwald = O 181 = R 270) is by W. H. Monk, and was composed by him for the Original Edition.

Hymn 438.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

The voice said, Cry. And he said, What shall I cry?—Isai. xl. 6.

THE voice says, Cry! What shall we cry?
"All flesh is grass, and like the flower
Its glories droop, its pleasures die,
Its joys but last one fleeting hour."

The voice says, Cry! O piteous cry!
And are there none to help and save?
Have all that live beneath the sky
No other prospect but a grave?

The voice says, Cry! Yet glorious cry!
The word of GOD can never fall,
And tells how JESUS, throned on high,
Holds out eternal life to all.

The voice says, Cry! Who needs the cry?
O brother men! who needs it not?
By countless millions, far and nigh,
'Tis still unheard, despised, forgot.

The voice says, Cry! What stops the cry?
Our greed of wealth, our love of ease,
Our lack of earnest will to try
Mankind to save, and GOD to please.

The voice says, Cry! O let us cry!
Though standing on death's awful brink,
Men feast, they jest, they sell, they buy,
And cannot see, and will not think.

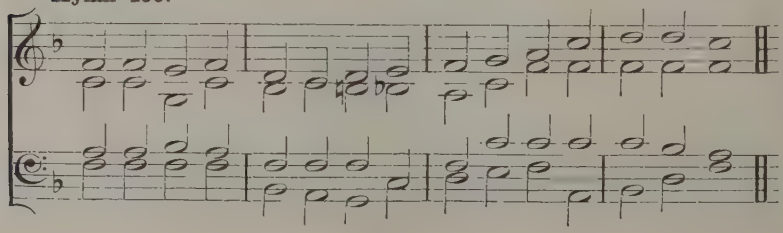
The voice says, Cry! LORD, we would cry,
But of Thy goodness teach us how;
For fast the hours of mercy fly,
And, if we cry, it must be now! Amen.

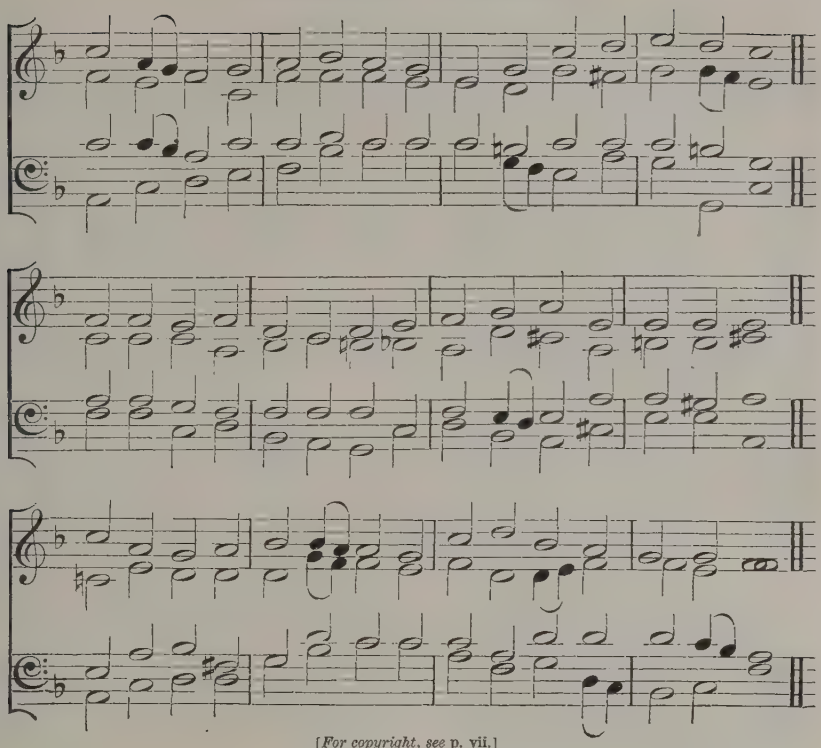
THIS HYMN, by Henry Twells (1823–1900), was written in January, 1900, only a few days before his death, and was published with several other hymns in leaflet form by the S.P.G. for the Bicentenary Services, 1900–1901. It is here printed for the first time in permanent form.

In the original:—St. 1, l. 2. like *its* flower.
St. 4, l. 4. Unheard, despised, or else forgot.
St. 5, l. 4. Our race to save, our God.

THE TUNE (Splendor) is by B. Luard Selby, and was composed by him for this edition.

Hymn 439.





[*For copyright, see* p. vii.]

We are members one of another.—Eph. iv. 25.

SON of God, Eternal Saviour, source of life and truth and grace,
Son of Man, Whose birth incarnate hallows all our human race,
Thou, our Head, Who, throned in glory, for Thine own dost ever plead,
Fill us with Thy love and pity; heal our wrongs, and help our need.

Bind us all as one together in Thy Church's sacred fold,
Weak and healthy, poor and wealthy, sad and joyful, young and old.
Is there want, or pain, or sorrow? Make us all the burden share.
Are there spirits crush'd and broken? Teach us, Lord, to soothe their care.

As Thou, Lord, hast lived for others, so may we for others live;
Freely have Thy gifts been granted, freely may Thy servants give.
Thine the gold and Thine the silver, Thine the wealth of land and sea,
We but stewards of Thy bounty, held in solemn trust for Thee.

Come, O Christ, and reign among us, King of love, and Prince of peace,
Hush the storm of strife and passion, bid its cruel discords cease;
By Thy patient years of toiling, by Thy silent hours of pain,
Quench our fever'd thirst of pleasure, shame our selfish greed of gain.

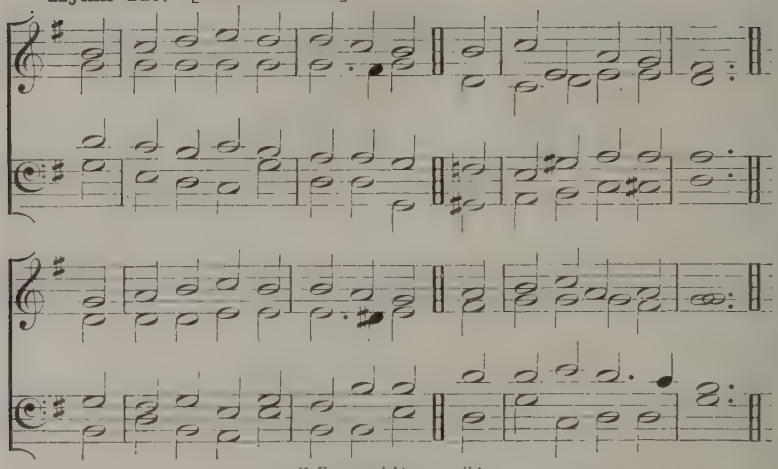
Son of God, Eternal Saviour, source of life and truth and grace,
Son of Man, Whose birth incarnate hallows all our human race,
Thou Who prayedst, Thou Who willest that Thy people should be one,
Grant, O grant our hope's fruition: here on earth Thy will be done. Amen.

This Hymn, by Somerset Corry Lowry (b. 1855), written in 1893, was first published in *Goodwill*, Feb. 1894. It is given in the *Christian Social Union Hymn Book*, 1895, No. 9.

Stanza 5 is omitted here.

The Tune (Alleluia = O* 350 = R 316) is by S. S. Wesley, and was written by him for the Appendix to the Original Edition.

Hymn 440. [Rev. Ed.* 513.]



[* *For copyright, see* p. vii.]

Strive for the truth to the death, and the Lord shall fight for thee.—Eccles. iv. 28.

O GOD of Truth, Whose living word
Upholds whate'er hath breath,
Look down on Thy creation, LORD,
Enslaved by sin and death.

Set up Thy standard, LORD, that they
Who claim a heav'nly birth
May march with Thee to smite the lies
That vex Thy ransom'd earth.

Ah! would we join that blest array,
And follow in the might
Of Him, the Faithful and the True,
In raiment clean and white?

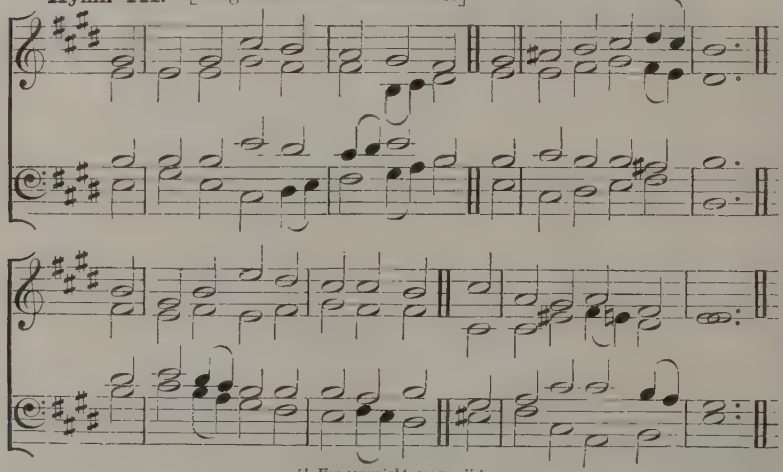
Then, GOD of Truth, for Whom we long—
Thou Who wilt hear our prayer—
Do Thine own battle in our hearts,
And slay the falsehood there.

Yea, come! then, tried as in the fire,
From every lie set free,
Thy perfect truth shall dwell in us,
And we shall live in Thee. Amen.

THIS HYMN, by Thomas Hughes (1823–1896), was given to the Hon. Mrs. Norton for her *Lays of the Sanctuary*, 1859, p. 98; it there consists of nine stanzas of four lines. Stanzas 3, 5, 6 and 8 are omitted here. In the original:—St. 2, l. 4. Thy *groaning* earth.

THE TUNE (St. Luke = R 513) is by J. Heywood, and was written in 1868, and published as part of a setting of "God is gone up" in the *People's Hymnal*.

Hymn 441. [Orig. Ed. 26 : Rev. Ed. 40.]



[† *For copyright, see* p. vii.]

Knit together in love.—Col. ii. 2.

Hanc tu colendam qui tuis.

O FATHER, Who the earth hast given
Our place of toil to be,
Knit all within its one wide bound
In one true charity.

Strangers and pilgrims here below,
We seek a home above,
Where Thou wilt gather in Thine own
Who live in holy love.

Unloving souls, with deeds of ill
And words of angry strife,
Shall never, LORD, Thy glory see,
Nor win the heav'nly life.

The earth itself from day to day
Their burden scarce sustains,
And yearns, in travail, to be free
From dark corruption's chains.

Yea, we too groan within ourselves,
And that adoption wait
For which the HOLY SPIRIT's seal
Did us predestinate.

Eternal glory be ascribed
To GOD, the ONE in THREE,
By Whom is pour'd into our hearts
The grace of charity. Amen.

[IUBES ; et in praeceps aquis
repente confluentibus
prodit sub auras umidis
exuta velis arida.]

hanc tu colendam qui tuis,
Pater, dedisti filiis,
quos orbis unus continet,
fac una iungat caritas.

nunc exulamus ; sed tuam
mox congregabis in domum
te Patre dignos, qui pio
amore fratres vixerint.

at qui malignis artibus
linguisque laedunt proximum
a te repelles : hoc genus
caelestis aula non capit.

en ipsa tellus improbos
dudum laborans sustinet,
ardetque non suae iugo
corruptionis eximi.

adoptionem nos quoque
efflagitamus integram,
cui nos sacrato Spiritus
praedestinavit pignore.

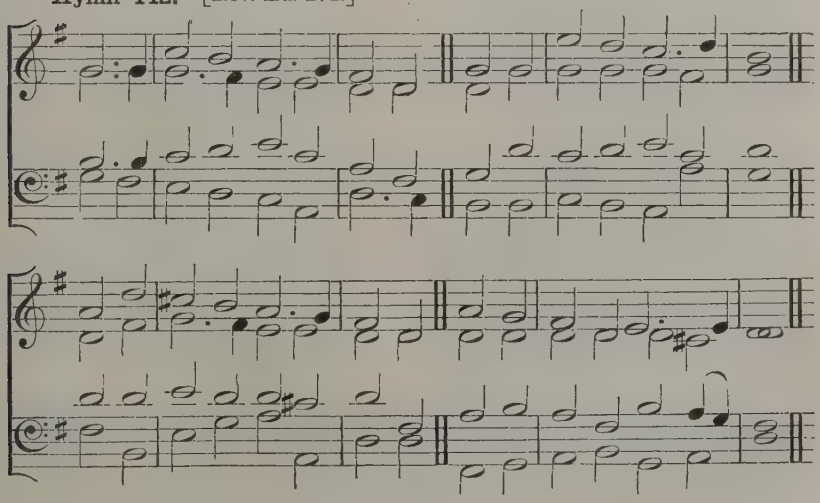
aeterna laus et gloria
uni sit et trino Deo,
diffusa per quem cordibus
fraterna regnat caritas. Amen.

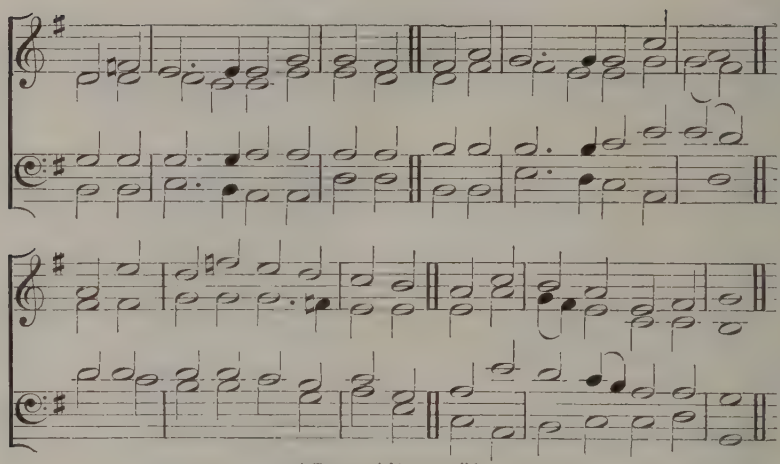
THIS HYMN, by C. Coffin, forms part of his series for the days of the week published in his *Hymni Sacri*, and utilised in the *Paris Breviary*, 1736. Accordingly, it appeared in previous editions under the heading "Tuesday." This series as a whole has been omitted in this edition ; but this hymn, with the omission of the first verse referring to the third day of Creation, has been retained for general use.

THE TRANSLATION was originally based by the Compilers on that of I. Williams, published in the *British Magazine*, 1834, and in his *Hymns translated from the Parisian Breviary*, 1839 ; it was further altered in the Revised Edition.

THE TUNE (Angmering) is by Sir Hubert Parry, and was first published in Brooke, *Alternative Hymn Tunes*, 1902.

Hymn 442. [Rev. Ed. 274.]





[‡ *For copyright, see* p. vii.]

One hope of your calling.—Eph. iv. 5.

Igjennem Nat og Trængsel.

THROUGH the night of doubt and sorrow
Onward goes the pilgrim band,
Singing songs of expectation,
Marching to the Promised Land.
Clear before us through the darkness
Gleams and burns the guiding light;
Brother clasps the hand of brother,
Stepping fearless through the night.

One the light of GOD's own presence
O'er His ransom'd people shed,
Chasing far the gloom and terror,
Brightening all the path we tread:
One the object of our journey,
One the faith which never tires,
One the earnest looking forward,
One the hope our GOD inspires:

One the strain that lips of thousands
Lift as from the heart of one;
One the conflict, one the peril,
One the march in GOD begun:
One the gladness of rejoicing
On the far eternal shore,
Where the One Almighty FATHER
Reigns in love for evermore.

Onward, therefore, pilgrim brothers,
Onward with the Cross our aid;
Bear its shame, and fight its battle,
Till we rest beneath its shade.
Soon shall come the great awaking,
Soon the rending of the tomb;
Then the scattering of all shadows,
And the end of toil and gloom. Amen.

IGJENNEM Nat og Trængsel
Gaar Sjælens Valfartsang
Med stille Haab og Længsel,
Med dyb Forventningssang.
Det gjennem Natten luer,
Det lysner gjennem Sky,
Til Broder Broder skuer
Og kjender ham paany.

Vor Nat det Lys oplive,
Som aldrig slukkes ud!
Eet Sind os alle give
I Trængsel Trøstens Gud!
Eet Hjerte kjærligt lue
I hver Korsdragers Bryst!
Een Gud, til hvem vi skue!
Een Tro, eet Haab, een Trøst!

Een Røst fra tusind Munde!
Een Aand i Tusinds Røst!
Een Fred, hvortil vi stunde!
Een Frelsens, Naadens Kyst!
Een Sorg, eet Savn, een Længsel!
Een Fader her og hist!
Een Udgang af al Trængsel!
Eet Liv i Jesu Christ!

Saa gaa vi med hverandre
Den store Pilgrimsgang!
Til Golgatha vi vandre
I Aand, med Bøn og Sang!
Fra Kors fra Grav vi stige
Med salig Lov og Pris,
Til den Opstandnes Rige,
Til Frelsens Paradis!

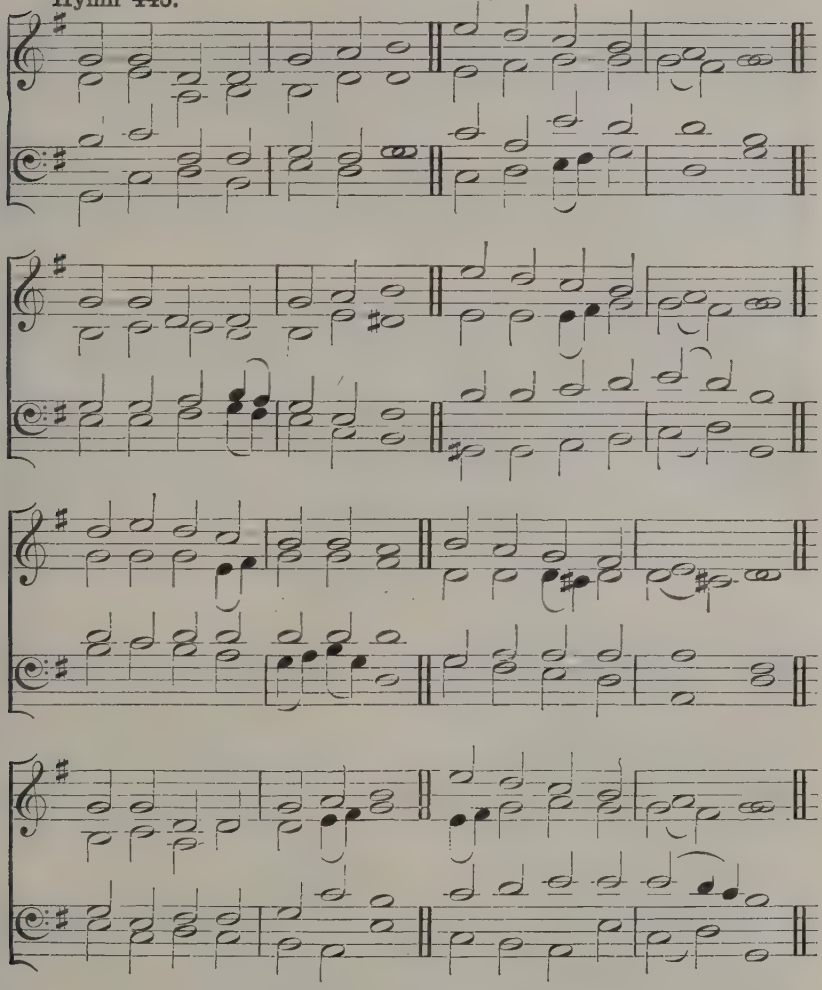
ALTERNATIVE TUNE, HYMN 313.

THE HYMN is by B. S. Ingemann, the Danish writer. It was written by him in 1825, and published in the *Psalmebog*, Copenhagen, 1859.

THE TRANSLATION, by S. Baring-Gould, was first published in *The People's Hymnal*, 1867; and then in an altered form in the Revised Edition.

THE TUNE (Rustington) is by Sir Hubert Parry, and was published in *The Westminster Abbey Hymn Book*, 1897.

Hymn 443.



One is your Master, even Christ; and all ye are brethren.—St. Matt. xxiii. 8.

BROTHERS, joining hand to hand,
In one bond united,
Pressing onward to that land
Where all wrongs are righted:
Let your words and actions be
Worthy your vocation;
Chosen of the LORD, and free,
Heirs of CHRIST's salvation.

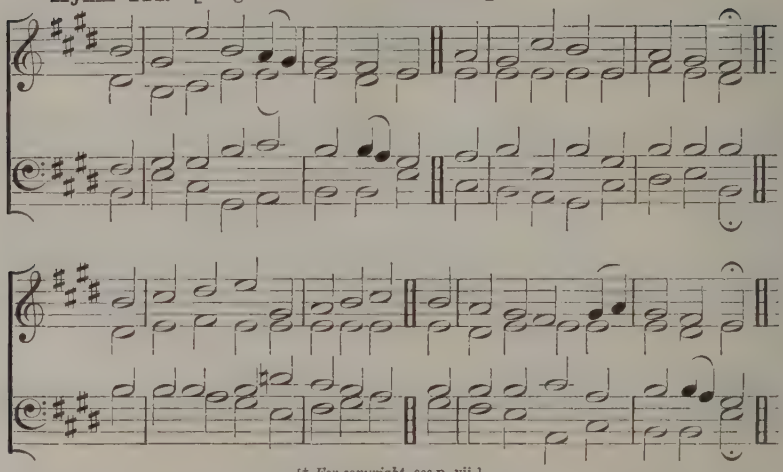
CHRIST, the Way, the Truth, the Life,
Who hath gone before you
Through the turmoil and the strife,
Holds His banner o'er you;
All who see the sacred sign
Press tow'rds heaven's portal,
Fired by hope that is divine,
Love that is immortal.

They who follow fear no foe,
Care not who assail them;
Where the Master leads they go,
He will never fail them;
Courage, brothers! we are one,
In the love that sought us;
Soon the warfare shall be done,
Through the grace He brought us. Amen.

THIS HYMN, by John Allan Warner (b. 1851), written in 1899, was published in his *Sixty Supplementary Hymns*, 1900.

THE TUNE (Ave virgo) is a medieval German melody or carol. It is found in the Bohemian collections of the XVth century set to "Gaudeamus pariter, omnes et singuli" (*Anal. Hymn.* i. 110, 193). In Western Germany it was associated with "Ave virgo virginum" (Mone ii. 400). In later books it was set to German hymns, in the Bohemian collections to "Nun lasst uns zu dieser Frist" (Zahn 6285), and in Leisentrit, *Catholicum Hymnologium Germanicum*, 3rd edition, 1584, to "Lob sei Gott im höchsten Thron" (Bäumker i. p. 277).

Hymn 444. [Orig. Ed. 188 : Rev. Ed. 273.]



[‡ *For copyright, see* p. vii.]

Behold, how good and joyful a thing it is, brethren, to dwell together in unity!—Ps. cxxxiii. 1.

O quam iuvat fratres, Deus.

O LORD, how joyful 'tis to see
The brethren join in love to Thee!
On Thee alone their heart relies,
Their only strength Thy grace supplies.

How sweet within Thy holy place
With one accord to sing Thy grace,
Besieging Thine attentive ear
With all the force of fervent prayer!

O may we love the house of God,
Of peace and joy the blest abode;
O may no angry strife destroy
That sacred peace, that holy joy.

The world without may rage, but we
Will only cling more close to Thee,
With hearts to Thee more wholly given,
More wean'd from earth, more fix'd on heaven.

Lord, shower upon us from above
The sacred gift of mutual love;
Each other's wants may we supply,
And reign together in the sky.

Praise God, from Whom all blessings flow,
Praise Him, all creatures here below,
Praise Him above, Angelic host,
Praise Father, Son, and Holy Ghost. Amen.

O QUAM iuvat fratres, Deus,
unum quibus Christus caput
vitale robur sufficit,
uno moveri spiritu!

quam dulce laudes dicere
una tibi cunctos domo,
precumque ceu facta manu
inferre vim gratam tibi!

hanc quisque diligat domum,
hanc pace concors recreet;
vae dira qui spargit malus
dissensionum semina.

praesta, beata Trinitas,
ut caritate mutua
prosimus alter alteri,
regnemus et polo simul. Amen.

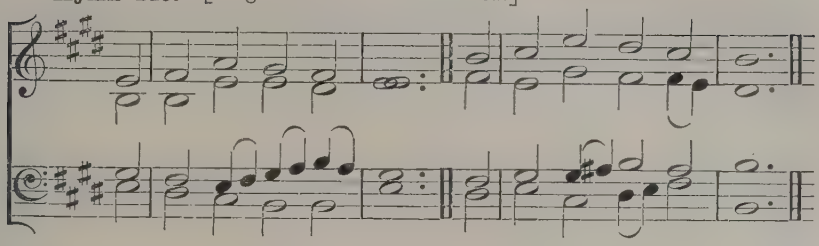
Alternative Tune, Hymn 5 or 67.

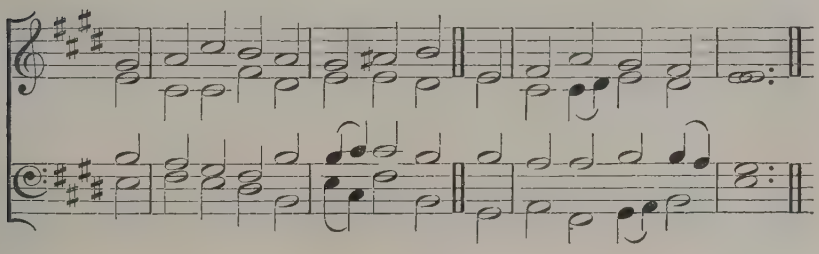
This Hymn, by C. Coffin, was in the *Paris Breviary* (and his *Hymni Sacri*), 1736, as the Evensong hymn of Tuesday.

The Translation is that of J. Chandler in his *Hymns of the Primitive Church*, 1837, unchanged except for the addition of a doxology.

The Tune (Hymnary No. 613) is by S. S. Wesley, and first appeared in *The Hymnary*, 1872.

Hymn 445. [Orig. Ed. 141 : Rev. Ed. 261.]





Blessed are the pure in heart, for they shall see God.—St. Matt. v. 8.

BLESS'D are the pure in heart,
For they shall see our GOD;
The secret of the LORD is theirs,
Their soul is CHRIST's abode.

The LORD, Who left the heavens
Our life and peace to bring,
To dwell in lowliness with men,
Their Pattern and their King;

He to the lowly soul
Doth still Himself impart,
And for His dwelling and His throne
Chooseth the pure in heart.

LORD, we Thy presence seek;
May ours this blessing be;
Give us a pure and lowly heart,
A temple meet for Thee. Amen.

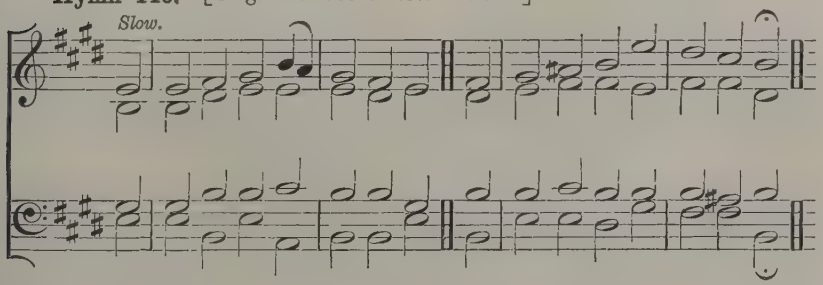
ALTERNATIVE TUNE, HYMN 48.

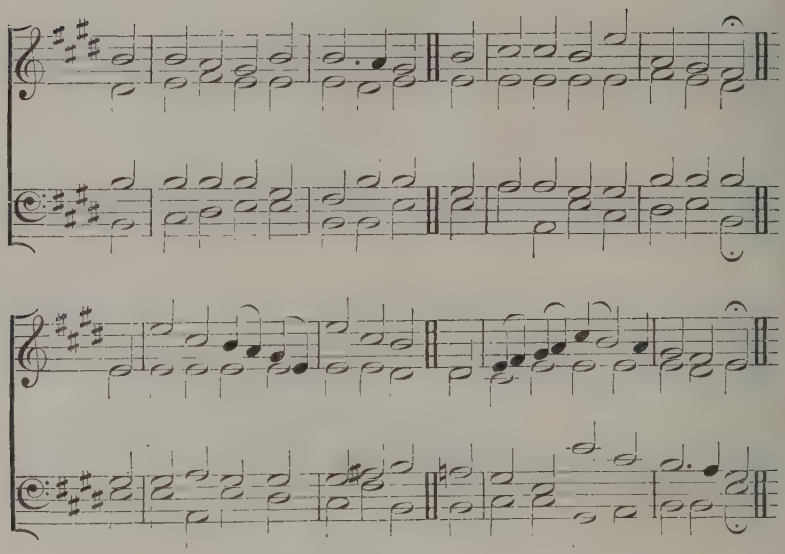
THIS HYMN, for the Feast of the Purification of the B.V.M., was written by John Keble (1792–1866), Oct. 10, 1819, and published in *The Christian Year*, 1827, in seventeen stanzas of four lines. The hymn in its present form of four stanzas appeared in the *Mitre Hymn Book*, 1836, consisting of two stanzas from Keble's *Christian Year* (the first and last there, but here the first and third), together with two new stanzas, here the second and fourth. The Rev. L. C. Biggs, in his *Annotated Edition of Hymns A. & M.*, 1867, has a note to this hymn, No. 141, p. 172: "'Hymn 141 is materially altered; not, however, without asking the writer's leave.' The alterations were *not* made by the Compilers of *Hymns A. & M.*"

THE TUNE (Potsdam) is from J. S. Bach (1685–1750), being an adaptation from the subject of the second fugue in E major of the "*Forty-eight Preludes and Fugues.*" It is traceable at least as far back as Mercer, *Church Psalter and Hymnbook*, 1854.

Hymn 446. [Orig. Ed.* 369 : Rev. Ed. 345.]

Slow.





In him was life, and the life was the light of men.—St. John i. 4.

O LIGHT, Whose beams illumine all
From twilight dawn to perfect day,
Shine Thou before the shadows fall
That lead our wandering feet astray :
At morn and eve Thy radiance pour,
That youth may love, and age adore.

O Way, through Whom our souls draw
To yon eternal home of peace, [near
Where perfect love shall cast out fear,
And earth's vain toil and wandering cease,
In strength or weakness may we see
Our heav'nward path, O LORD, through Thee.

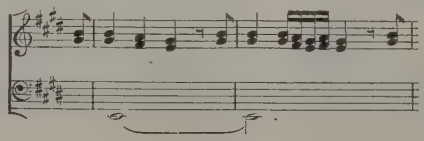
O Truth, before Whose shrine we bow,
Thou priceless Pearl for all who seek,
To Thee our earliest strength we vow,
Thy love will bless the pure and meek ;
When dreams or mists beguile our sight,
Turn Thou our darkness into light.

O Life, the well that ever flows
To slake the thirst of those that faint,
Thy power to bless what Seraph knows ?
Thy joy supreme what words can paint ?
In earth's last hour of fleeting breath
Be Thou our Conqueror over death.

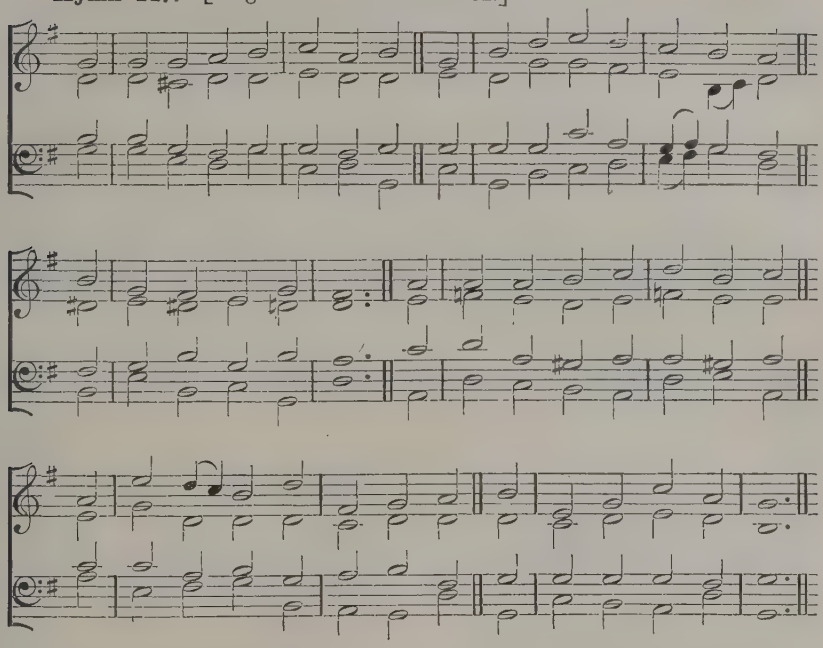
O Light, O Way, O Truth, O Life,
O JESU, born mankind to save,
Give Thou Thy peace in deadliest strife,
Shed Thou Thy calm on stormiest wave ;
Be Thou our hope, our joy, our dread,
LORD of the living and the dead. Amen.

THIS HYMN, by Edward Hayes Plumptre (1821–1891), written in May 1864, was published in his *Lazarus and other Poems*, 1864.

THE TUNE (Eaton) is by Z. Wyvill (1762–1837), and is first found in his *Anthem, two hymns and two dismissions selected and composed for the General Thanksgiving, June* 1, 1802. In its original form, the third line was sung by the sopranos and altos only, and was decorated by a turn on the sixth syllable, thus :—



Hymn 447. [Orig. Ed. 72 : Rev. Ed. 262.]



Now abideth faith, hope, charity, these three; but the greatest of these is charity.—1 Cor. xiii. 13.

Supreme motor cordium.

GREAT Mover of all hearts, Whose hand
Doth all the secret springs command
Of human thought and will,
Thou, since the world was made, dost bless
Thy Saints with fruits of holiness,
Their order to fulfil.

Faith, hope, and love here weave one chain;
But love alone shall then remain
When this short day is gone:
O Love, O Truth, O endless Light,
When shall we see Thy Sabbath bright
With all our labours done?

We sow 'mid perils here and tears;
There the glad hand the harvest bears,
Which here in grief hath sown:
Great THREE in ONE, the increase give;
Thy gifts of grace, by which we live,
With heav'nly glory crown. Amen.

SUPREME motor cordium,
tu sanctitatis frugibus
iustos ab orbe condito
tenore ditas perpeti.

hic spes, fides, et caritas
dulci cohaerent vinculo;
praesentis aevi post diem
manebit una caritas.

o caritas, o veritas,
o lux perennis, en erit
post tot labores ut tuo
tandem fruamur sabbato.

hic mille per discrimina
semen gementes spargimus;
illic ovante splendidam
gestabimus messem manu.

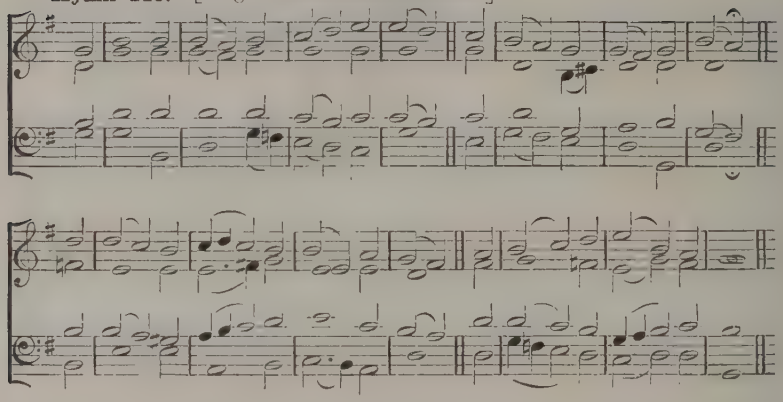
tu trine, tu potens Deus,
fructus adauge quos petis;
mox dona iustus arbiter
caelo coronabis tua. Amen.

THIS HYMN is by C. Coffin, and is found in his *Hymni Sacri* and simultaneously in the *Paris Breviary*, 1736, as the hymn for Saturday evensong in the summer.

THE TRANSLATION is that of I. Williams from his *Hymns translated from the Parisian Breviary*, 1839, unaltered except for slight changes in the penultimate line.

THE TUNE (Chapel Royal, or Hereford, or Oxford, or Tavistock = O 72 = R 262) is by W. Boyce, and appeared in *A Collection of Melodies for the Psalms of David according to the Version of Christopher Smart, A.M.* (between 1765 and 1769), set to Psalm i.

Hymn 448. [Orig. Ed. 183 : Rev. Ed. 267.]



Let this mind be in you, which was also in Christ Jesus.—Phil. ii. 5.

LORD, as to Thy dear Cross we flee,
And plead to be forgiven,
So let Thy life our pattern be,
And form our souls for heaven.

Help us, through good report and ill,
Our daily cross to bear;
Like Thee, to do our FATHER'S will,
Our brethren's griefs to share.

Let grace our selfishness expel,
Our earthliness refine,
And kindness in our bosoms dwell,
As free and true as Thine.

If joy shall at Thy bidding fly,
And grief's dark day come on,
We in our turn would meekly cry,
"FATHER, Thy will be done."

Kept peaceful in the midst of strife,
Forgiving and forgiven,
O may we lead the pilgrim's life,
And follow Thee to heaven. Amen.

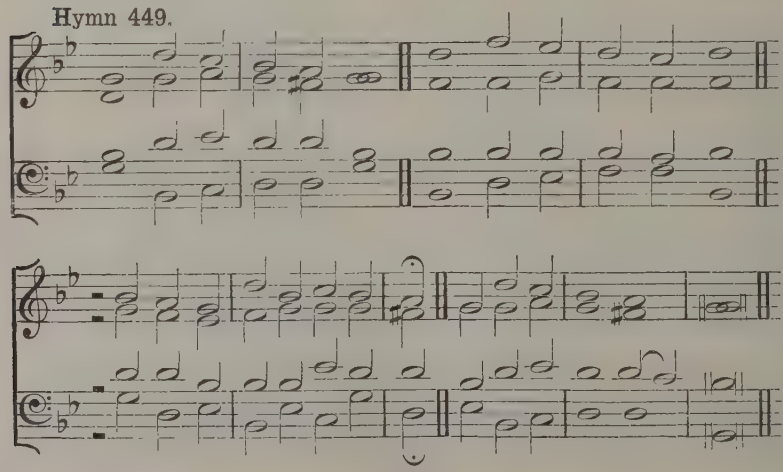
ALTERNATIVE TUNE, HYMN 97.

THIS HYMN, by John Hampden Gurney (1802–1862), was first published in his *Lutterworth Collection of Hymns*, 1838, No. 127, in six stanzas of four lines; and again in his Marylebone *Psalms and Hymns*, 1851, No. 112.

Stanza 5 is omitted here.

THE TUNE (Westminster New) is by J. Nares, and is found in Riley, *Parochial Harmony*, 1762, and in his later book, *Psalms and Hymns used at the Asylum or House of Refuge for Female Orphans*. The tune, in four parts, is set to Psalm xxiii., and varies only very slightly in rhythm from the form here given.

Hymn 449.



The breath of the Almighty hath given me life.—Job xxxiii. 4.

BREATHE on me, Breath of GOD,
Fill me with life anew,
That I may love what Thou dost love,
And do what Thou wouldst do.

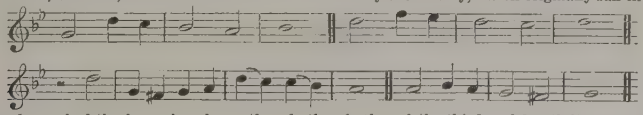
Breathe on me, Breath of GOD,
Until my heart is pure;
Until with Thee I will one will
To do and to endure.

Breathe on me, Breath of GOD,
Till I am wholly Thine;
Until this earthly part of me
Glows with Thy fire divine.

Breathe on me, Breath of GOD,
So shall I never die,
But live with Thee the perfect life
Of Thine eternity. Amen.

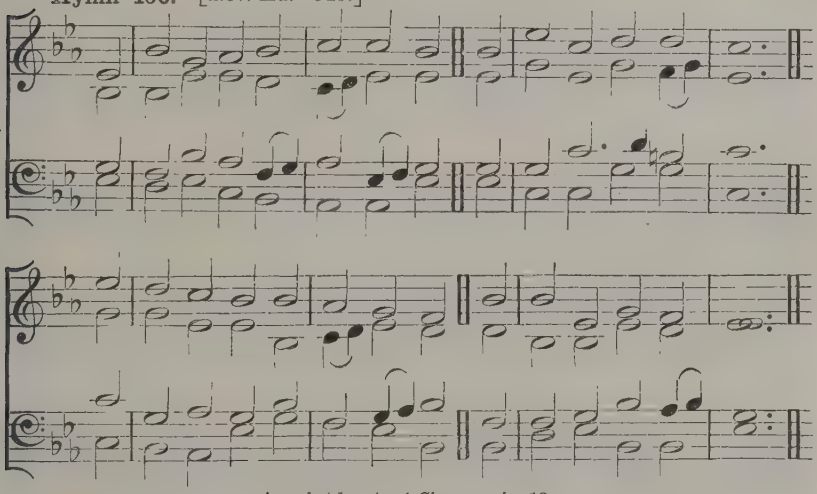
THIS HYMN, by Edwin Hatch (1835–1889), appeared first in a small collection privately printed in 1878, *Between Doubt and Prayer;* it stands first in this collection. It was published in the collection *Towards Fields of Light*, Hodder and Stoughton, 1890, brought together by Mrs. Hatch after her husband's death.

THE TUNE (Aylesbury, or Wirksworth, or Fetter Lane, or Brentford) is first found in Chetham, *Book of Psalmody*, 1718, set to Psalm 1., Second Metre, *i.e.* S.M.; there is no name either of tune or composer here or elsewhere in the book. The tune is very possibly Chetham's own, for in the third edition the last line is altered. Further changes, however, followed, and in the latter half of the century the melody, which originally ran thus—



had very nearly reached the form given here, though the rhythm of the third and fourth lines was like that of the first two.

Hymn 450. [Rev. Ed.* 549.]



A perfect heart.—1 Chron. xxix. 19.

OH for a heart to praise my GOD,
A heart from sin set free;
A heart that's sprinkled with the Blood
So freely shed for me:

A heart resign'd, submissive, meek,
My dear Redeemer's throne;
Where only CHRIST is heard to speak,
Where JESUS reigns alone:

A humble, lowly, contrite heart,
Believing, true, and clean,
Which neither life nor death can part
From Him that dwells within:

A heart in every thought renew'd,
And full of love divine;
Perfect, and right, and pure, and good,
A copy, LORD, of Thine.

Thy nature, gracious LORD, impart,
Come quickly from above;
Write Thy new Name upon my heart,
Thy new best Name of Love. Amen.

ALTERNATIVE TUNE, HYMN 358.

THIS HYMN, by Charles Wesley (1707–1788), is given in his *Hymns and Sacred Poems*, 1742; and in *The Poetical Works of J. and C. Wesley*, 1869 edition, vol. ii., p. 77; in eight stanzas of four lines.

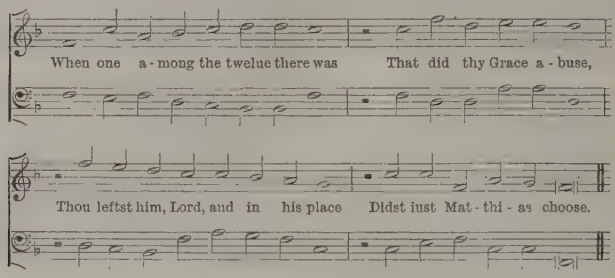
Three stanzas are omitted here—Nos. 5–7.

The hymn is based on the Prayer Book version of Psalm li. 10.

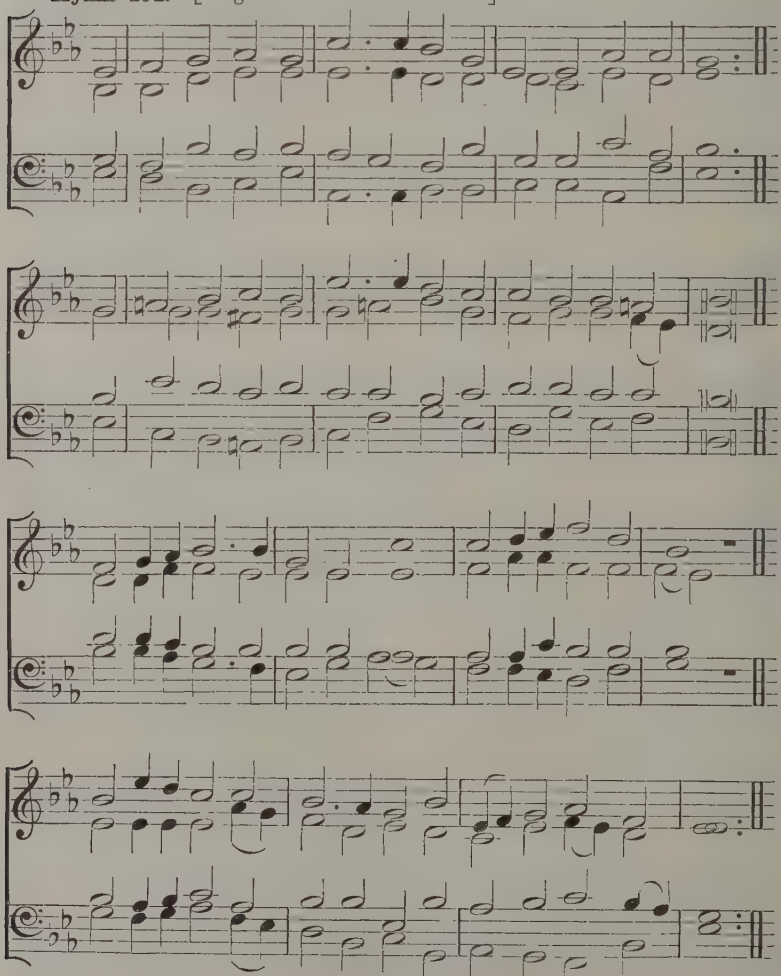
In the original:—St. 1. *that always feels* the blood
So freely *spilt.*
St. 4, l. 2. And filled with.
St. 5, l. 1. *dearest* Lord (in 1753 version changed by Wesley to "gracious").

"Here is undoubtedly an evangelical prayer for the love which restores the soul to a state of sinless rest and Scriptural perfection."—John Fletcher of Madeley.

THE TUNE (St. Matthias, Song 67) is by Orlando Gibbons, and thus appears in Wither, *Hymnes and Songs of the Church*, 1623 :—



Hymn 451. [Orig. Ed. 167 : Rev. Ed. 229.]



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

GENERAL HYMNS.

The things which are seen are temporal; but the things which are not seen are eternal.
2 Cor. iv. 18.

THE roseate hues of early dawn,
The brightness of the day,
The crimson of the sunset sky,
How fast they fade away!
Oh for the pearly gates of heaven,
Oh for the golden floor,
Oh for the Sun of righteousness
That setteth nevermore!

The highest hopes we cherish here,
How fast they tire and faint;
How many a spot defiles the robe
That wraps an earthly saint!

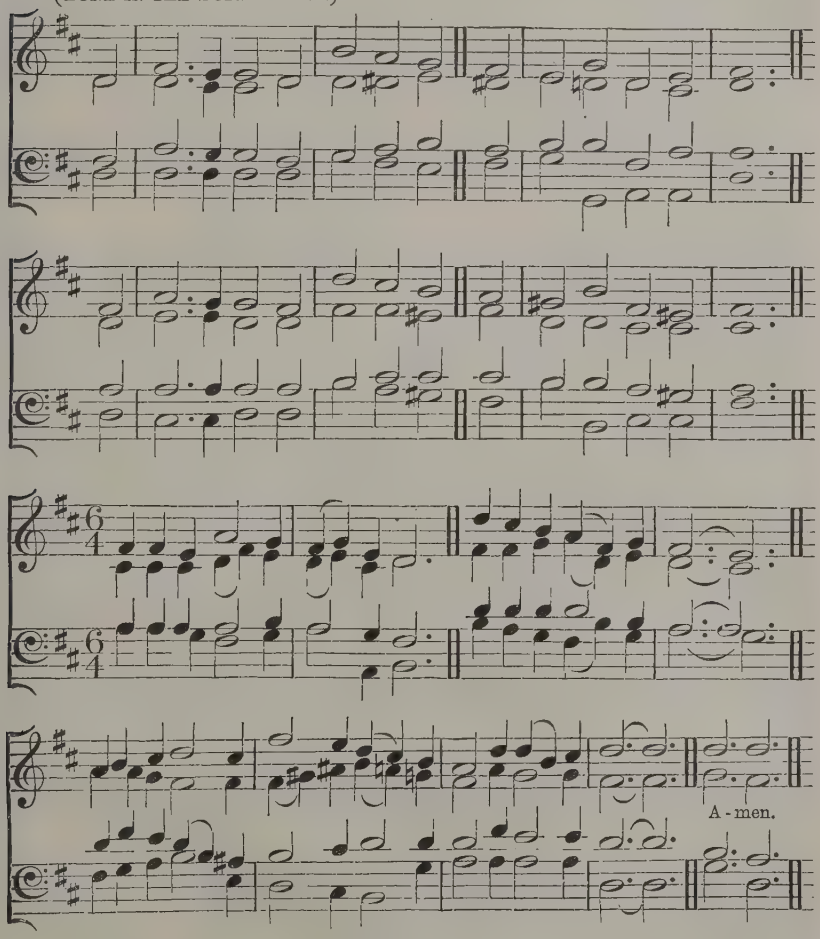
Oh for a heart that never sins,
Oh for a soul wash'd white,
Oh for a voice to praise our King,
Nor weary day or night!

Here faith is ours, and heav'nly hope
And grace to lead us higher;
But there are perfectness and peace,
Beyond our best desire.
O by Thy love and anguish, LORD,
And by Thy life laid down,
Grant that we fall not from Thy grace,
Nor cast away our crown. Amen.

THIS HYMN, by Mrs. Cecil Frances Alexander (1823–1895), first appeared in S.P.C.K. *Hymns*, 1852, No. 155. It was recast by her in *Hymns Descriptive and Devotional, for the use of Schools*, 1858, No. iv.

THE TUNE (Amberley) is by Sir Hubert Parry, and was composed by him for this edition.

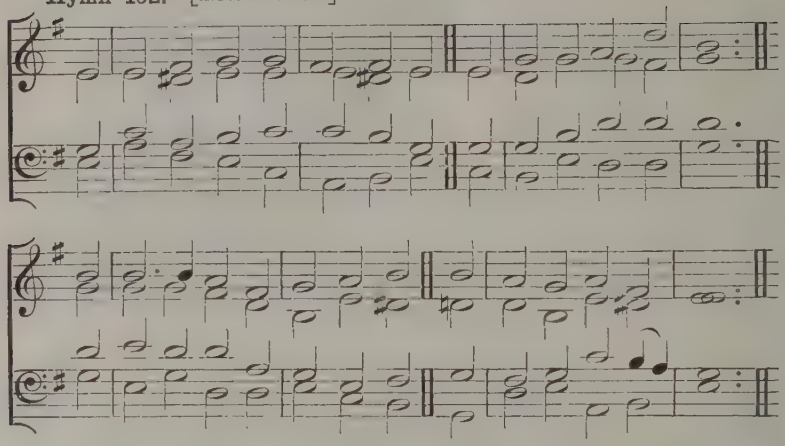
(TUNE IN THE SUPPLEMENT.)



[* *For copyright, see* p. vii.]

THE TUNE IN THE SUPPLEMENT (The roseate hues = R* 229) was written by Sir John Stainer for *The Song of Praise*, 1876, but published in the Revised Edition. The hymn had previously been set to the Old 44th (see Hymn 399).

Hymn 452. [Rev. Ed. 272.]



Until Christ be formed in you.—Gal. iv. 19.

O SAVIOUR, may we never rest
  Till Thou art form'd within,
Till Thou hast calm'd our troubled breast,
  And crush'd the power of sin.

O may we gaze upon Thy Cross,
  Until the wondrous sight
Makes earthly treasures seem but dross,
  And earthly sorrows light:

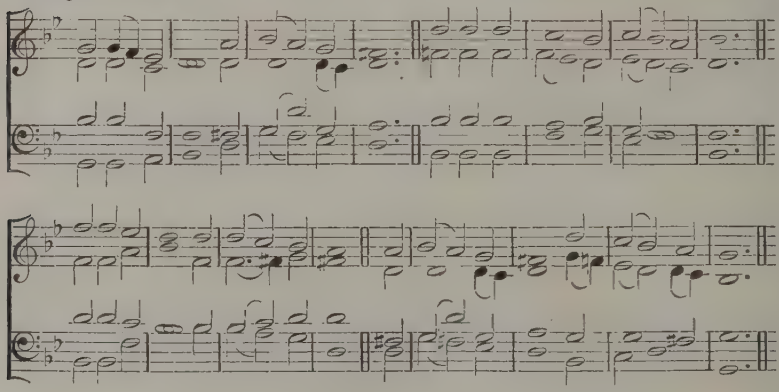
Until, released from carnal ties,
  Our spirit upward springs,
And sees true peace above the skies,
  True joy in heav'nly things.

There as we gaze, may we become
  United, LORD, to Thee,
And in a fairer, happier home
  Thy perfect beauty see. Amen.

THIS HYMN, by William Hiley Bathurst (1796–1877), was first published in his *Psalms and Hymns for Public and Private use*, 1831, in four stanzas of four lines.

THE TUNE (Cheshire = R 272) is first found in Est, *Psalmes*, 1592, set the first time with the name "Chesshire Tune," by J. Farmer, to Psalm cxlvi., and a second time by J. Dowland, to "A prayer for the Queenes most excellent Maiestie." See the facsimile on p. lv.

Hymn 453.



Thou art about my path, and about my bed, and spiest out all my ways.—Ps. cxxxix. 2.

THOU, LORD, by strictest search hast known
My rising up and lying down;
My secret thoughts are known to Thee,
Known long before conceived by me.

Thine eye my bed and path surveys,
My public haunts and private ways;
Thou know'st what 'tis my lips would vent,
My yet unutter'd word's intent.

Surrounded by Thy power I stand,
On every side I find Thy hand :
O skill, for human reach too high !
Too dazzling bright for mortal eye !

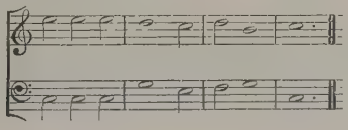
Search, try, O God, my thought and heart,
If mischief lurks in any part ;
Correct me where I go astray,
And guide me in Thy perfect way. Amen.

Alternative Tune, Hymn 604.

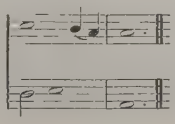
This Hymn, by Nicholas Brady (1649–1726) and Nahum Tate (1652–1715), is the translation of Psalm cxxxix., taken from *A New Version of the Psalms of David, fitted to the tunes used in Churches*, by Nicholas Brady and N. Tate (1696).

This cento consists of stanzas 1, 2, 3, 18.

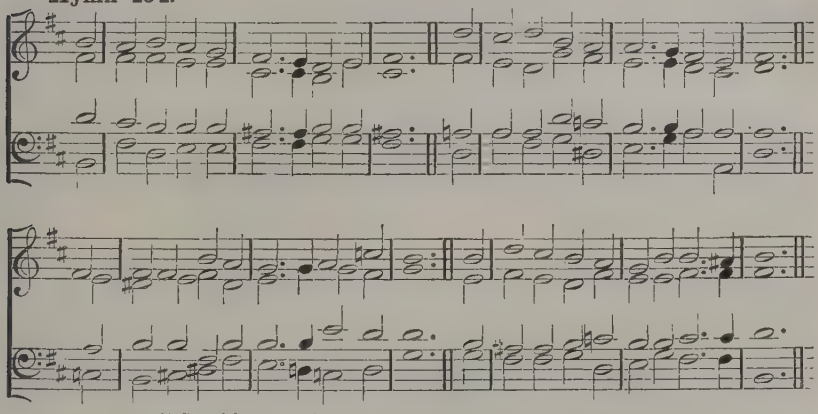
The Tune (Uffingham, or Bradford, or Derby, or St. Patrick) is by J. Clarke, and is first found in Playford, *Divine Companion*, 1701, as *An Evening Hymn, set by Mr. Jer. Clarke*, "Sleep, downey Sleep, come close mine eyes." The tune is in two parts, melody and bass, and set in A minor. Otherwise it is exactly as here, except that the second line runs thus :—



and the close thus :



Hymn 454.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

Turn thou us unto thee, O Lord, and we shall be turned ; renew our days as of old.—Lam. v. 21.

AWAKE, O Lord, as in the time of old !
Come, Holy Spirit, in Thy power and might ;
For lack of Thee our hearts are strangely cold,
Our minds but blindly groping tow'rds the light.

Doubts are abroad : make Thou these doubts to cease ;
Fears are within : set Thou these fears at rest !
Strife is among us : melt that strife to peace !
Change marches onward : may all change be blest !

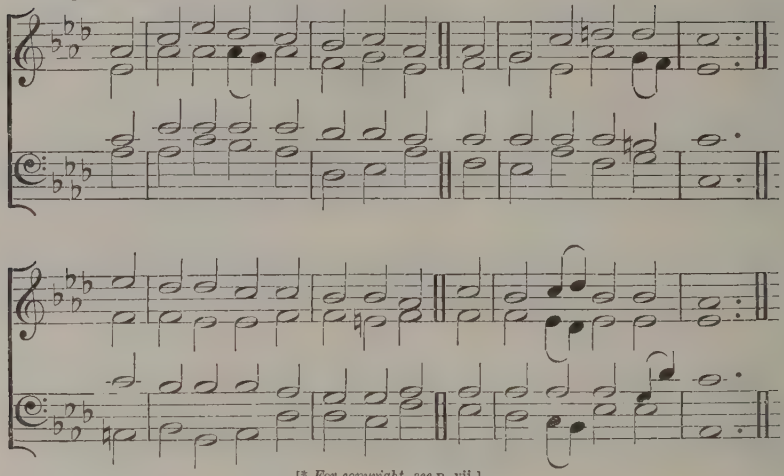
Make us to be what we profess to be ;
Let prayer be prayer, and praise be heart-felt praise ;
From unreality, O set us free,
And let our words be echo'd by our ways.

Turn us, good Lord, and so shall we be turn'd :
Let every passion grieving Thee be still'd ;
Then shall our race be won, our guerdon earn'd,
Our Master look'd on, and our joy fulfill'd. Amen.

This Hymn is by H. Twells, and was first published in his *Hymns and Other Stray Verses*, 1901.
Stanza 1, The day of Pentecost is fully come, *omitted*.

The Tune (Savile) is by C. H. Lloyd, and was composed by him for this edition.

Hymn 455. [Orig. Ed. 79 : Rev. Ed. 244.]



[* *For copyright, see* p. vii.]

A broken and contrite heart, O God, shalt thou not despise.—Ps. li. 17.

LORD, when we bend before Thy throne,
And our confessions pour,
Teach us to feel the sins we own,
And hate what we deplore.

Our broken spirits pitying see ;
True penitence impart ;
Then let a kindling glance from Thee
Beam hope upon the heart.

When we disclose our wants in prayer,
May we our wills resign,
And not a thought our bosoms share
Which is not wholly Thine.

Let faith each meek petition fill,
And waft it to the skies ;
And teach our hearts 'tis goodness still
That grants it or denies. Amen.

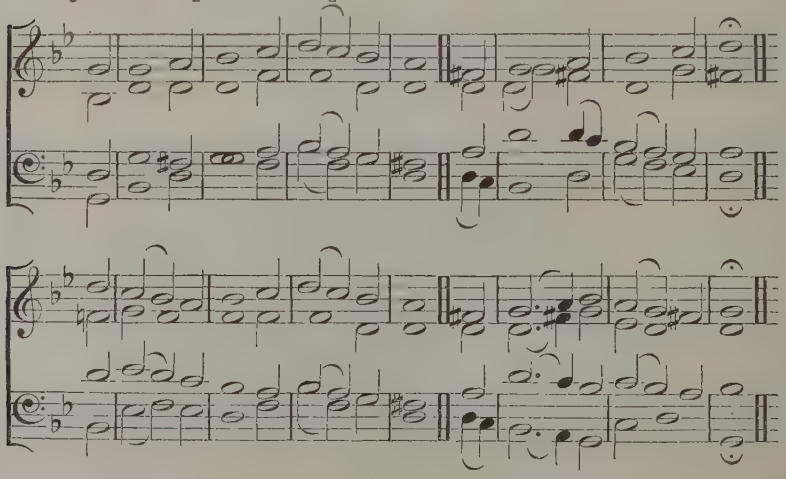
THIS HYMN, by Joseph Dacre Carlyle (1758–1804), with others by the same author, appeared in Rev. J. Fawcett, *Collection of Psalms and Hymns*, Carlisle, 1802. The hymn was written for use before Divine Service in St. Cuthbert's Church, Carlisle, in six stanzas of four lines.

Stanzas 3 and 4 are omitted.

In the original :—St. 2, l. 2. *And* penitence

THE TUNE (St. Edmund = R 244) is by W. S. Hoyte, and was written by him for the Revised Edition.

Hymn 456. [Rev. Ed. 247.]



GENERAL HYMNS.

Thou preparest their heart, and thine ear hearkeneth thereto.—Ps. x. 19.

LORD, teach us how to pray aright
With reverence and with fear;
Though dust and ashes in Thy sight,
We may, we must draw near.

We perish if we cease from prayer;
O grant us power to pray;
And when to meet Thee we prepare,
LORD, meet us by the way.

GOD of all grace, we bring to Thee
A broken contrite heart;
Give, what Thine eye delights to see,
Truth in the inward part;

Faith in the only Sacrifice
That can for sin atone;
To cast our hopes, to fix our eyes,
On CHRIST, on CHRIST alone;

Patience to watch, and wait, and weep,
Though mercy long delay;
Courage our fainting souls to keep,
And trust Thee though Thou slay.

Give these, and then Thy will be done;
Thus, strengthen'd with all might,
We, through Thy SPIRIT and Thy SON,
Shall pray, and pray aright. Amen.

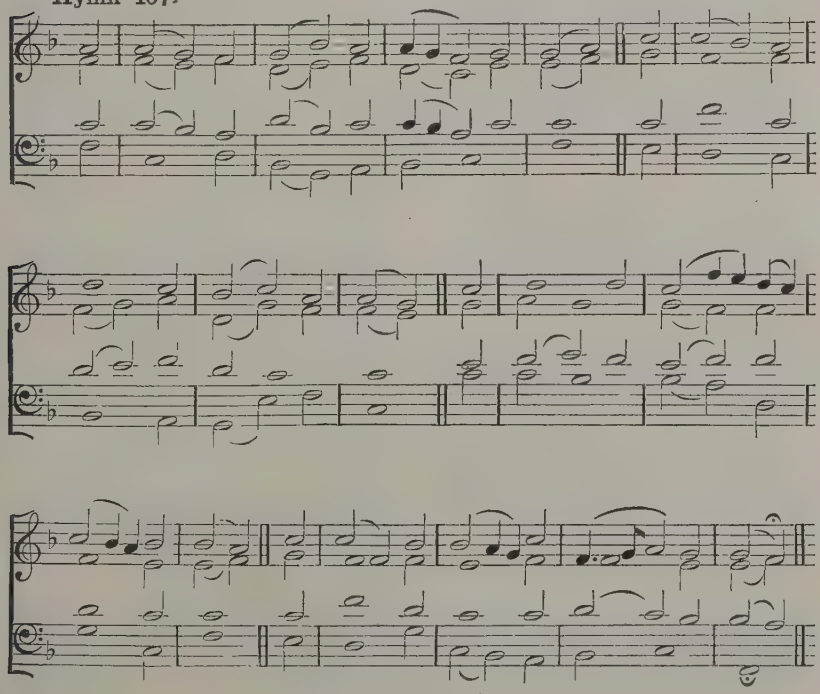
ALTERNATIVE TUNE, HYMN 281.

THIS HYMN, by James Montgomery (1771–1854), was written in 1818 for use in the Nonconformist Sunday Schools in Sheffield. It is given in his *Original Hymns*, 1853, No. 65, with an alteration as above of stanza 3.

Stanzas 3 and 5 are omitted here.

THE TUNE (Burford, or Walton, or York, or Uxbridge, or Norwich) is often attributed to Purcell, but only at a long distance of time after its first publication. It is set in Chetham, *Psalms*, 1718, to the new version of Psalm xlii., "As pants the hart for cooling streams." The ascription to Purcell seems to begin with Miller, *Psalms*, 1790, where is the note "Said to be Purcell's." The name Burford is given in *Harmonia Perfecta*, 1730, Uxbridge in Broome, *Choice Collection*, and Norwich in M. Wilkins, *Book of Psalmody*, two books which are of about the same date, or perhaps a few years earlier. Other names are of later origin.

Hymn 457.



[*For copyright, see* p. vii.]

I beseech you, brethren, by the mercies of God, that ye present your bodies a living sacrifice, holy, acceptable to God, which is your reasonable service.—Rom. xii. 1.

O THOU Who camest from above,
The fire celestial to impart,
Kindle a flame of sacred love
On the mean altar of my heart.

There let it for Thy glory burn
With ever-bright, undying blaze,
And trembling to its source return
In humble prayer, and fervent praise.

JESUS, confirm my heart's desire
To work, and speak, and think for Thee;
Still let me guard the holy fire
And still stir up the gift in me.

Still let me prove Thy perfect will,
My acts of faith and love repeat;
Till death Thy endless mercies seal,
And make the sacrifice complete. Amen.

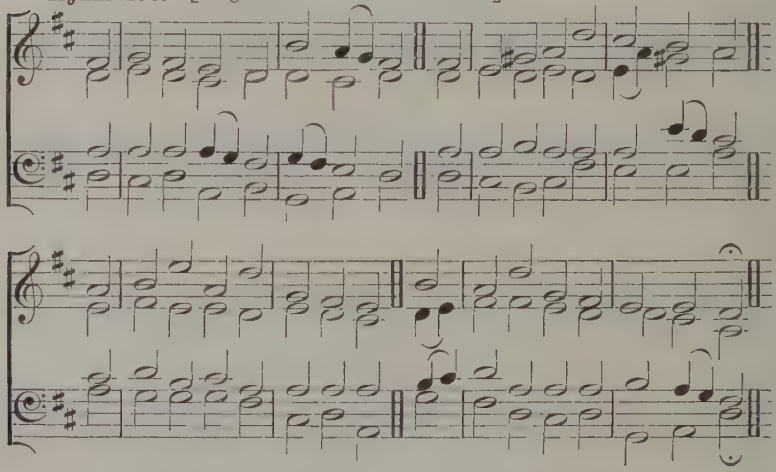
ALTERNATIVE TUNE, HYMN 322.

THIS HYMN, by Charles Wesley (1707–1788), is given in his *Short Hymns*, 1762, as a hymn on Lev. vi. 13, in two stanzas of eight lines.

In the original:—St. 2, l. 2. With *inextinguishable* blaze.
St. 4, l. 1. *Ready for all* thy perfect will.
l. 4. And make *my* sacrifice.

THE TUNE (Hereford) is by S. S. Wesley, and is taken from his *European Psalmist*, 1872.

Hymn 458. [Orig. Ed.* 313 : Rev. Ed. 246.]



Men ought always to pray, and not to faint.—St. Luke xviii. 1.

WHAT various hindrances we meet
In coming to the Mercy-seat;
Yet who, that knows the worth of prayer,
But wishes to be often there?

Prayer makes the darken'd cloud withdraw,
Prayer climbs the ladder Jacob saw,
Gives exercise to faith and love,
Brings every blessing from above.

Restraining prayer, we cease to fight;
Prayer makes the Christian's armour [bright;
And Satan trembles when he sees
The weakest saint upon his knees.

When Moses stood with arms spread wide,
Success was found on Israel's side;
But when through weariness they fail'd,
That moment Amalek prevail'd.

Have we no words? ah, think again,
Words flow apace when we complain
And fill our fellow-creature's ear
With the sad tale of all our care.

Were half the breath thus vainly spent
To heav'n in supplication sent,
Our cheerful song would oftener be,
"Hear what the LORD hath done for me."

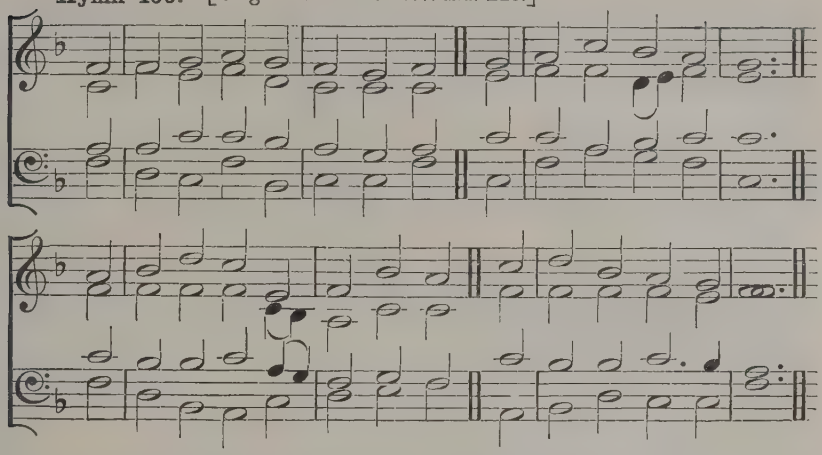
O LORD, increase our faith and love,
That we may all Thy goodness prove,
And gain from Thy exhaustless store
The fruits of prayer for evermore. Amen.

ALTERNATIVE TUNE, HYMN 289.

THIS HYMN, by William Cowper (1731–1800), was published in the *Olney Hymns*, 1779, Book ii., No. 60, in six stanzas of four lines, "Exhortation to Prayer." In the original, in stanzas 5, 6, the second person plural, not the first, is used. The last stanza was added by the Compilers when the hymn was inserted in the Appendix to the Original Edition.

THE TUNE (Guilton) is by John Harrison, and is found in his *Sacred Music*, 1838. The harmonies are somewhat altered in the second and third lines.

Hymn 459. [Orig. Ed.* 333 : Rev. Ed. 248.]



And he said, I will not let thee go, except thou bless me.—Gen. xxxii. 26.

SHEPHERD Divine, our wants relieve
In this our evil day;
To all Thy tempted followers give
The power to watch and pray.

Long as our fiery trials last,
Long as the cross we bear,
O let our souls on Thee be cast
In never-ceasing prayer.

The SPIRIT's interceding grace
Give us in faith to claim,
To wrestle till we see Thy face,
And know Thy hidden Name.

Till Thou Thy perfect love impart,
Till Thou Thyself bestow,
Be this the cry of every heart,
"I will not let Thee go."

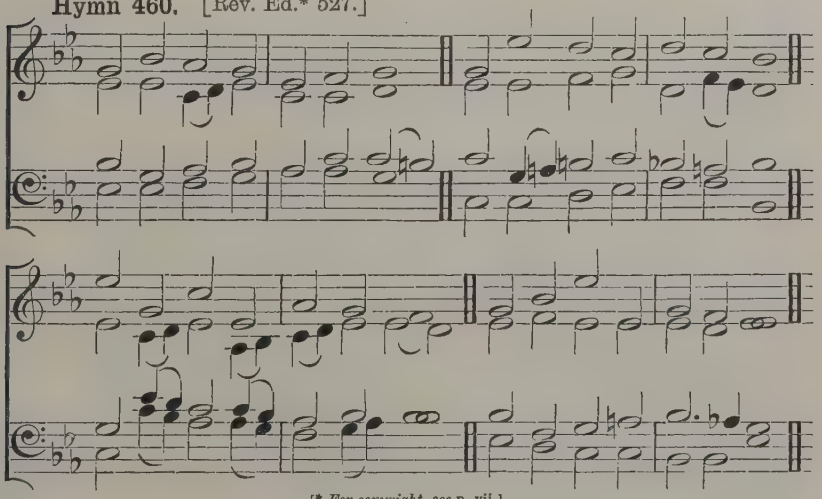
I will not let Thee go, unless
Thou tell Thy Name to me,
With all Thy great salvation bless,
And make me all like Thee.

Then let me on the mountain-top
Behold Thine open face,
Where faith in sight is swallow'd up,
And prayer in endless praise. Amen.

THIS HYMN, by Charles Wesley (1707–1788), is given in *Hymns and Sacred Poems*, 1740.
In the original :—St. 3, l. 1. The Spirit *of*.
St. 6, l. 2. *Thy* open.

THE TUNE (St. Etheldreda = O* 333 = R 248) is by Bishop Turton. It was composed in 1860, and first appeared in Turle, *Psalms and Hymns for Public Worship, with appropriate Tunes*, 1863, set by the Editor.

Hymn 460. [Rev. Ed.* 527.]



[* *For copyright, see* p. vii.]

Ask what I shall give thee.—1 Kings iii. 5.

COME, my soul, thy suit prepare,
JESUS loves to answer prayer;
He Himself has bid thee pray,
Therefore will not say thee nay.

Thou art coming to a King,
Large petitions with thee bring;
For His grace and power are such,
None can ever ask too much.

With my burden I begin;
LORD, remove this load of sin;
Let Thy Blood, for sinners spilt,
Set my conscience free from guilt.

LORD, I come to Thee for rest;
Take possession of my breast;
There Thy blood-bought right maintain,
And without a rival reign.

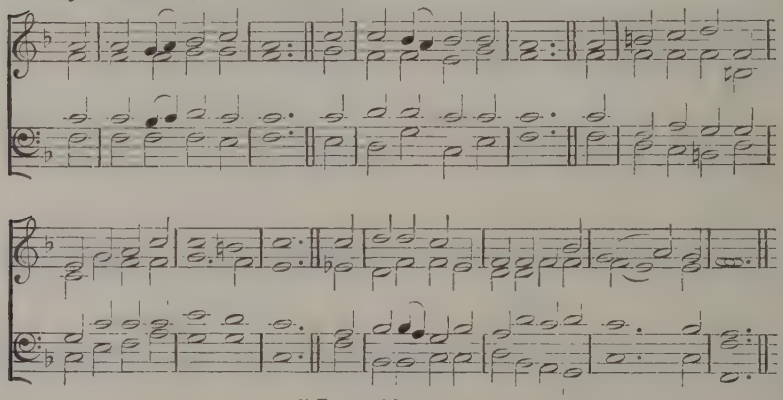
While I am a pilgrim here,
Let Thy love my spirit cheer;
Be my Guide, my Guard, my Friend;
Lead me to my journey's end. Amen.

THIS HYMN, by John Newton (1725–1807) is given as a hymn on the text above in *Olney Hymns*, 1779, Book i., No. 31, in seven stanzas of four lines, 12th edition, 1817.

Stanzas 5 and 7 are omitted here.

THE TUNE (Richmond = R* 527) is by C. E. Stephens, and was written by him for the Supplement to the Revised Edition.

Hymn 461. [Rev. Ed.* 528.]



[* *For copyright, see* p. vii.]

All our righteousnesses are as filthy rags.—Isai. lxiv. 6.

NOT for our sins alone
Thy mercy, LORD, we sue;
Let fall Thy pitying glance
On our devotions too,
What we have done for Thee,
And what we think to do.

The holiest hours we spend
In prayer upon our knees,
The times when most we deem
Our songs of praise will please,
Thou Searcher of all hearts
Forgiveness pour on these.

And all the gifts we bring,
And all the vows we make,
And all the acts of love
We plan for Thy dear sake,
Into Thy pardoning thought,
O GOD of mercy, take.

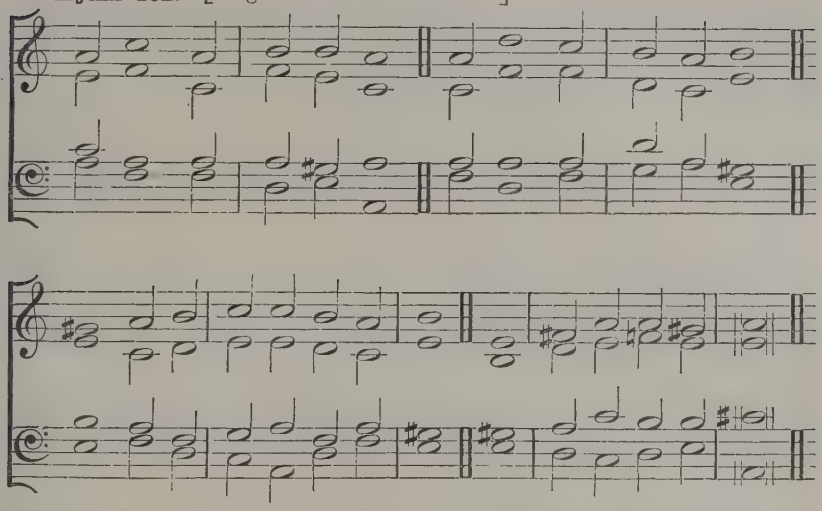
And most, when we, Thy flock,
Before Thine altar bend,
And strange, bewildering thoughts
With those sweet moments blend,
By Him Whose death we plead,
Good LORD, Thy help extend.

Bow down Thine ear and hear!
Open Thine eyes and see!
Our very love is shame,
And we must come to Thee
To make it of Thy grace
What Thou would'st have it be. Amen.

THIS HYMN, by Henry Twells (1823–1900), was first published in the Supplement to the Revised Edition.

THE TUNE (Waltham = R* 528) is by W. H. Monk, and was written by him for the Supplement to the Revised Edition.

Hymn 462. [Orig. Ed. 81 : Rev. Ed. 249.]



Have mercy upon me, O God, after thy great goodness: according to the multitude of thy mercies do away mine offences.—Ps. li. 1.

HAVE mercy, LORD, on me,
As Thou wert ever kind;
Let me, oppress with loads of guilt,
Thy wonted mercy find.

Wash off my foul offence,
And cleanse me from my sin;
For I confess my crime, and see
How great my guilt has been.

The joy Thy favour gives
Let me again obtain,
And Thy free SPIRIT's firm support
My fainting soul sustain.

To GOD the FATHER, SON,
And SPIRIT glory be,
As 'twas, and is, and shall be so
To all eternity. Amen.

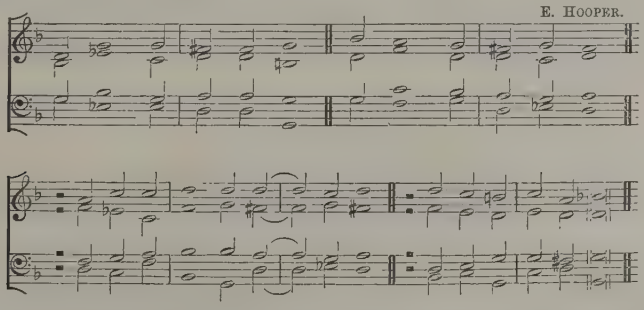
ALTERNATIVE TUNE, HYMN 112.

THIS HYMN, by Nicholas Brady (1649–1726) and Nahum Tate (1652–1715), is part of the translation of Psalm li., taken from *A New Version of the Psalms of David, fitted to the tunes used in Churches*, by Nicholas Brady, D.D., and N. Tate, 1696.

This cento consists of stanzas 1, 2, 10, with doxology added.

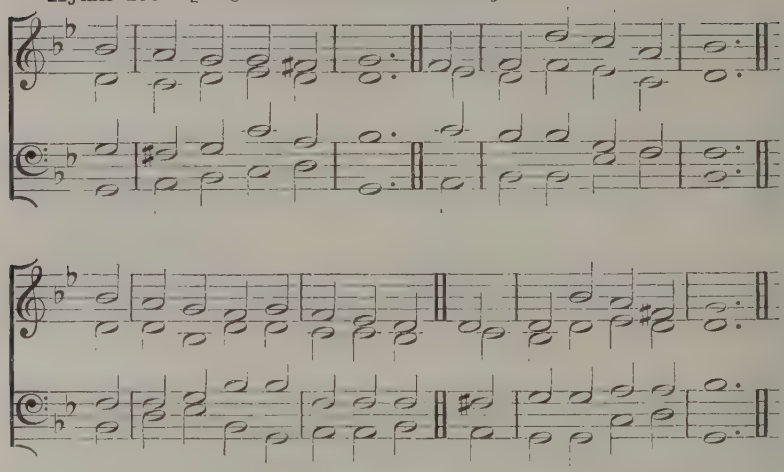
THE TUNE (London, or Southwell) is first found in the later edition of *The former (second) booke of the musike of M. William Daman*, 1591, and is common in subsequent Psalters, set to Psalm xxv. or l., with varying rhythm. The present form follows fairly closely that of Est, *Psalmes*, 1592, but without retaining a syncopation in the third line:—

E. HOOPER.



This tune must not be confused with the tune more properly called Southwell (Hymn 354), found in Daman's earlier book of 1579. This tune was not so called till Playford confused the nomenclature in 1671. See Introd. p. lviii.

Hymn 463. [Orig. Ed.* 288 : Rev. Ed. 250.]



[* *For copyright, see* p. vii.]

Out of the deep have I called unto thee, O Lord.—Ps. cxxx. 1.

OUT of the deep I call
To Thee, O LORD, to Thee;
Before Thy throne of grace I fall;
Be merciful to me.

Out of the deep I cry,
The woeful deep of sin,
Of evil done in days gone by,
Of evil now within.

Out of the deep of fear,
And dread of coming shame,
All night till morning watch is near
I plead the Precious Name.

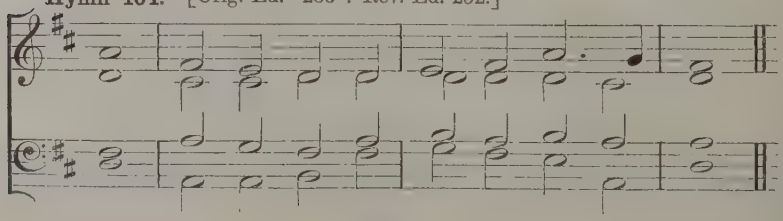
LORD, there is mercy now,
As ever was, with Thee;
Before Thy throne of grace I bow;
Be merciful to me. Amen.

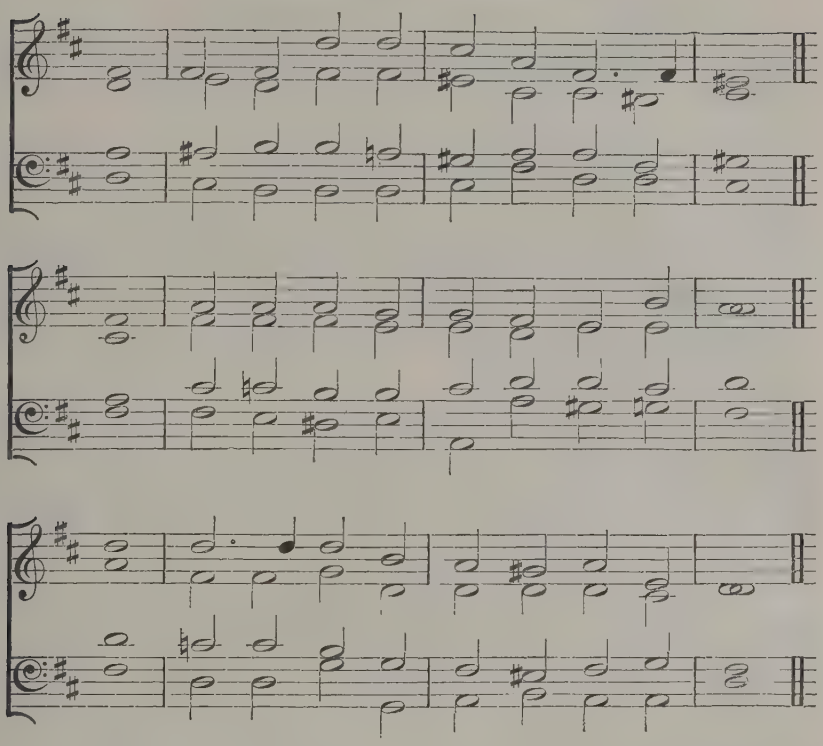
THIS HYMN, written by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was first published in the Appendix to the Original Edition.

In the original:—St. 3, l. 3. From morning watch till night is near.

THE TUNE (Aston = O* 288 = R 250) is by J. Heywood, and was written in 1863, and contributed to the Appendix to the Original Edition.

Hymn 464. [Orig. Ed.* 286 : Rev. Ed. 252.]





In whom we have redemption through his blood, the forgiveness of sins.—Eph. i. 7.

WEARY of earth and laden with my sin,
I look at heav'n and long to enter in;
But there no evil thing may find a home,
And yet I hear a voice that bids me, "Come."

So vile I am, how dare I hope to stand
In the pure glory of that holy land?
Before the whiteness of that throne appear?
Yet there are hands stretch'd out to draw me near.

The while I fain would tread the heav'nly way,
Evil is ever with me day by day;
Yet on mine ears the gracious tidings fall,
"Repent, confess, thou shalt be loosed from all."

It is the voice of JESUS that I hear,
His are the hands stretch'd out to draw me near,
And His the Blood that can for all atone,
And set me faultless there before the throne.

'Twas He Who found me on the deathly wild,
And made me heir of heav'n, the FATHER'S child,
And day by day, whereby my soul may live,
Gives me His grace of pardon, and will give.

O great Absolver, grant my soul may wea
The lowliest garb of penitence and prayer
That in the FATHER'S courts my glorious dress
May be the garment of Thy righteousness.

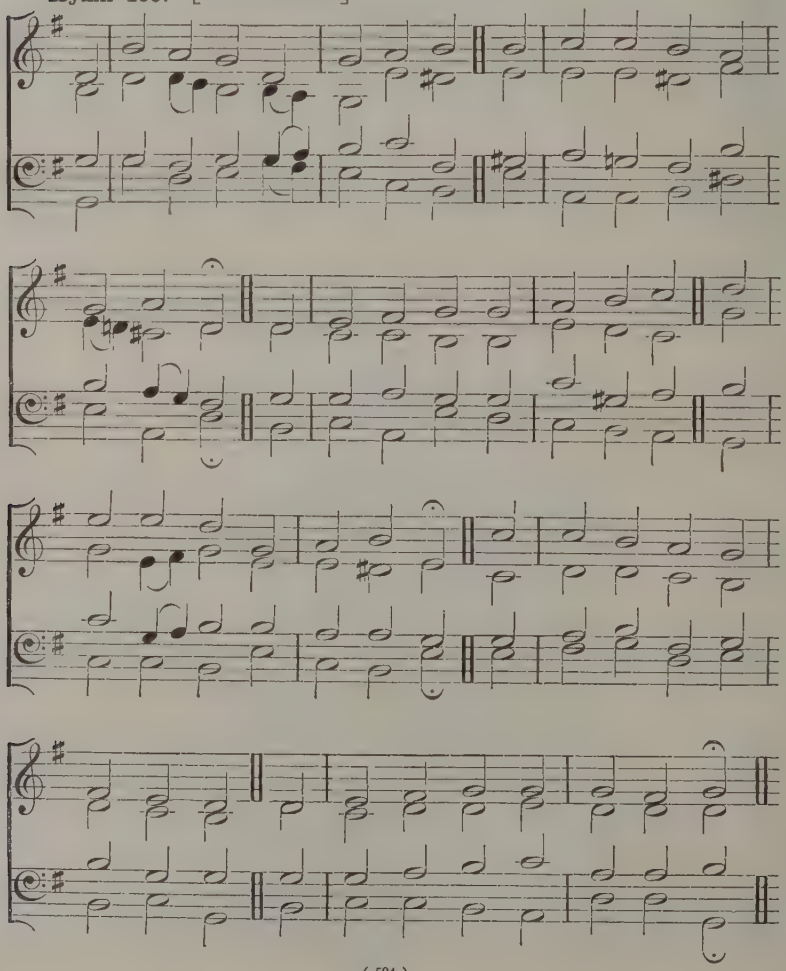
Yea, Thou wilt answer for me, righteous LORD ;
Thine all the merits, mine the great reward ;
Thine the sharp thorns, so mine the golden crown ;
Mine the life won, through Thine the life laid down.

Naught can I bring, dear LORD, for all I owe,
Yet let my full heart what it can bestow ;
Myself my gift, let my devotion prove,
Forgiven greatly, how I greatly love. Amen.

THIS HYMN, by Samuel John Stone (1839–1900), written in 1866, was published in the same year in his *Lyra Fidelium*. It was revised by the author for the Appendix to the Original Edition. When Mr. Stone was too ill to attend the meetings of the Committee of *Hymns A. & M.*, the Committee sent him word that they proposed in stanza 7, lines 3 and 4, to restore his original words. Also a member of the Committee suggested the change in stanza 8, line 3, as removing an occasion of misunderstanding. Mr. Stone wrote, "Yes : all this has my complete approval." Mr. Stone often said that he was more thankful for having been allowed to write this hymn than for anything else he had ever written.

THE TUNE (Dalkeith = O* 286 = R 252[1]) is by T. Hewlett. It was composed for the hymn, "Abide with me," and printed in the *St. Alban's Tune Book*, 1866. It was taken for the present hymn, with the composer's approval, into the Appendix to the Original Edition.

Hymn 465. [Rev. Ed.* 518.]



I have gone astray like a sheep that is lost; O seek thy servant.—Ps. cxix. 176.

WE have not known Thee as we ought,
Nor learn'd Thy wisdom, grace, and power;
The things of earth have fill'd our thought,
And trifles of the passing hour.
LORD, give us light Thy truth to see,
And make us wise in knowing Thee.

We have not fear'd Thee as we ought,
Nor bow'd beneath Thine awful eye,
Nor guarded deed, and word, and thought,
Remembering that GOD was nigh.
LORD, give us faith to know Thee near,
And grant the grace of holy fear.

We have not loved Thee as we ought,
Nor cared that we are loved by Thee;
Thy presence we have coldly sought,
And feebly long'd Thy face to see.
LORD, give a pure and loving heart
To feel and own the love Thou art.

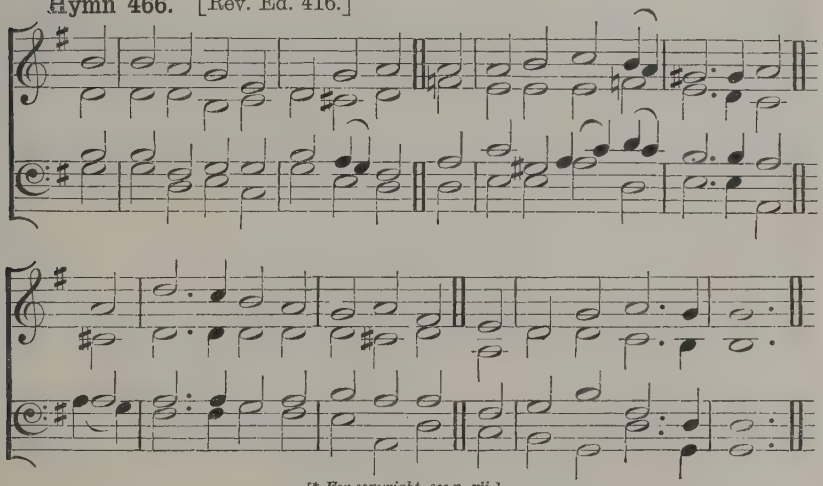
We have not served Thee as we ought,
Alas! the duties left undone,—
The work with little fervour wrought,—
The battles lost, or scarcely won!
LORD, give the zeal, and give the might,
For Thee to toil, for Thee to fight.

When shall we know Thee as we ought,
And fear, and love, and serve aright!
When shall we, out of trial brought,
Be perfect in the land of light!
LORD, may we day by day prepare
To see Thy face, and serve Thee there.
Amen.

THIS HYMN, by Thomas Benson Pollock (1836–1896), was published in the Supplement of the Revised Edition. It was previously given (in the singular number) in the *Gospeller*, 1875.

THE TUNE (Westbourne = R* 518), by C. E. Stephens, was written in 1849, and published in Steggall, *Church Psalmody* of that year.

Hymn 466. [Rev. Ed. 416.]



[* *For copyright, see* p. vii.]

Lovest thou me?—St. John xxi. 16.

FORSAKEN once, and thrice denied,
The risen LORD gave pardon free,
Stood once again at Peter's side,
And ask'd him, "Lov'st thou Me?"

How many times with faithless word
Have we denied His holy Name!
How oft forsaken our dear LORD,
And shrunk when trial came!

Saint Peter, when the cock crew clear,
Went out, and wept his broken faith;
Strong as a rock through strife and fear,
He served his LORD till death.

How oft his cowardice of heart
We have without his love sincere,
The sin without the sorrow's smart,
The shame without the tear!

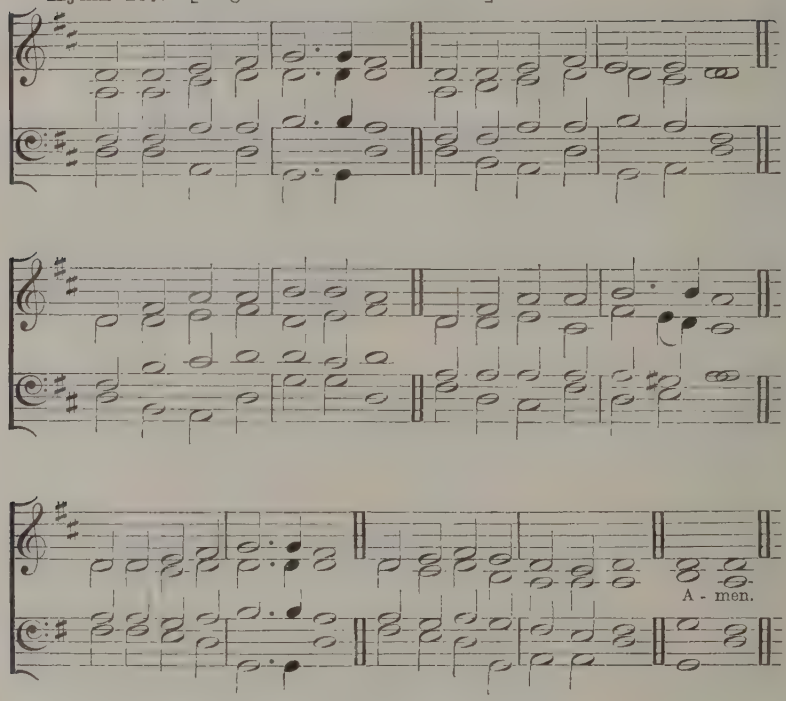
O oft forsaken, oft denied,
Forgive our shame, wash out our sin;
Look on us from Thy FATHER's side
And let that sweet look win.

Hear when we call Thee from the deep,
Still walk beside us on the shore,
Give hands to work, and eyes to weep,
And hearts to love Thee more. Amen.

THIS HYMN, by Mrs. Cecil Frances Alexander (1823–1895), was first published in the Revised Edition.

THE TUNE (Derry, or St. Nicholas = R 416) is by the Rev. J. B. Dykes, and was written by him for the Revised Edition

Hymn 467. [Orig. Ed. 150 : Rev. Ed. 184]



That rock was Christ.—1 Cor. x. 4.

ROCK of ages, cleft for me,
Let me hide myself in Thee ;
Let the Water and the Blood,
From Thy riven side which flow'd,
Be of sin the double cure,
Cleanse me from its guilt and power.

Not the labours of my hands
Can fulfil Thy law's demands ;
Could my zeal no respite know,
Could my tears for ever flow,
All for sin could not atone ;
Thou must save, and Thou alone.

Nothing in my hand I bring,
Simply to Thy Cross I cling ;
Naked, come to Thee for dress ;
Helpless, look to Thee for grace ;
Foul, I to the fountain fly ;
Wash me, Saviour, or I die.

While I draw this fleeting breath,
When my eyelids close in death,
When I soar through tracts unknown,
See Thee on Thy judgment throne ;
Rock of ages, cleft for me,
Let me hide myself in Thee. Amen.

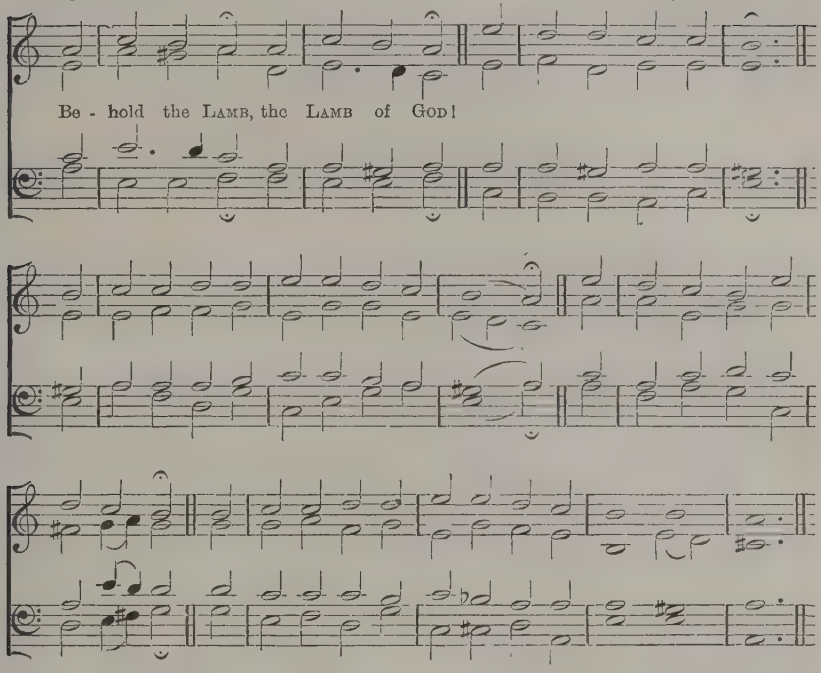
THIS HYMN, by Augustus Montague Toplady (1740–1778), was first published in the *Gospel Magazine* for October, 1775 ; and again, slightly altered, in his *Psalms and Hymns*, 1776. It is said to have been written in the following circumstances. Charles Wesley and Toplady met one evening and joined in a long and excited theological discussion, which was continued until midnight, on certain of "The Five Points." Charles Wesley, before going to rest, wrote "Jesu, Lover of my soul," and Toplady wrote "Rock of ages." The story that Toplady sheltered under a rock during a storm in the Mendips, and then wrote this hymn, was probably invented later. The other story is certainly false : Wesley's hymn was published in 1740.

In the original :—St. 4, l. 2. my *eye-strings break.*

Dr. Julian says : "No other English hymn can be named which has laid so broad and so firm a grasp upon the English-speaking world."—*Dict. of Hymn.*, p. 972.

THE TUNE (Petra, or Redhead No. 76 = O 150 = R 184) is by R. Redhead, and first appeared in his *Church Hymn Tunes*, 1853.

Hymn 468. [Orig. Ed. 166 : Rev. Ed. 187.] (First Tune.)



Behold the Lamb of God, which taketh away the sin of the world.—St. John i. 29.

BEHOLD the Lamb of God!
O Thou for sinners s'ain,
Let it not be in vain
That Thou hast died:
Thee for my Saviour let me take,
My only refuge let me make
Thy piercèd side.

Behold the Lamb of God!
Into the sacred flood
Of Thy most precious Blood
My soul I cast:
Wash me and make me clean within,
And keep me pure from every sin,
Till life be past.

Behold the Lamb of God!
All hail, Incarnate Word,
Thou everlasting Lord,
Saviour most Blest;
Fill us with love that never faints,
Grant us with all Thy blessèd Saints
Eternal rest.

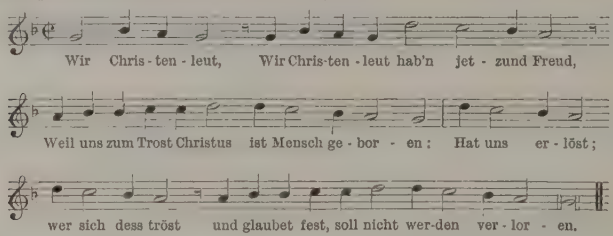
Behold the Lamb of God!
Worthy is He alone
To sit upon the throne
Of God above;
One with the Ancient of all days,
One with the Comforter in praise,
All Light, all Love. Amen.

THIS HYMN, by Matthew Bridges (1800–1893), was first published in his *Hymns of the Heart, &c.*, 1848, in seven stanzas of seven lines.

Stanzas 3, 4, and 6 are omitted here.

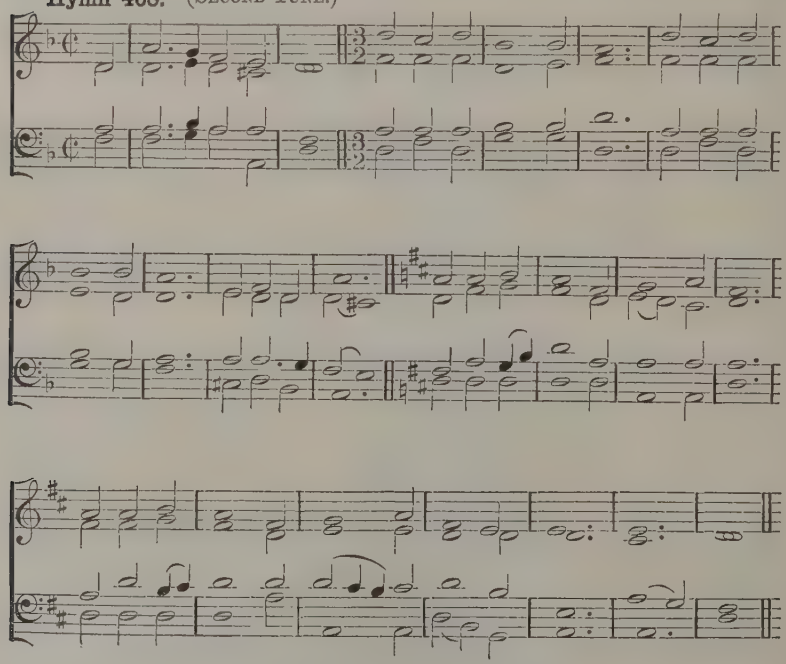
In the original :—St. 1, l. 1. "Of God," omitted, and in each stanza.
l. 6. Thee,—Thee alone my refuge make.
St. 2, l. 5. . . . make me pure and clean,
Uphold me thro' life's changeful scene,
Till all be past.
St. 3, l. 2. All hail—Eternal Word!
Thou Universal Lord,—
Purge out our leaven;
Clothe us with godliness and good,
Feed us with Thy celestial food,—
Manna from heaven!
St. 4, l. 3. Upon the iris throne.

THE FIRST TUNE (Munich) is an adaptation of the well-known tune "Wir Christen leut," which appears in the *Gesangbuch*, printed at Dresden in 1593 in the following form :—



A previous adaptation appeared in Williams, *Psalmodia Evangelica*, 1789.

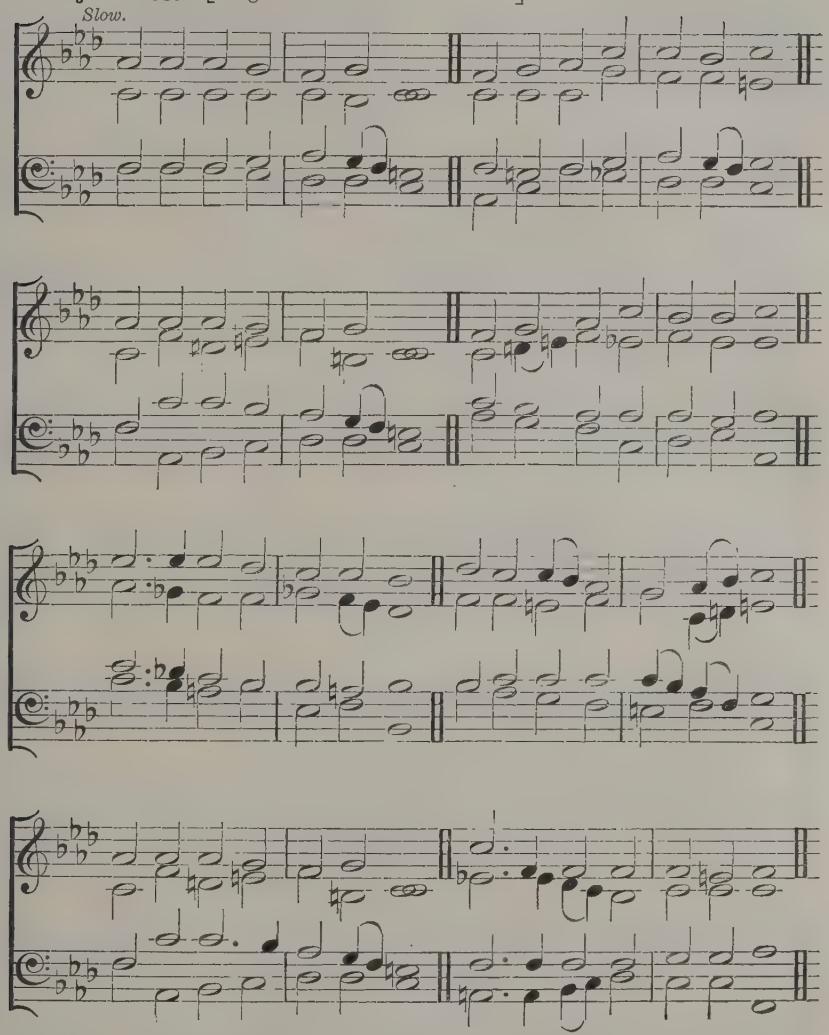
Hymn 468. (SECOND TUNE.)



THE SECOND TUNE (St. John = R. 187) is by Rev. J. B. Dykes, and was written in 1864 for this hymn in Steggall, *Hymns for the Church of England*, 1865.

Hymn 469. [Orig. Ed. 104 : Rev. Ed. 251.]

Slow.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

Jesus, Master, have mercy on us.—St. Luke xvii. 13.

SAVIOUR, when in dust to Thee
Low we bow the adoring knee ;
When, repentant, to the skies
Scarce we lift our weeping eyes ;
Oh, by all Thy pains and woe
Suffer'd once for man below,
Bending from Thy throne on high,
Hear our solemn litany.

By Thy helpless infant years,
By Thy life of want and tears,
By Thy days of sore distress
In the savage wilderness ;
By the dread mysterious hour
Of the insulting tempter's power ;
Turn, O, turn a favouring eye ;
Hear our solemn litany.

By the sacred griefs that wept
O'er the grave where Lazarus slept ;
By the boding tears that flow'd
Over Salem's loved abode ;
By the troubled sigh that told
Treachery lurk'd within Thy fold ;
From Thy seat above the sky
Hear our solemn litany.

By Thine hour of whelming fear ;
By Thine agony of prayer ;
By the Cross, the nail, the thorn,
Piercing spear, and torturing scorn ;
By the gloom that veil'd the skies
O'er the dreadful Sacrifice ;
Listen to our humble cry ;
Hear our solemn litany.

By Thy deep expiring groan ;
By the sad sepulchral stone ;
By the vault whose dark abode
Held in vain the rising God ;
Oh ! from earth to heav'n restored,
Mighty, re-ascended Lord,
Listen, listen to the cry
Of our solemn litany. Amen.

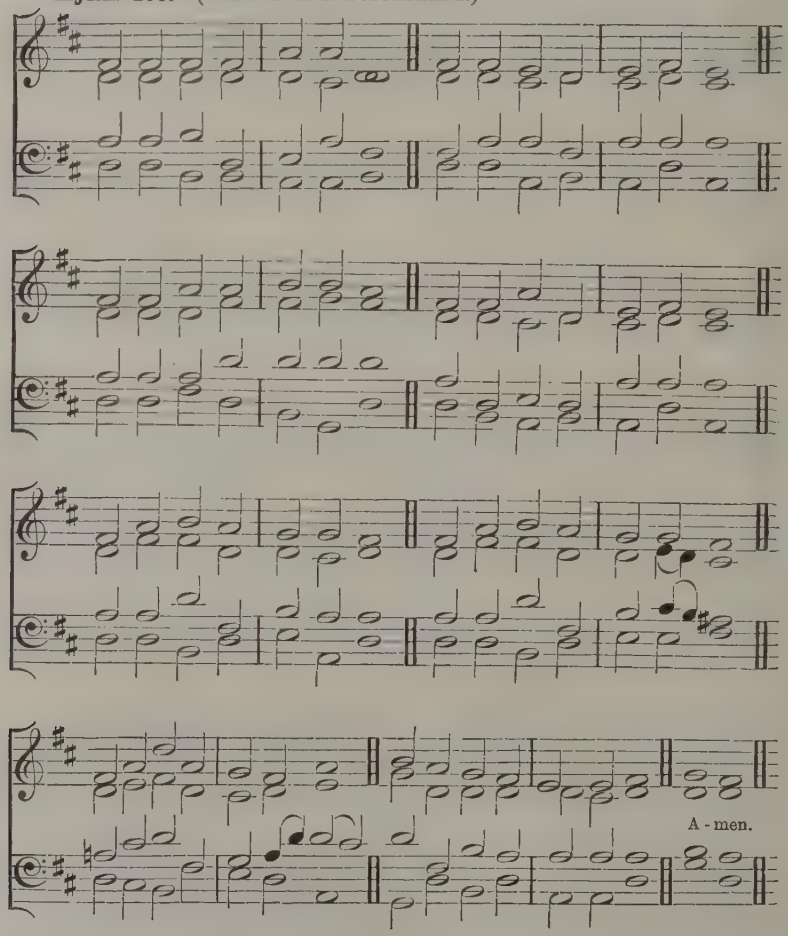
Alternative Tune, Hymn 534.

This Hymn, by Sir Robert Grant, G.C.B. (1785–1838), was first published in *The Christian Observer*, November, 1815. It is given in *Sacred Poems*, by the late Rt. Hon. Sir R. Grant, 1839, No. 2.

In the original :—St. 3, l. 5. By the *anguish'd* sigh.
St. 5, l. 1. By Thine hour of *dire despair*.

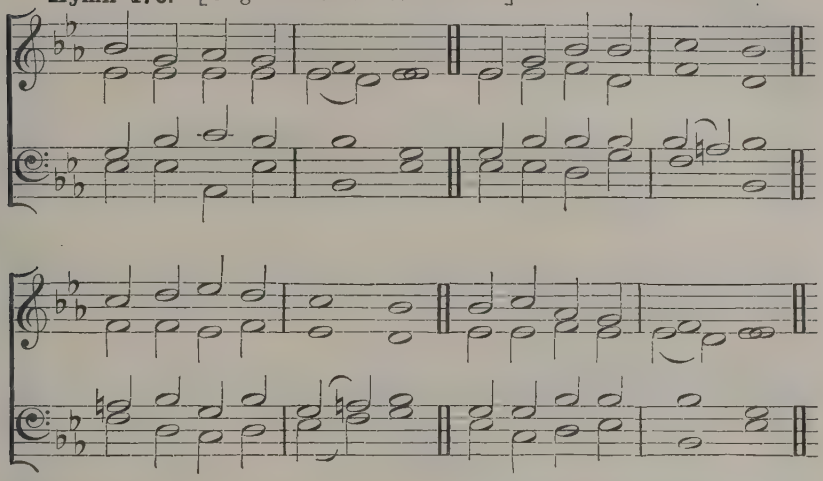
The Tune (Supplication) is by B. Luard Selby, and was written by him for this edition.

Hymn 469. (Tune in the Supplement.)



The Tune in the Supplement (Miserere = O 104 = R 251) is by W. H. Monk, and was written by him for the Original Edition.

Hymn 470. [Orig. Ed. 152 : Rev. Ed. 188.]



I, if I be lifted up from the earth, will draw all men unto me.—St. John xii. 32.

JESU, meek and lowly,
Saviour, pure and holy,
On Thy love relying
Hear me humbly crying.

Prince of life and power,
My salvation's tower,
On the Cross I view Thee
Calling sinners to Thee.

There behold me gazing
At the sight amazing ;
Bending low before Thee,
Helpless I adore Thee.

By Thy red wounds streaming,
With Thy Life-Blood gleaming,
Blood for sinners flowing,
Pardon free bestowing ;

By that fount of blessing,
Thy dear love expressing,
All my aching sadness
Turn Thou into gladness.

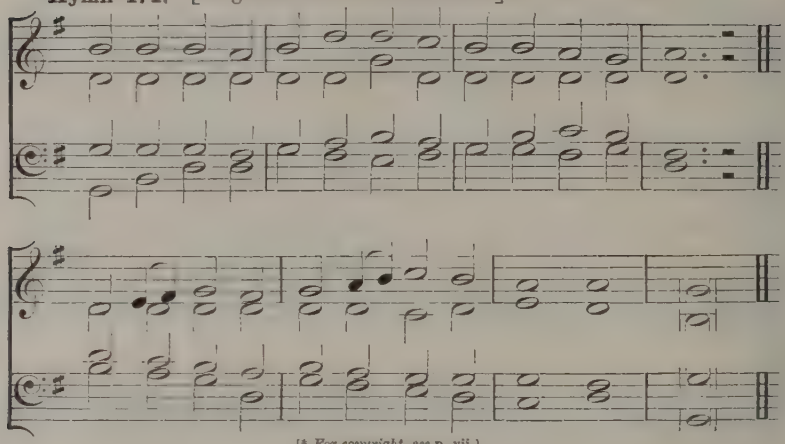
LORD, in mercy guide me,
Be Thou e'er beside me ;
In Thy ways direct me,
'Neath Thy wings protect me. Amen.

THIS HYMN, by Henry Collins (1832), was published in his *Hymns for Missions*, Leeds, 1854, marked *Passiontide*.

In the original :—St. 1, l. 4. Come I to Thee flying.

THE TUNE (Ave maris stella, or St. Agatha, or St. Martin = O 152 = R 188) is traceable to Ett, *Cantica Sacra in Usum Studiosæ Juventutis*, Munich, 1840. It is a tune for the Latin Hymn "Ave maris stella." A tune called St. Agatha is an adaptation of the same melody by Redhead for a 7 7 7 7 metre.

Hymn 471. [Orig. Ed.* 299 : Rev. Ed. 254.]



[* *For copyright, see* p. vii.]

Come unto me, all ye that labour and are heavy laden, and I will give you rest.—St. Matt. xi. 28.

ART thou weary, art thou languid,
Art thou sore distrest?
"Come to Me," saith One, "and coming
Be at rest!"

Hath He marks to lead me to Him,
If He be my Guide?
"In His feet and hands are wound-prints,
And His side."

Hath He diadem as Monarch
That His brow adorns?
"Yea, a crown, in very surety,
But of thorns."

If I find Him, if I follow,
What His guerdon here?
"Many a sorrow, many a labour,
Many a tear."

If I still hold closely to Him,
What hath He at last?
"Sorrow vanquish'd, labour ended,
Jordan past."

If I ask Him to receive me,
Will He say me nay?
"Not till earth, and not till heaven
Pass away."

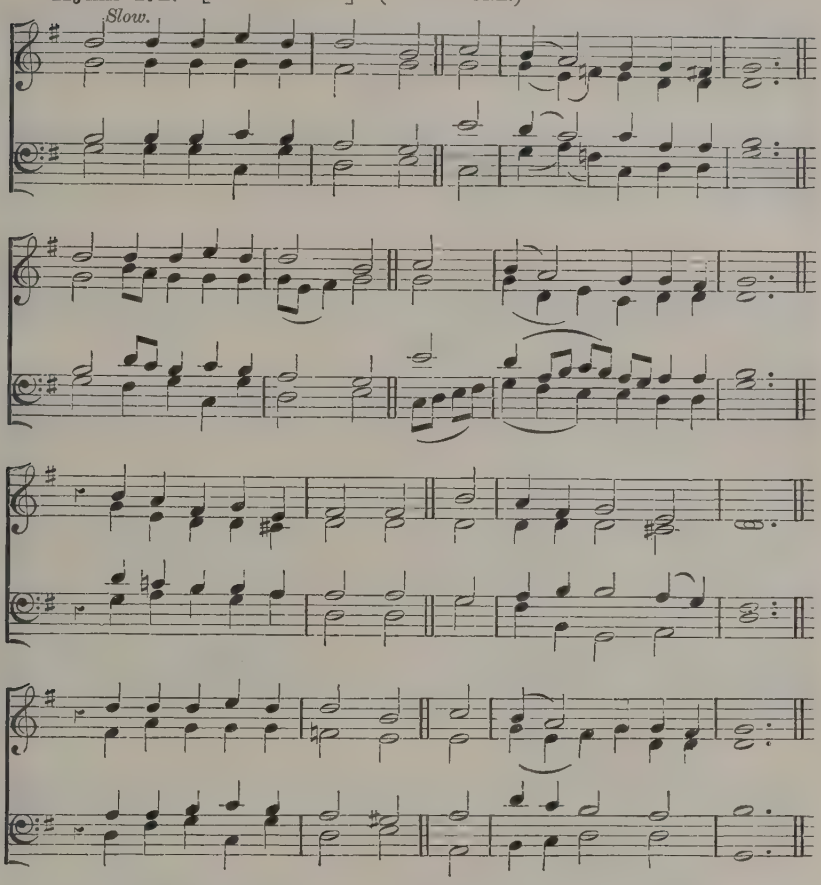
Finding, following, keeping, struggling,
Is He sure to bless?
"Angels, Martyrs, Prophets, Virgins,
Answer, Yes!" Amen.

THIS HYMN, by John Mason Neale (1818–1866), was published in his *Hymns of the Eastern Church*, 1862, in seven stanzas of four lines. It is founded on the Greek, and the translator originally ascribed it to an *Idiomelon* of St. Stephen the Sabaite, but in later editions this description was given up, and the hymn was set in the Appendix to the Third Edition as being an original hymn rather than a translation. Cp. No. 114.

In the original :—St. l. 1. *Is there* diadem.

THE TUNE (Stephanos = O* 299 = R 254) is by Rev. Sir H. W. Baker, and was composed by him for the Appendix to the Original Edition.

Hymn 472. [Rev. Ed. 256.] (First Tune.)



Him that cometh to me I will in no wise cast out.—St. John vi. 37.

"COME unto Me, ye weary,
And I will give you rest."
O blessèd voice of Jesus,
Which comes to hearts opprest;
It tells of benediction,
Of pardon, grace, and peace,
Of joy that hath no ending,
Of love which cannot cease.

"Come unto Me, ye wanderers,
And I will give you light."
O loving voice of Jesus,
Which comes to cheer the night;
Our hearts were fill'd with sadness,
And we had lost our way;
But morning brings us gladness,
And songs the break of day.

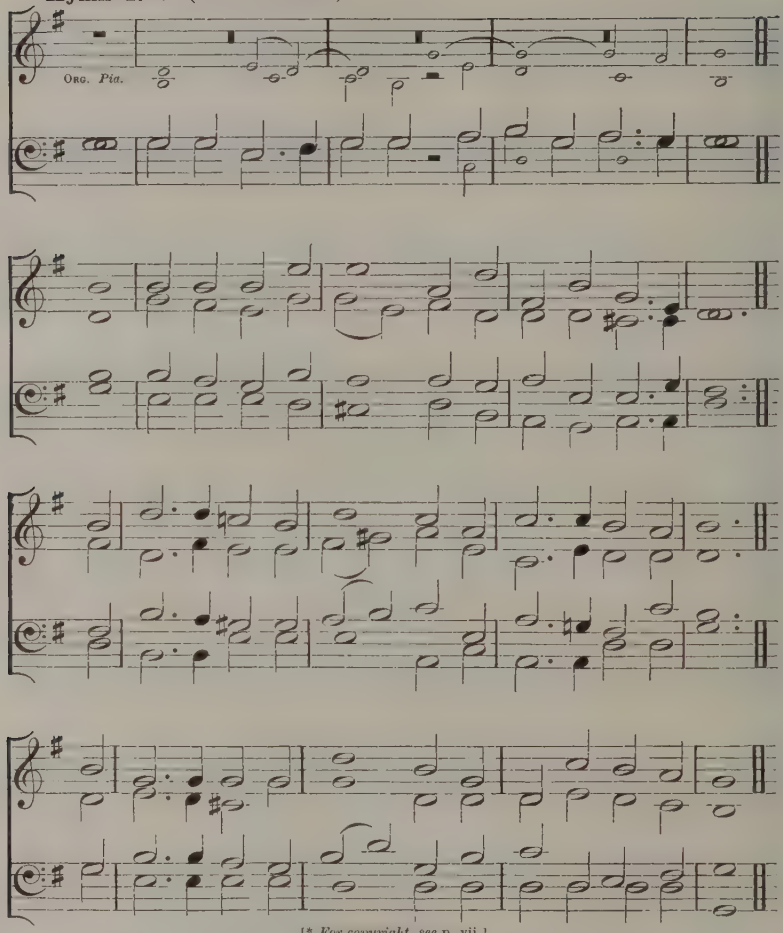
"Come unto Me, ye fainting,
And I will give you life."
O cheering voice of Jesus,
Which comes to aid our strife;
The foe is stern and eager,
The fight is fierce and long;
But Thou hast made us mighty,
And stronger than the strong.

"And whosoever cometh,
I will not cast him out."
O patient love of Jesus,
Which drives away our doubt;
Which, though we be unworthy
Of love so great and free,
Invites us very sinners
To come, dear Lord, to Thee. Amen.

This Hymn, by William Chatterton Dix (1837–1898), was written in 1867, and first published in the *People's Hymnal* in that year.

The First Tune. This traditional carol-melody of the Rheinland has not been traced back further in print than the *Alte Catholische Geistliche Kirchengesang*, Köln, 1599. It was common in Catholic books after that date, sometimes in an elaborated form. It was included by Prætorius in the sixth part of his *Musæ Sioniæ* which appeared in 1609, but it did not become popular in Lutheran collections till the middle of the XIXth century. The original carol, "Es ist ein Ros' entsprungen," is written for a verse of seven lines, and the fifth line has here been doubled in setting it to this hymn.

Hymn 472. (Second Tune.)

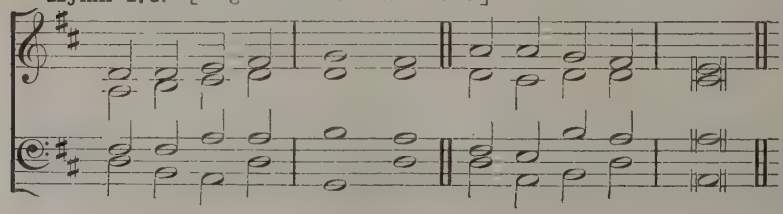


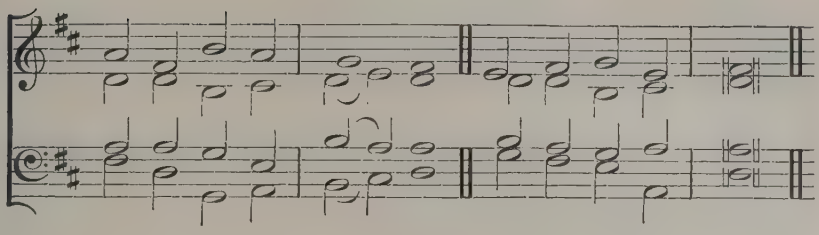
[* *For copyright, see* p. vii.]

Note.—*It is suggested that the first two lines of each verse should be sung by Tenors and Basses only, but if necessary they may be sung in Octaves by all the voices.*

The Second Tune (Come unto Me = R 256) is by Rev. J. B. Dykes, and was composed by him for the Revised Edition.

Hymn 473. [Orig. Ed. 190 : Rev. Ed. 286.]





Our light affliction, which is but for a moment, worketh for us a far more exceeding and eternal weight of glory.—2 Cor. iv. 17.

Wem in Leidenstagen.

O LET him whose sorrow
No relief can find,
Trust in God, and borrow
Ease for heart and mind.

Where the mourner weeping
Sheds the secret tear,
God His watch is keeping,
Though none else be near.

God will never leave thee,
All thy wants He knows,
Feels the pains that grieve thee,
Sees thy cares and woes.

Raise thine eyes to heaven
When thy spirits quail,
When, by tempests driven,
Heart and courage fail.

When in grief we languish,
He will dry the tear,
Who His children's anguish
Soothes with succour near.

All our woe and sadness
In this world below
Balance not the gladness
We in heav'n shall know.

Jesu, Holy Saviour,
In the realms above
Crown us with Thy favour,
Fill us with Thy love. Amen.

WEM in Leidenstagen
Aller Trost steht fern,
Der vertrau' sein Klagen
Seinem Gott und Herrn.

Er blickt in die Kammer
Wo der Dulder weint,
Wenn in seinem Jammer
Er verlassen scheint.

Gott bleibt nicht verborgen
Was dich trübt und quält,
Er kennt deine Sorgen
Und weiss was dir fehlt.

Richte deine Blicke
Nach Ihm himmelwärts,
Wenn in Missgeschicke
Zagend ist dein Herz.

Auch dir wird er lindern
Dein verborgnes Leid,
Der stets seinen Kindern
Helfen ist bereit.

Alle deine Leiden
Sind des Trosts nicht wert,
Nicht der süssen Freuden
Die dein Herz erfährt,

Wenn er mit Erbarmen
An sein Herz dich drückt,
Und in seinen Armen
Für dein Leid erquickt. Amen.

Alternative Tune, Hymn 119.

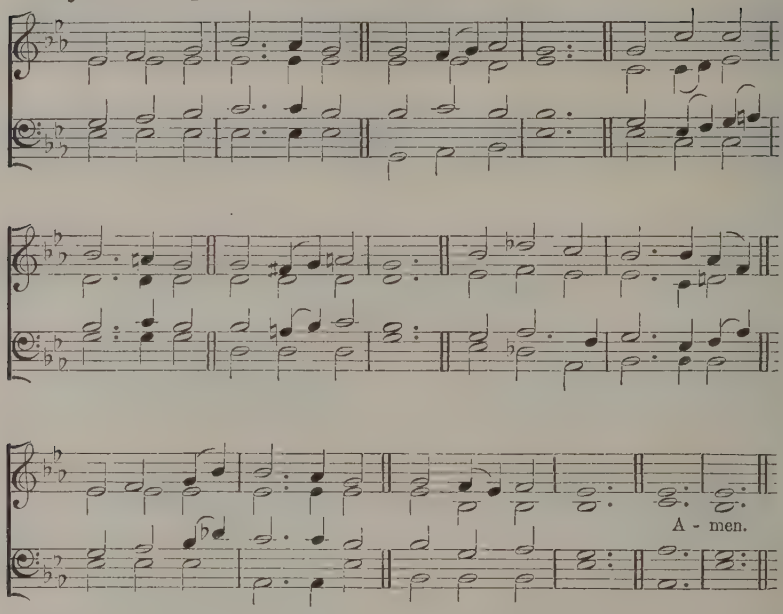
The Hymn is by H. S. Oswald, and appeared in his *Letzte Mittheilungen*, 1826, as a long poem of fourteen verses, of which the following are represented here, 1–3, 10, 12–14.

The Translation is that of Miss Cox in her *Sacred Hymns from the German*, 1841, slightly altered at its adoption in the Original Edition.

The Tune (Clewer = O 190 = R 286) is an adaptation from the tune set by F. Filitz to "Herr, nun lass in Friede," in his *Vierstimmiges Choralbuch*, 1847. The original is a six-line tune (6 6.6 6.6 6). The middle couplet is omitted here, and the second and last lines are modified. The Original Edition had a closer but more cumbrous adaptation of the last line, which was altered in the Revised Edition.

The tune which Filitz wrote for this hymn is at Hymn 119.

Hymn 474. [Orig. Ed. 200 : Rev. Ed. 277.]



Whom have I in heaven but thee? and there is none upon earth that I desire in comparison of thee.—Ps. lxxiii. 24.

NEARER, my GOD, to Thee,
Nearer to Thee;
E'en though it be a cross
That raiseth me;
Still all my song shall be,
"Nearer, my GOD, to Thee,
Nearer to Thee."

Though, like the wanderer,
The sun gone down,
Darkness comes over me,
My rest a stone;
Yet in my dreams I'd be
Nearer, my GOD, to Thee,
Nearer to Thee.

There let my way appear
Steps unto heaven,
All that Thou sendest me
In mercy given,
Angels to beckon me
Nearer, my GOD, to Thee,
Nearer to Thee.

Then, with my waking thoughts
Bright with Thy praise,
Out of my stony griefs
Beth-el I'll raise;
So by my woes to be
Nearer, my GOD, to Thee,
Nearer to Thee. Amen.

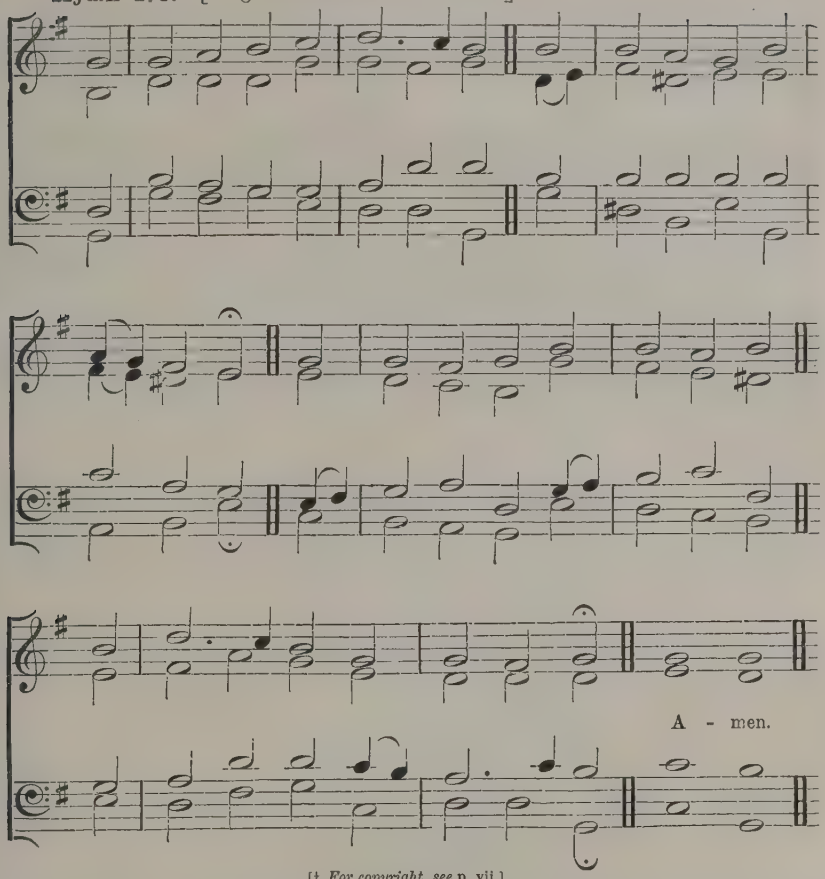
THIS HYMN, by Mrs. Sarah (Flower) Adams (1805–1848), was contributed to FOX, *Hymns and Anthems*, 1841, No. 85, in five stanzas of seven lines.

In the original:—St. 2, l. 3. Darkness *be* over me.
St. 3, l. 1. *the way.*
l. 3. send'st to me.
Stanza 5, omitted here, is as follows:—

Or if on joyful wing
Cleaving the sky,
Sun, moon, and stars forgot,
Upwards I fly,
Still all my song shall be,
Nearer, my God, to Thee,
Nearer to Thee!

THE TUNE (Horbury = O 200 = R 277) is by Rev. J. B. Dykes. "On June 1st, 1859, Dr. Dykes visited the Rev. John Sharp at Horbury and preached there. The special object of this visit was to make his first Confession. The hymn-tune, which he named *Horbury*, was written at this time . . . and it was to him a perpetual reminder of the peace and comfort he found then."—J. T. Fowler, *Life of Dr. Dykes*, p. 65. The tune was first printed in the Original Edition. The harmonies have been somewhat altered in this edition.

Hymn 475. [Orig. Ed. 234 : Rev. Ed. 374.]



[† *For copyright, see* p. vii.]

God is our hope and strength, a very present help in trouble.—Ps. xlvi. 1.

GOD of our life, to Thee we call,
Afflicted at Thy feet we fall ;
When the great water-floods prevail,
Leave not our trembling hearts to fail.

Amidst the roaring of the sea
Our souls still hang their hopes on Thee ;
Thy constant love, Thy faithful care,
Alone can save us from despair.

Friend of the friendless and the faint,
Where should we lodge our deep complaint ?
Where but with Thee, Whose open door
Invites the helpless and the poor ?

Did ever mourner plead with Thee,
And Thou refuse that mourner's plea ?
Does not the word still fix'd remain,
That none shall seek Thy face in vain ?

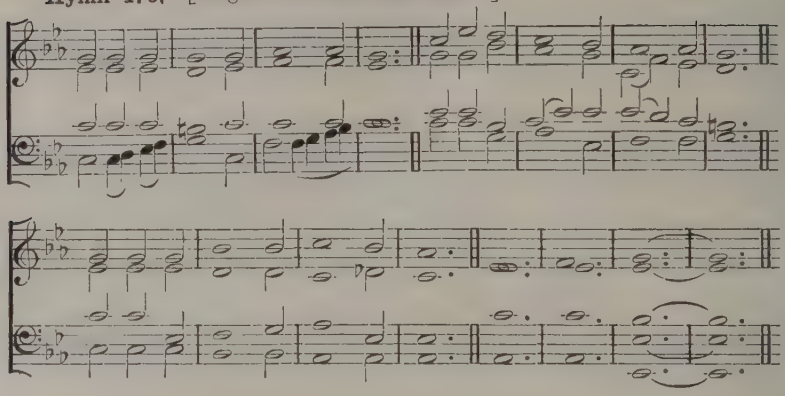
Then hear, O LORD, our humble cry,
And bend on us Thy pitying eye :
To Thee their prayer Thy people make :
Hear us, for our Redeemer's sake. Amen.

ALTERNATIVE TUNE, HYMN 604.

THIS HYMN, by William Cowper (1731–1800), was first published in the *Olney Hymns*, 1779, Book iii., No. 19, in six stanzas of four lines, and headed "Looking upwards in a storm." The original is written in the first person singular. Stanzas 1, 3, 4 are stanzas 1, 2, 3 of the original ; stanzas 2, 5 are from another source.

THE TUNE (St. Bartholomew = R 374) was written by E. H. Thorne in 1858, and printed in his *Selection of Psalm and Hymn Tunes*, the musical counterpart of Morrell and How, *Psalms and Hymns*, 1858, of which he was musical editor.

Hymn 476. [Orig. Ed.* 309 : Rev. Ed. 285.]



And he arose and rebuked the wind, and said unto the sea, Peace, be still.—St. Mark iv. 39.

FIERCE raged the tempest o'er the deep,
Watch did Thine anxious servants keep,
But Thou wast wrapp'd in guileless sleep,
Calm and still.

"Save, LORD, we perish," was their cry,
"O save us in our agony!"
Thy word above the storm rose high,
"Peace, be still."

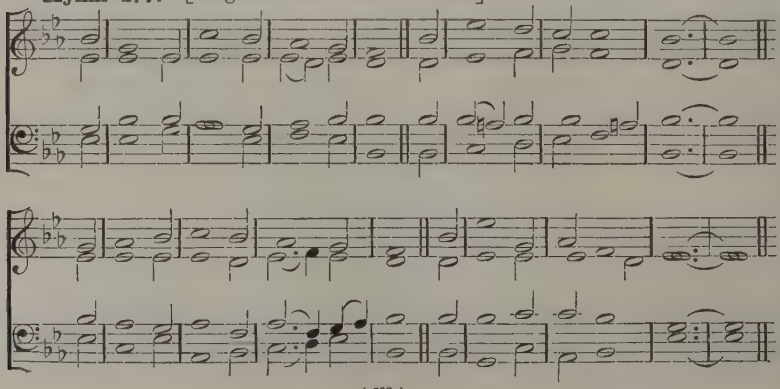
The wild winds hush'd; the angry deep
Sank, like a little child, to sleep;
The sullen billows ceased to leap,
At Thy will.

So, when our life is clouded o'er,
And storm-winds drift us from the shore,
Say, lest we sink to rise no more,
"Peace be still." Amen.

THIS HYMN, by Godfrey Thring (1823 1903), was written in 1861, and first published in Chope, *Congregational Hymn and Tune Book*, 1862, No. 187.

THE TUNE (St. Aelred = O* 309 = R 285) is by Rev. J. B. Dykes, and was originally published in Chope, *Congregational Hymn and Tune Book*, 1862

Hymn 477. [Orig. Ed. 187 : Rev. Ed. 279.]



Lord, help me.—St. Matt. xv. 25.

O HELP us, LORD; each hour of need
Thy heav'nly succour give;
Help us in thought, and word, and deed,
Each hour on earth we live.

O help us, when our spirits bleed
With contrite anguish sore;
And when our hearts are cold and dead,
O help us, LORD, the more.

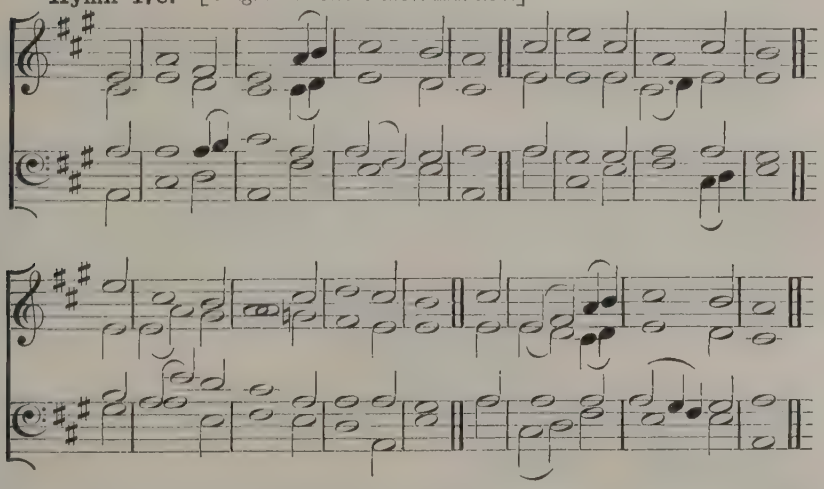
O help us through the prayer of faith
More firmly to believe;
For still the more the servant hath,
The more shall he receive.

O help us, JESU, from on high,
We know no help but Thee;
O help us so to live and die
As Thine in heav'n to be. Amen.

THIS HYMN, by Henry Hart Milman (1791–1868) is given in Bishop Heber's posthumous *Hymns*, for the Second Sunday in Lent, founded on the Gospel for the day, in six stanzas of four lines. In his *Selection of Psalms and Hymns*, 1837, Dean Milman omitted stanzas 4 and 5, and gave the hymn in its present form.

THE TUNE (Bedford, or Liverpool = O 187 = R 279) is by W. Wheall, and first appears in various English books undated, but belonging to the second decade of the XVIIIth century, *e.g.* Timbrell, *Divine Musick Scholar's Guide*, before 1723, and Wilkins, *Psalmody*, of rather later date. The tune was originally in triple time, with syncopations at the end of the odd lines as well as the even, but the present rhythm is found as early as 1732. It had been current nearly a century before it was altered into duple time. Unfortunately this altered form thenceforward became undeservedly popular. The tune has now been restored to triple time. For a full history, see Cowan and Love, and *Musical Times*, March and September, 1908.

Hymn 478. [Orig. Ed.* 310 : Rev. Ed. 238.]



Like as the hart desireth the water-brooks, so longeth my soul after thee, O God.—Ps. xlii. 1.

AS pants the hart for cooling streams
When heated in the chase,
So longs my soul, O GOD, for Thee,
And Thy refreshing grace.

For Thee, my GOD, the living GOD,
My thirsty soul doth pine:
O when shall I behold Thy face,
Thou Majesty Divine?

Why restless, why cast down, my soul?
Hope still, and thou shalt sing
The praise of Him Who is thy GOD,
Thy health's eternal spring.

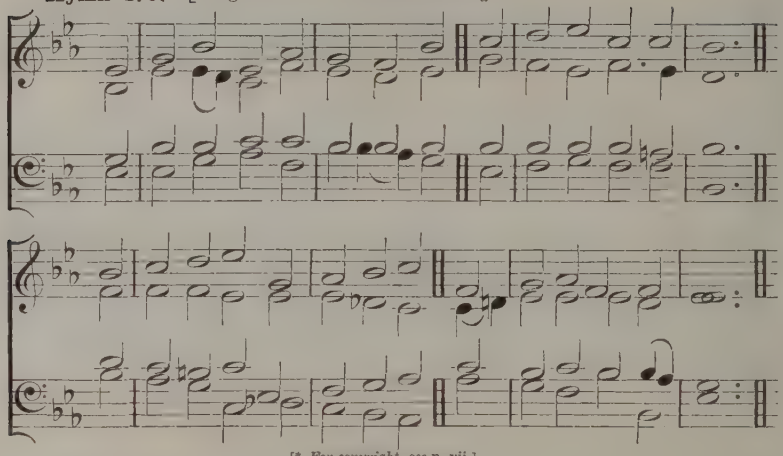
To FATHER, SON, and HOLY GHOST,
The GOD Whom we adore,
Be glory, as it was, is now,
And shall be evermore. Amen.

THIS HYMN, by Nicholas Brady (1649–1726) and Nahum Tate (1652–1715), is part of the translation of Psalm xliii., taken from *A New Version of the Psalms of David, fitted to the tunes used in Churches*, by N. Brady, D.D., and N. Tate, 1696.

This cento consists of stanzas 1, 2, 6, with Doxology added.

THE TUNE (Martyrdom, or All Saints = O* 310 = R 238) is by H. Wilson. It first appeared in permanent form in R. A. Smith, *Sacred Music Sung in St. George's Church, Edinburgh*, 1825, when it was set in triple measure, and described as "Old Scotch Melody," harmonized by Mr. Smith; but it had previously been printed, in duple time, in sheet form, by its Composer. There was some considerable dispute between him and Smith on the subject of the tune.

Hymn 479. [Orig. Ed. 140 : Rev. Ed. 283.]



[* *For copyright, see* p. vii.]

Lord, remember me.—Neh. xiii. 31.

O THOU, from Whom all goodness flows,
I lift my heart to Thee ;
In all my sorrows, conflicts, woes,
Good LORD, remember me.

When on my aching burden'd heart
My sins lie heavily,
Thy pardon grant, Thy peace impart ;
Good LORD, remember me.

When trials sore obstruct my way,
And ills I cannot flee,
Then let my strength be as my day ;
Good LORD, remember me.

If worn with pain, disease, and grief
This feeble frame should be,
Grant patience, rest, and kind relief ;
Good LORD, remember me.

And, Oh, when in the hour of death
I bow to Thy decree,
JESU, receive my parting breath ;
Good LORD, remember me. Amen.

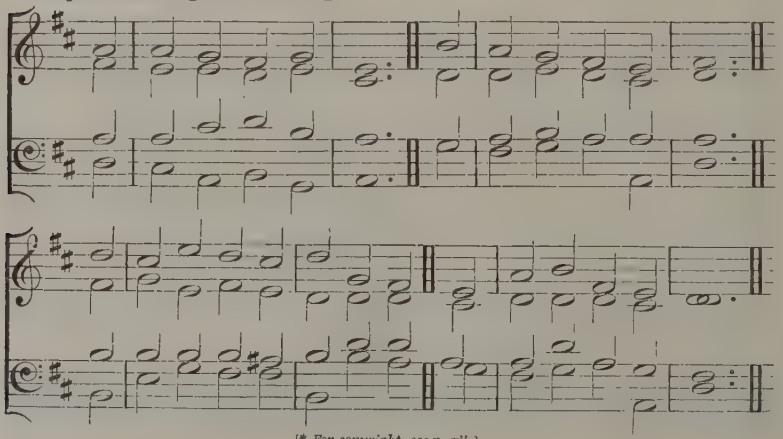
THIS HYMN, by Thomas Haweis, M.D. (1733–1820), was first published in *Carmina Christo*, 1792, in six stanzas. It was much altered in Cotterill, *Selection*, 1819, No. 359, and a stanza added. (See Julian, *Dict. of Hymnology*, p. 850².) This is mainly from Cotterill.

Stanza 5 of the original, which was specially dear to Henry Martyn, is omitted :—

If on my face, for Thy dear Name,
Shame and reproaches be ;
All hail reproach, and welcome shame,
If Thou remember me.

THE TUNE (Putney Hill = R 283) is by the Rev. F. A. J. Hervey, and was contributed by him to the Revised Edition. The proper tune for this hymn is No. 493².

Hymn 480. [Rev. Ed. 185.]



[* *For copyright, see* p. vii.]

O look thou upon me, and be merciful unto me.—Ps. cxix. 133.

Μνώεο Χριστὲ.

LORD JESUS, think on me,
And purge away my sin;
From earthborn passions set me free,
And make me pure within.

LORD JESUS, think on me
With many a care opprest;
Let me Thy loving servant be,
And taste Thy promised rest.

LORD JESUS, think on me,
Nor let me go astray;
Through darkness and perplexity
Point Thou the heav'nly way.

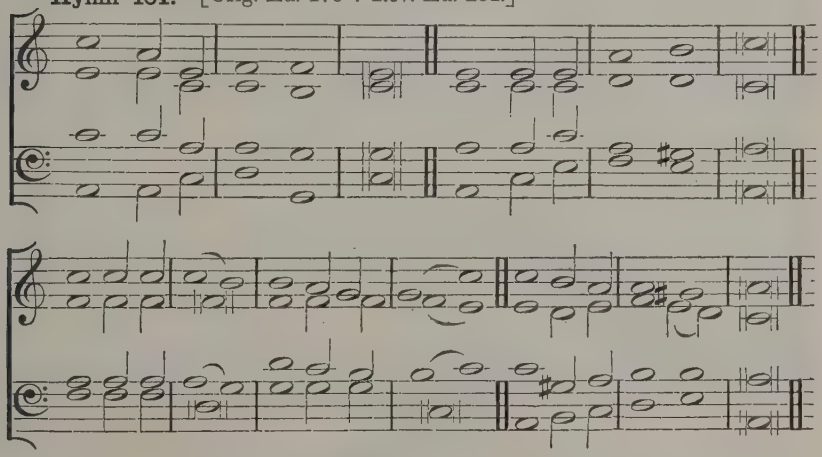
LORD JESUS, think on me,
That, when the flood is past,
I may th' eternal Brightness see,
And share Thy joy at last. Amen.

Μνώεο Χριστέ,
υἱὲ Θεοῖο
ὑψιμέδοντος,
οἰκέτεω Σοῦ,
κῆρ' ἀλιτροῖο
τάδε γράψαντος·
καί μοι ὄπασσον
λύσιν παθέων
κηριτρεφέων
τά μοι ἐμφυῆ
ψυχᾷ ῥυπαρᾷ·
δὸς δὲ ἰδέσθαι,
Σῶτερ Ἰησοῦ,
ζαθέαν αἴγλαν
Σάν, ἔνθα φανεὶς
μέλψω ἀοιδὰν
παίονι ψυχᾶν,
παίονι γυίων,
Πατρὶ σὺν μεγάλῳ
Πνεύματί θ' Ἁγνῷ.

THIS HYMN, by Allen William Chatfield (1808–1896), from the Greek of Synesius, Bishop of Cyrene (*c.* 375–430), is given in his *Songs and Hymns of earliest Greek Christian poets, Bishops, and others, translated into English Verse*, 1876. He described it as "a paraphrase or amplification rather than an exact translation of the original." In its first form it consisted of five stanzas, and so appeared in the Revised Edition. The last is now omitted. The author subsequently added four new stanzas, making nine in all. Of that set these are Nos. 2, 3, 5, 7.

THE TUNE (St. Paul's = R 185) is by Sir John Stainer, and was contributed by him to the Revised Edition.

Hymn 481. [Orig. Ed. 176 : Rev. Ed. 284.]



My soul thirsteth for thee, my flesh also longeth after thee; in a barren and dry land where no water is.—Ps. lxiii. 2.

FAR from my heav'nly home,
Far from my FATHER's breast,
Fainting I cry, "Blest SPIRIT, come,
And speed me to my rest."

My spirit homeward turns,
And fain would thither flee;
My heart, O Sion, droops and yearns,
When I remember thee.

To thee, to thee I press,
A dark and toilsome road;
When shall I pass the wilderness,
And reach the Saints' abode?

GOD of my life, be near;
On Thee my hopes I cast;
O guide me through the desert here,
And bring me home at last. Amen.

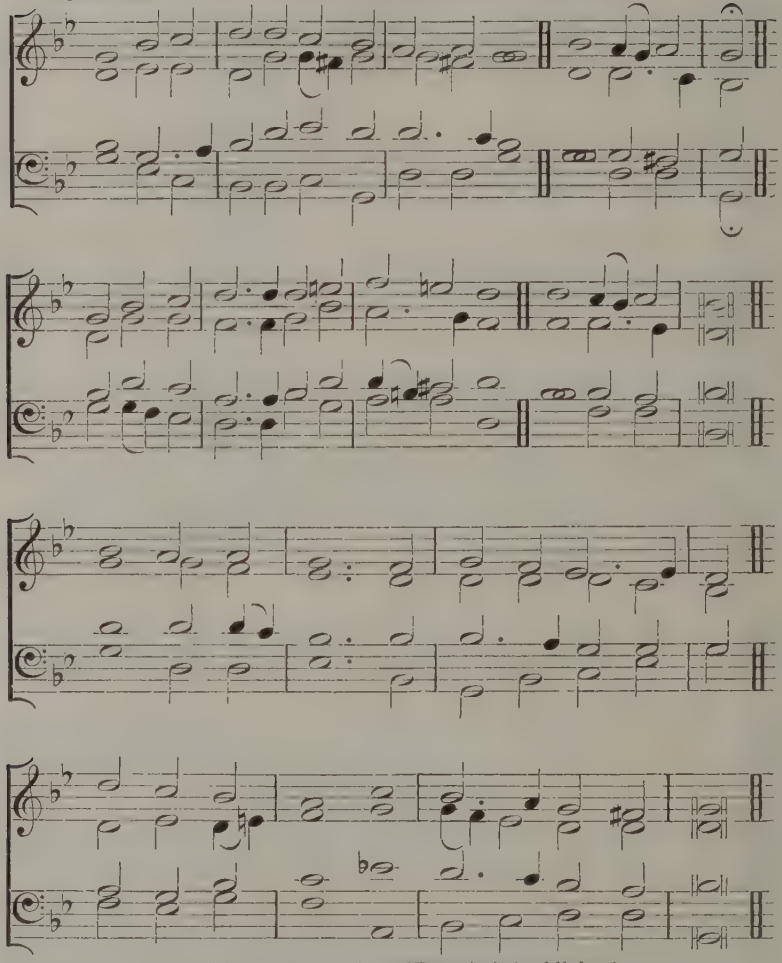
THIS HYMN, by Henry Francis Lyte (1793–1847) (a paraphrase of Ps. cxxxvii.), was first published in his *Spirit of the Psalms*, 1834, in five stanzas of four lines.

Stanza 2 is omitted:—

Upon the willows long
My harp has silent hung:
How should I sing a cheerful song
Till Thou inspire my tongue?

THE TUNE (Lyte = O 176 = R 284) was written for this hymn by J. B. Wilkes, and was contributed to the Original Edition.

Hymn 482. [Orig. Ed.* 342 : Rev. Ed. 266.] (First Tune.)



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

In the day time also he led them with a cloud, and all the night through with a light of fire.
Ps. lxxviii. 15.

LEAD, kindly Light, amid th' encircling gloom,
Lead Thou me on ;
The night is dark, and I am far from home,
Lead Thou me on.
Keep Thou my feet ; I do not ask to see
The distant scene ; one step enough for me.

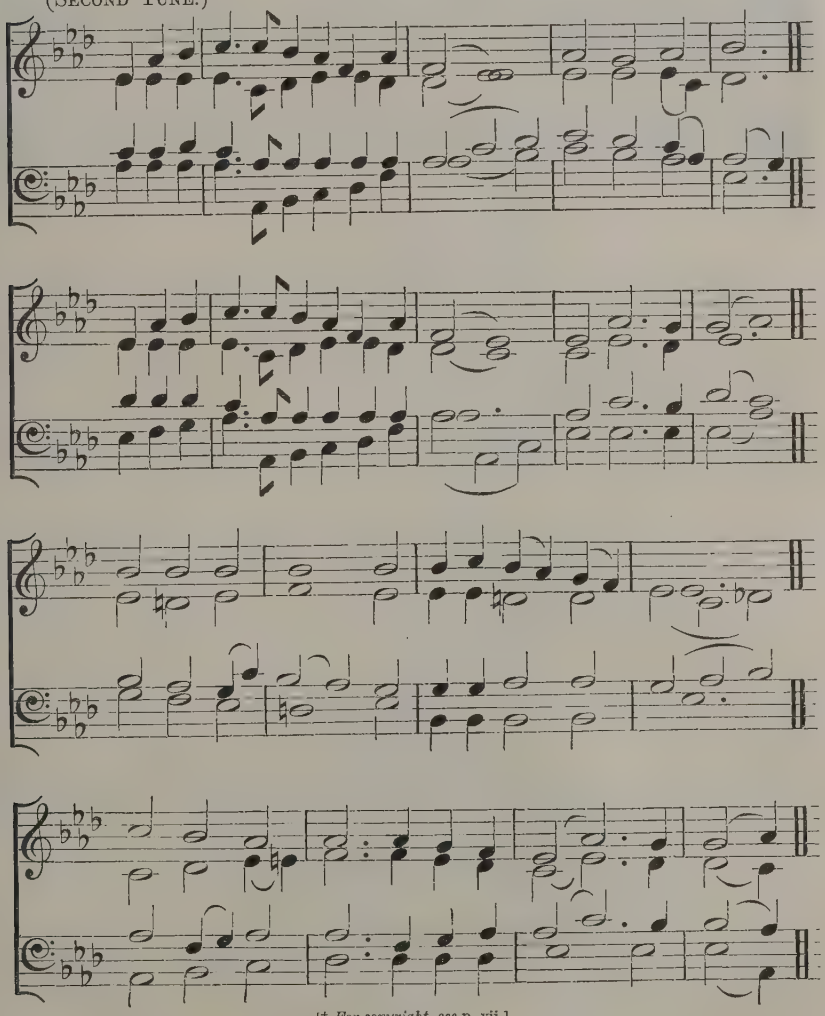
I was not ever thus, nor pray'd that Thou
Shouldst lead me on ;
I loved to choose and see my path ; but now
Lead Thou me on.
I loved the garish day, and, spite of fears,
Pride ruled my will : remember not past years.

So long Thy power hath blest me, sure it still
Will lead me on,
O'er moor and fen, o'er crag and torrent, till
The night is gone;
And with the morn those angel faces smile,
Which I have loved long since, and lost awhile. Amen.

THIS HYMN, by Cardinal John Henry Newman (1801–1890), was written in June, 1833, at a time of much mental stress. He was travelling in Italy, where he had been laid up for some weeks. He reached Palermo at the end of May, but for want of a vessel he was kept there for three weeks. At last he got away in an orange boat, bound for Marseilles. Then it was that he wrote this hymn. The boat was becalmed for a week in the Straits of Bonifacio. The hymn was first published in the *British Magazine*, March, 1834, and afterwards in *Lyra Apostolica*, 1836, No. XXV.

THE FIRST TUNE (Gundulf) is by B. Luard Selby, and was composed by him for this edition.

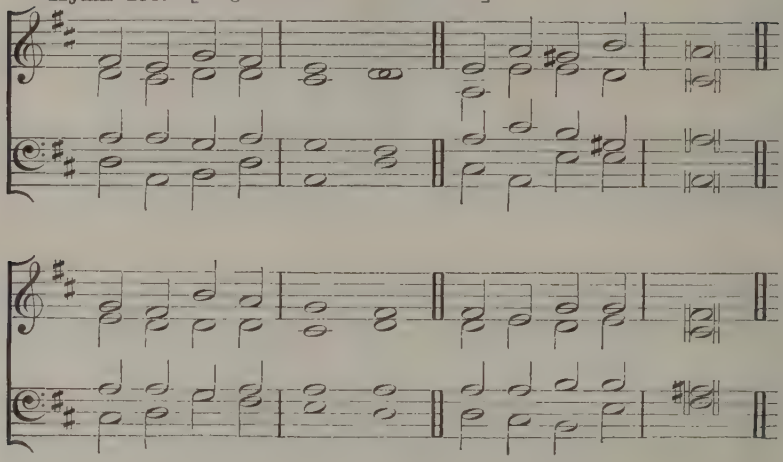
(SECOND TUNE.)



[‡ *For copyright, see* p. vii.]

THE SECOND TUNE (Lux benigna, or St. Oswald = O* 342 = R 266) was written by the Rev. J. B. Dykes, Aug. 29, 1865, and published in Barry, *Psalms and Hymns*, 1867. It was afterwards inserted in a revised form under its former name in the Appendix to the Original Edition. Cardinal Newman, in commenting on this hymn, said; "It is not the hymn but the *tune* that has gained the popularity! The tune is Dykes's, and Dr. Dykes was a great master."—J. T. Fowler, *Life of Dr. Dykes*, p. 104. The original form may be seen in *Mus. Times*, Oct. 1907.

Hymn 483. [Orig. Ed. 189 : Rev. Ed. 194.]



Lord, save us.—St. Matt. viii. 25.

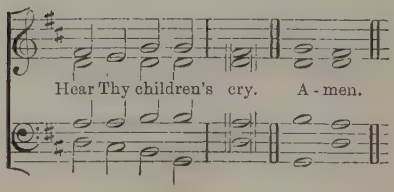
JESU, meek and gentle,
  SON of GOD most High,
Pitying, loving Saviour,
  Hear Thy children's cry.

Pardon our offences,
  Loose our captive chains,
Break down every idol
  Which our soul detains.

Give us holy freedom,
  Fill our hearts with love,
Draw us, Holy JESUS,
  To the realms above.

Lead us on our journey,
  Be Thyself the Way
Through this world of darkness
  To the heav'nly day.

JESU, meek and gentle,
  SON of GOD most High,
Pitying, loving Saviour,

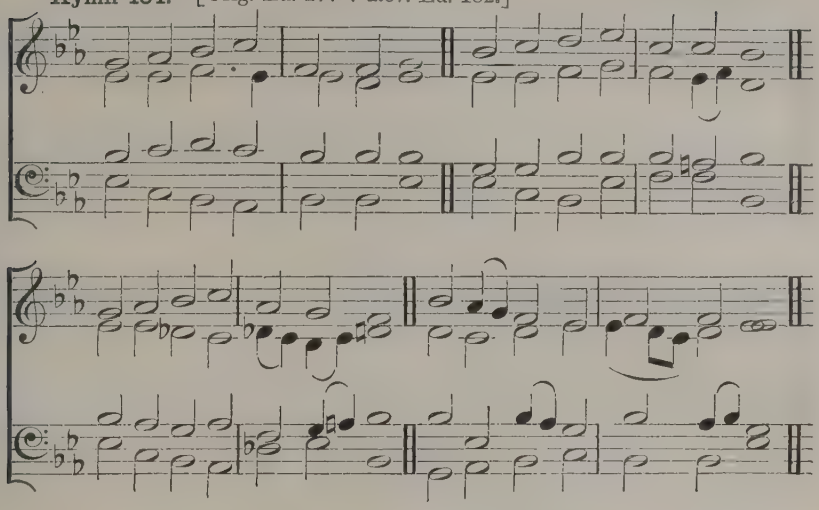


THIS HYMN, by George Rundle Prynne (1818–1903), written in 1856, was published in his *Hymnal Suited for the Services of the Church*, 1858, in five stanzas of four lines.

In the original :—St. 4, l. 3. Through terrestrial darkness,
l. 4. To celestial day.

THE TUNE (St. Constantine = O 189 = R 194) is by W. H. Monk, and was written by him for the Original Edition.

Hymn 484. [Orig. Ed. 177 : Rev. Ed. 182.]



Thou art a place to hide me in.—Ps. xxxii. 8.

Dignare me, o Iesu, rogo te.

JESU, grant me this, I pray,
Ever in Thy heart to stay ;
Let me evermore abide
Hidden in Thy wounded side.

If the evil one prepare,
Or the world, a tempting snare,
I am safe when I abide
In Thy heart and wounded side.

If the flesh, more dangerous still,
Tempt my soul to deeds of ill,
Naught I fear when I abide
In Thy heart and wounded side.

Death will come one day to me ;
JESU, cast me not from Thee :
Dying let me still abide
In Thy heart and wounded side. Amen.

DIGNARE me, o Iesu, rogo te,
in cordis vulnere abscondere ;
permitte me hic vivere
in tuo latere quiescere.

si praeparet daemon insidias,
et mundus offerat divitias,
in tuo corde tutus sum,
in tuo latere securus sum.

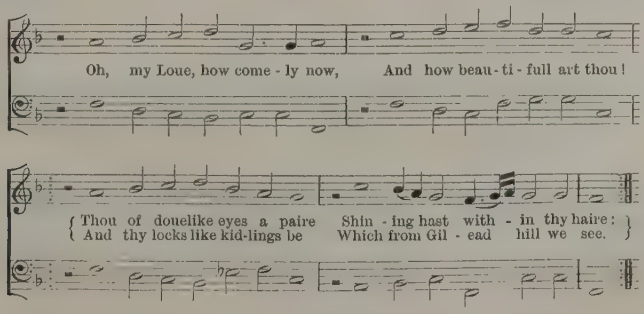
fallacior si caro lubricis
mentem exagitet blanditiis,
nil metuo, hic tutus sum ;
est meum latus hoc refugium.

si oculos claudat fatalis sors
et vitam terminet feralis mors,
o Iesu, ne dimitte me ;
da tuo moriar in latere. Amen.

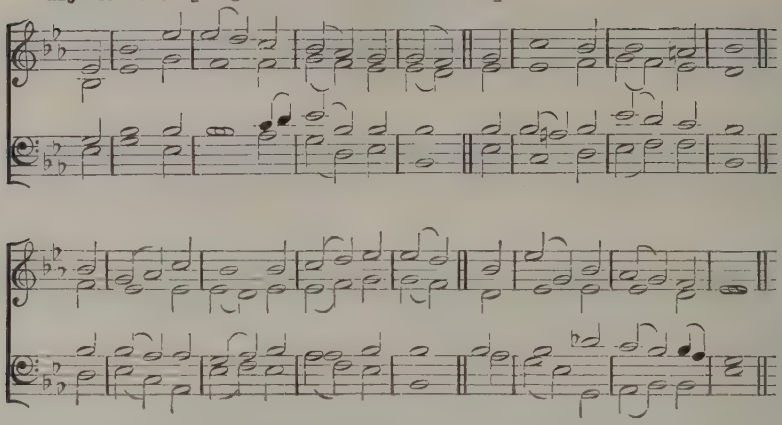
THE HYMN is anonymous. It has been traced back as far as *Symphonia Sirenum*, Cologne, 1695.

THE TRANSLATION was made by Sir Henry Baker for the Original Edition.

THE TUNE (Song 13, or Canterbury, or Norwich, or St. Irenæus = O 177 = R 182) is by Orlando Gibbons, written for Wither, *Hymnes and Songs of the Church*, 1623. The original has the last two lines of the music repeated. The words are taken from the Song of Songs. It is not very clear whether the crotchet in the first line should be G or F :—



Hymn 485. [Orig. Ed.* 334 : Rev. Ed. 282.]



O hold thou up my goings in thy paths ; that my footsteps slip not.—Ps. xvii. 5.

BE Thou my Guardian and my Guide,
And hear me when I call ;
Let not my slippery footsteps slide,
And hold me lest I fall.

The world, the flesh, and Satan dwell
Around the path I tread ;
O save me from the snares of hell,
Thou Quickener of the dead.

And if I tempted am to sin,
And outward things are strong,
Do Thou, O LORD, keep watch within,
And save my soul from wrong.

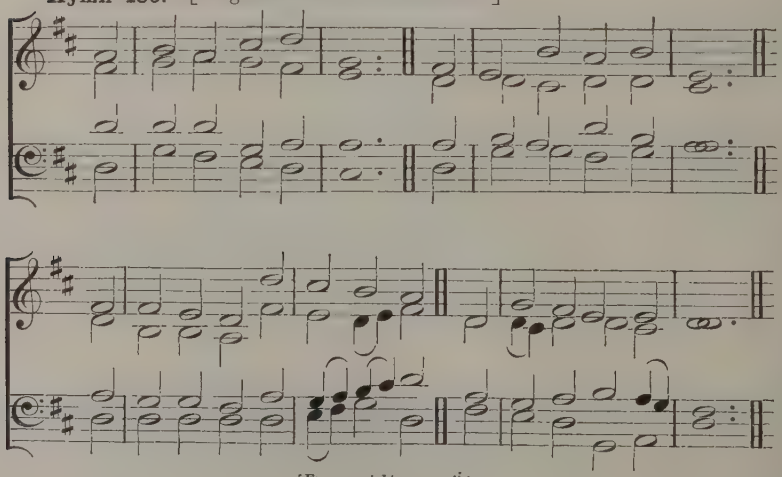
Still let me ever watch and pray,
And feel that I am frail ;
That if the tempter cross my way,
Yet he may not prevail. Amen.

THIS HYMN, by Isaac Williams (1802–1865), appeared in his *Hymns on the Catechism*, 1842, in four stanzas of four lines. It is based on the petition in the Lord's Prayer, "Lead us not into temptation."

In the original:—St. 1, l. 1. *our* Guardian, and throughout the hymn.

THE TUNE (Abridge, or St. Stephen = O* 334 = R 282) is by Isaac Smith, and first found in his *Collection of Psalm Tunes in Three Parts*, c. 1770. The original form with its grace-notes may be seen in *Musical Times*, Sept. 1902, p. 601.

Hymn 486. [Orig. Ed.* 337 : Rev. Ed. 181.]



[*For copyright, see* p. vii.]

Thou hast been my succour; leave me not, neither forsake me, O God of my salvation.
Ps. xxvii. 10.

WE know Thee Who Thou art,
LORD JESUS, Mary's Son:
We know the yearnings of Thy heart
To end Thy work begun.

That sacred fount of grace,
'Mid all the bliss of heaven,
Has joy whene'er we seek Thy face,
And kneel to be forgiven.

Brought home from ways perverse,
At peace Thine arms within,
We pray Thee, shield us from the curse
Of falling back to sin.

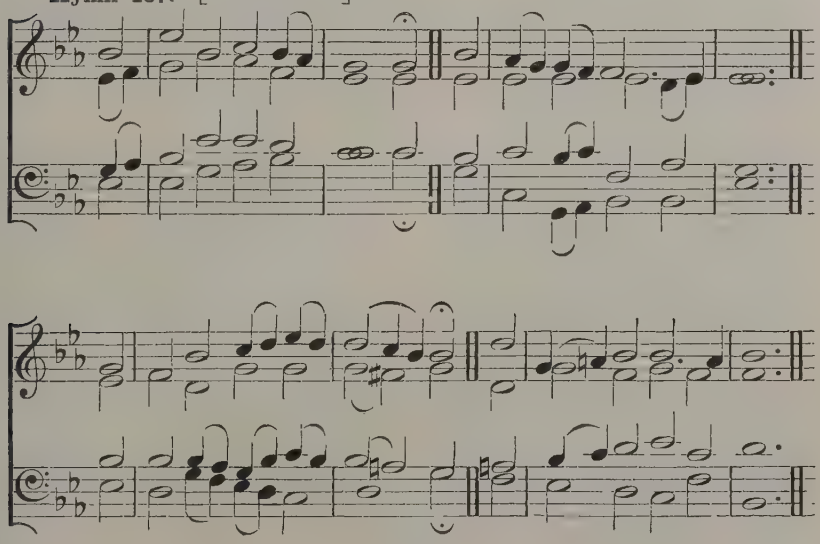
We dare not ask to live
Henceforth from trials free;
But Oh, when next they tempt us, give
More strength to cling to Thee.

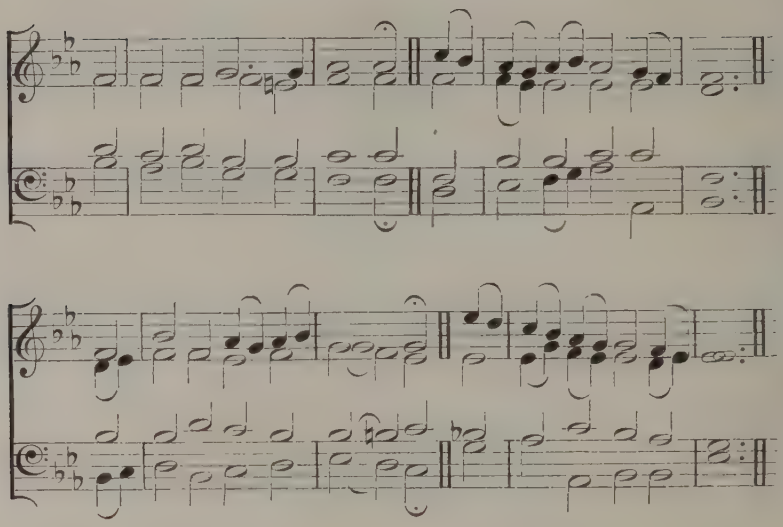
We know Thee Who Thou art,
Our own redeeming LORD;
Be Thou by will, and mind, and heart,
Accepted, loved, adored. Amen.

THIS HYMN, by William Bright (1824–1901), was written in 1865, and published in his *Hymns and other Poems*, 1866, in five stanzas of four lines, headed *Prayer after Pardon*. It appeared in the Appendix to the Original Edition in 1868, No. 337.

THE TUNE (Sellinge = R. 181) is by J. Hullah, and first appeared in his *Book of Praise Hymnal*, 1868, having been written for the use of Charterhouse. The harmonization of the third line has been altered in this edition in order to avoid the pedal bass.

Hymn 487. [Rev. Ed. 271.]





If any man serve me, let him follow me; and where I am, there shall also my servant be.
St. John xii. 26.

O JESUS, I have promised
To serve Thee to the end;
Be Thou for ever near me,
My Master and my Friend;
I shall not fear the battle
If Thou art by my side,
Nor wander from the pathway
If Thou wilt be my Guide.

O let me feel Thee near me:
The world is ever near;
I see the sights that dazzle,
The tempting sounds I hear;
My foes are ever near me,
Around me and within;
But, JESUS, draw Thou nearer,
And shield my soul from sin.

O let me hear Thee speaking
In accents clear and still,
Above the storms of passion,
The murmurs of self-will;
O speak to re-assure me,
To hasten or control;
O speak, and make me listen,
Thou Guardian of my soul.

O let me see Thy features,
The look that once could make
So many a true disciple
Leave all things for Thy sake;
The look that beam'd on Peter
When he Thy Name denied;
The look that draws Thy loved ones
Close to Thy piercèd side.

O JESUS, Thou hast promised
To all who follow Thee,
That where Thou art in glory
There shall Thy servant be;
And, JESUS, I have promised
To serve Thee to the end;
O give me grace to follow,
My Master and my Friend.

O let me see Thy foot-marks,
And in them plant mine own;
My hope to follow duly
Is in Thy strength alone;
O guide me, call me, draw me,
Uphold me to the end;
And then in heav'n receive me,
My Saviour and my Friend. Amen.

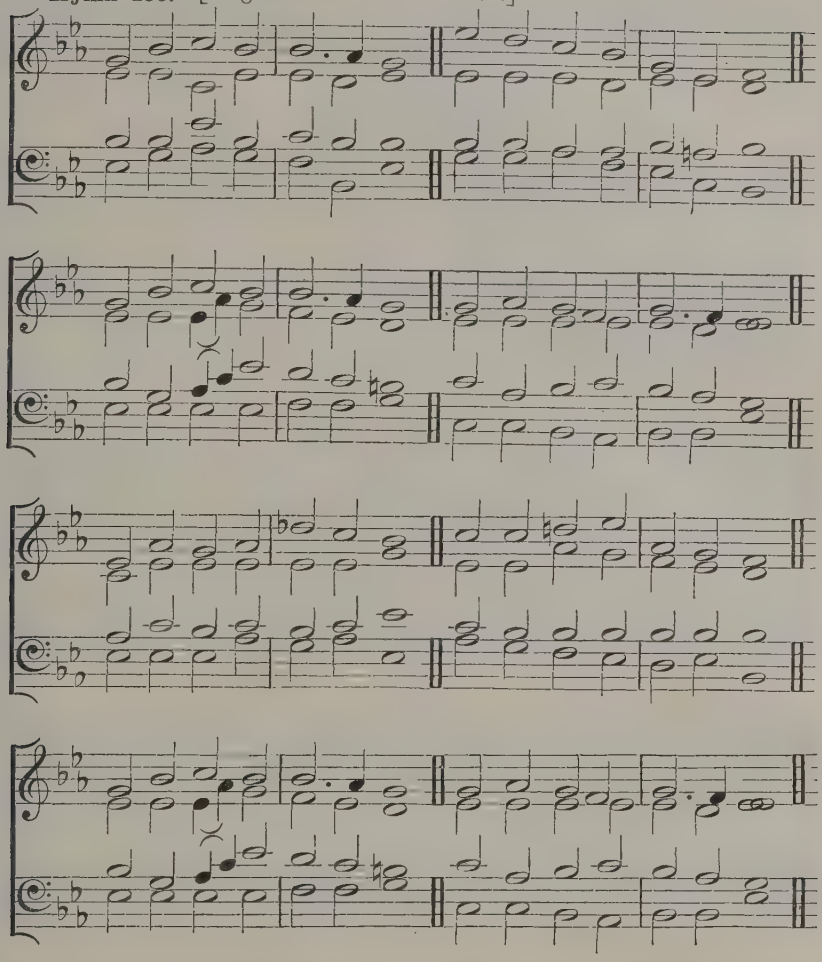
ALTERNATIVE TUNE, HYMN 556.

THIS HYMN, by John Ernest Bode (1816–1874), was written in 1868 in six stanzas of eight lines, on the occasion of the Confirmation of his two sons and a daughter. It was first published in the Appendix to S.P.C.K. *Psalms and Hymns*, 1869, No. 395. Stanza 4 is added in this edition.

In the original:—St. 4, l. 7. Thy *lovers*.

THE TUNE (Komm, Seele) is by J. W. Franck, and was written for Elmenhorst's poem, "Komm, Seele, Jesu Leiden soll mein Ergötzung sein," in their collection of *Geistliche Lieder*, Hamburg, 1681 (Zahn 5513).

Hymn 488. [Orig. Ed. 179 : Rev. Ed. 193.]



A man shall be as an hiding place from the wind, and a covert from the tempest.—Isai. xxxii. 2.

JESU, Lover of my soul,
Let me to Thy bosom fly,
While the gath'ring waters roll,
While the tempest still is high:
Hide me, O my Saviour, hide,
Till the storm of life be past;
Safe into the haven guide,
O receive my soul at last.

Other refuge have I none;
Hangs my helpless soul on Thee;
Leave, ah! leave me not alone,
Still support and comfort me.
All my trust on Thee is stay'd,
All my help from Thee I bring;
Cover my defenceless head
With the shadow of Thy wing.

Thou, O CHRIST, art all I want,
More than all in Thee I find:
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.
Just and holy is Thy Name,
I am all unrighteousness;
False and full of sin I am,
Thou art full of truth and grace.

Plenteous grace with Thee is found,
Grace to cleanse from every sin;
Let the healing streams abound;
Make and keep me pure within;
Thou of life the fountain art;
Freely let me take of Thee;
Spring Thou up within my heart,
Rise to all eternity. Amen.

THIS HYMN, by Charles Wesley (1707–1788), was given in his *Hymns and Sacred Poems*, 1740, in five stanzas of eight lines.

Stanza 3 is omitted here :—

Wilt Thou not regard my call?
  Wilt Thou not accept my prayer?
Lo! I sink, I faint, I fall!
  Lo, on Thee I cast my care!
Reach me out Thy gracious hand!
  While I of Thy strength receive,
Hoping against hope I stand,
  Dying, and behold I live!

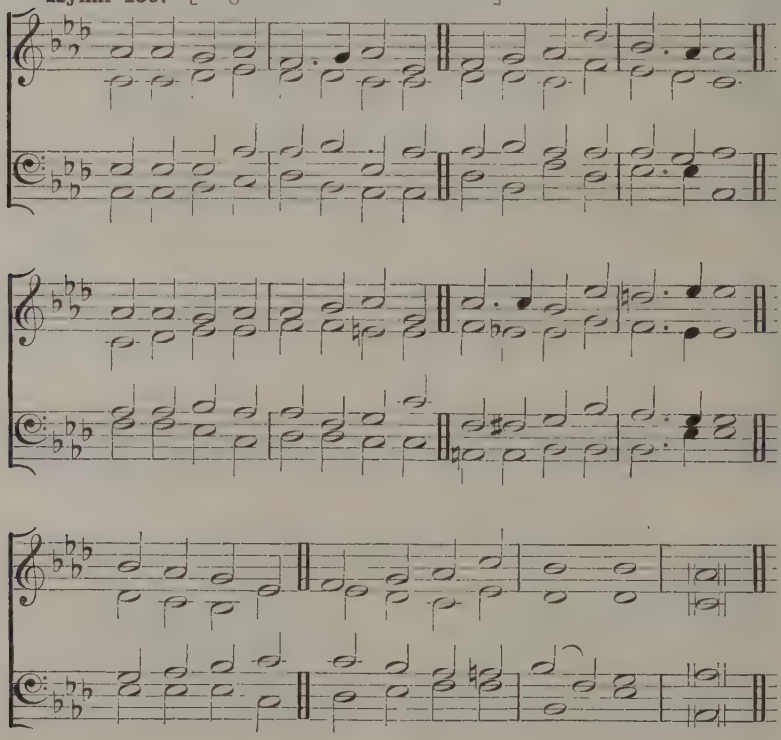
In the original :—St. 1, l. 3. the *nearer* waters.
6. *is* past.
St. 4, l. 2. to *cover all my*.

The tradition with regard to the origin of this hymn is that Charles Wesley was sitting in his study when a bird, which was being pursued by a hawk, flew in at the open window and was safe, the hawk not daring to follow. Wesley thereupon wrote this hymn.

THE TUNE (Hollingside = O 179 = R 193) is by Rev. J. B. Dykes, and was contributed by him to the Original Edition. "Hollingside Cottage" was the name of the house in which Dr. Dykes lived for some time after his marriage. It was about one mile out of Durham.

The most popular tune to this hymn previously in vogue was M. Madan's Hotham, which first appeared in the Lock Hospital *Collection* (1769). See Introd. p. lxxxix.

Hymn 489. [Orig. Ed.* 341 : Rev. Ed. 287.]



Let my supplication come before thee; deliver me, according to thy word.—Ps. cxix. 170.

JESUS, LORD of life and glory,
  Bend from heav'n Thy gracious ear;
While our waiting souls adore Thee,
  Friend of helpless sinners, hear:
    By Thy mercy,
  O deliver us, good LORD.

From the depths of nature's blindness,
  From the hardening power of sin,
From all malice and unkindness,
  From the pride that lurks within,
    By Thy mercy,
  O deliver us, good LORD.

When temptation sorely presses.
In the day of Satan's power,
In our times of deep distresses,
In each dark and trying hour,
By Thy mercy,
O deliver us, good LORD.

When the world around is smiling,
In the time of wealth and ease,
Earthly joys our hearts beguiling,
In the day of health and peace,
By Thy mercy,
O deliver us, good LORD.

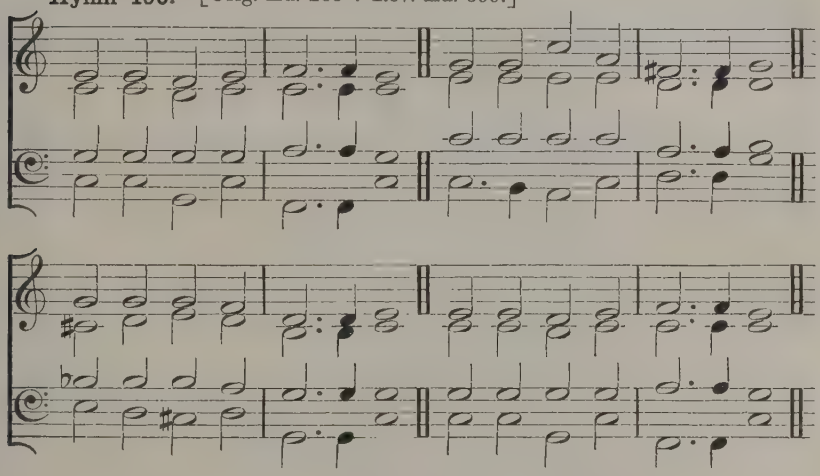
In the weary hours of sickness,
In the times of grief and pain,
When we feel our mortal weakness,
When the creature's help is vain,
By Thy mercy,
O deliver us, good LORD.

In the solemn hour of dying,
In the awful judgment day,
May our souls, on Thee relying,
Find Thee still our Rock and Stay:
By Thy mercy,
O deliver us, good LORD. Amen.

THIS HYMN, by John James Cummins (1795–1867), was first published in his *Poetical Meditations and Hymns*, 1839, in seven stanzas of four lines, with the refrain, and reprinted in his *Hymns, Meditations, and other Poems*, 1849. Stanza 2 is omitted.

THE TUNE (St. Raphael, or St. Giles' = O* 341 = R 287) was written by E. J. Hopkins, and published in his *Temple Choral Service Book*, 1867, with the former title, and set to this hymn. But it had previously appeared in Chope, *Congregational Hymn and Tune Book*, 1862, under the latter title, and set to other words.

Hymn 490. [Orig. Ed. 163 : Rev. Ed. 399.]



Surely he hath borne our griefs and carried our sorrows.—Isai. liii. 4.

WHEN our heads are bow'd with woe,
When our bitter tears o'erflow,
When we mourn the lost, the dear,
JESU, Son of Mary, hear.

Thou our throbbing flesh hast worn,
Thou our mortal griefs hast borne,
Thou hast shed the human tear;
JESU, Son of Mary, hear.

When the solemn death-bell tolls
For our own departed souls,
When our final doom is near,
JESU, Son of Mary, hear.

Thou hast bow'd the dying head,
Thou the blood of life hast shed,
Thou hast fill'd a mortal bier;
JESU, Son of Mary, hear.

When the heart is sad within
With the thought of all its sin,
When the spirit shrinks with fear,
JESU, Son of Mary, hear.

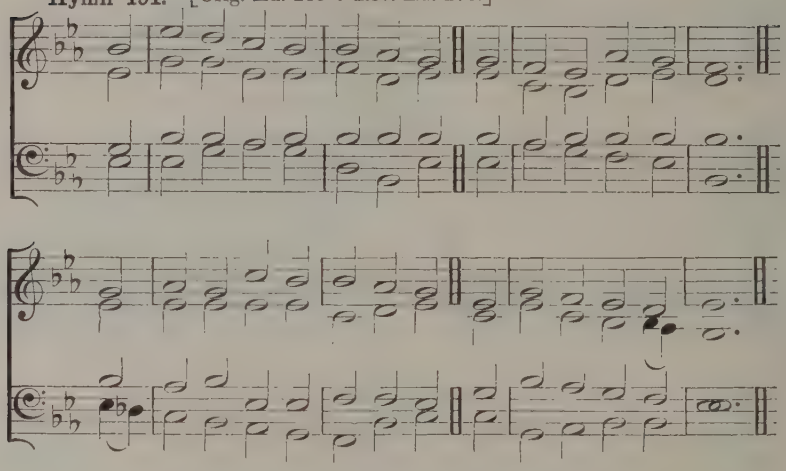
Thou the shame, the grief, hast known,
Though the sins were not Thine own;
Thou has deign'd their load to bear;
JESU, Son of Mary, hear. Amen.

THIS HYMN, by Henry Hart Milman (1791–1868), was first published in Heber's posthumous *Hymns* in 1827. It was written for the Sixteenth Sunday after Trinity, the Holy Gospel for which is the story of the raising of the son of the widow of Nain.

In the original:—The refrain is *Gracious* Son of Mary, hear.
St. 3, l. 1. The *sullen* death-bell.

THE TUNE (Redhead, No. 47 = O 163 = R 399) has already been dealt with at Hymn 116.

Hymn 491. [Orig. Ed. 185 : Rev. Ed. 176.]



Unto you therefore which believe he is precious.—1 St. Peter ii. 7.

HOW sweet the Name of JESUS sounds
  In a believer's ear !
It soothes his sorrows, heals his wounds,
  And drives away his fear.

It makes the wounded spirit whole,
  And calms the troubled breast ;
'Tis manna to the hungry soul,
  And to the weary rest.

Dear Name ! the rock on which I build,
  My shield and hiding-place,
My never-failing treasury fill'd
  With boundless stores of grace.

JESUS ! my Shepherd, Husband, Friend,
  My Prophet, Priest, and King,
My Lord, my Life, my Way, my End,
  Accept the praise I bring.

Weak is the effort of my heart,
  And cold my warmest thought ;
But when I see Thee as Thou art,
  I'll praise Thee as I ought.

Till then I would Thy love proclaim
  With every fleeting breath ;
And may the music of Thy Name
  Refresh my soul in death. Amen.

A lower setting of this Tune is given at Hymn 564.

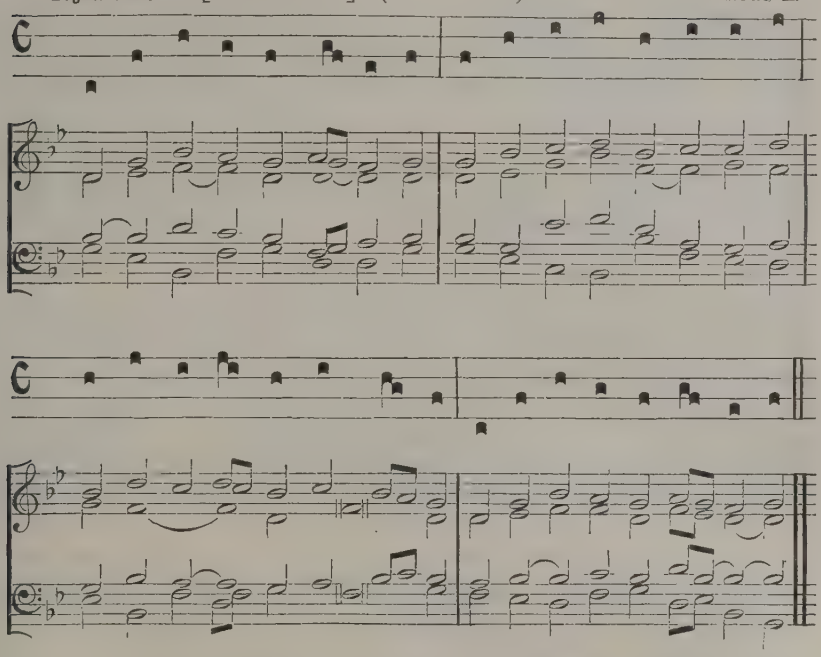
THIS HYMN, by John Newton (1725–1807), was given in *Olney Hymns*, 1779, No. 57, in seven stanzas of four lines. It is a hymn written on the text Cant. i. 3.

Stanza 4 is omitted here :—

By Thee my prayers acceptance gain,
Although with sin defiled ;
Satan accuses me in vain,
And I am owned a child.

THE TUNE (St. Peter, or Christchurch = O 185 = R 176) is by A. R. Reinagle, and is first found in his *Psalm Tunes for the Voice and Pianoforte*, c. 1836. The tune was then set to Psalm cxviii., melody only, with lower parts, sometimes three and sometimes four, to serve as accompaniment on the pianoforte. In his later *Collection of Psalm and Hymn Tunes*, 1840, it was named St. Peter, after the church in Oxford where the composer was organist. (See *Musical Times*, August 1906, and September 1906, p. 617.) The tune was reset by the Composer and sent to the Proprietors for insertion in the Original Edition.

Hymn 492. [Rev. Ed. 190.] (First Tune.) Mode ii.



He is altogether lovely.—Cant. v. 16.

Iesu, dulcedo cordium.

JESU, Thou Joy of loving hearts !
  Thou Fount of life, Thou Light of men !
From the best bliss that earth imparts
  We turn unfill'd to Thee again.

Thy truth unchanged hath ever stood ;
  Thou savest those that on Thee call ;
To them that seek Thee Thou art good ;
  To them that find Thee All in all.

We taste Thee, O Thou living Bread,
  And long to feast upon Thee still ;
We drink of Thee, the Fountain-head,
  And thirst our souls from Thee to fill.

Our restless spirits yearn for Thee,
  Where'er our changeful lot is cast,
Glad when Thy gracious smile we see,
  Blest, when our faith can hold Thee fast.

O Jesu, ever with us stay ;
  Make all our moments calm and bright ;
Chase the dark night of sin away ;
  Shed o'er the world Thy holy light. Amen.

IESU, dulcedo cordium,
  fons vitae, lumen mentium,
excedis omne gaudium
et omne desiderium.

Iesu, spes paenitentibus,
quam pius es petentibus,
quam bonus te quaerentibus !
sed quid invenientibus ?

qui te gustant, esuriunt ;
qui bibunt, adhuc sitiunt ;
desiderare nesciunt
nisi Iesum, quem cupiunt.

quocumque loco fuero,
mecum Iesum desidero,
quam laetus cum invenero,
quam felix cum tenuero !

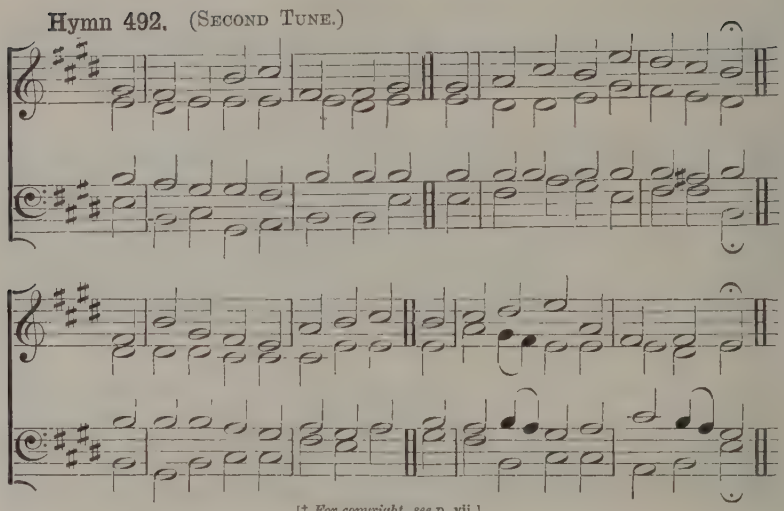
mane nobiscum, Domine,
nos tuo replens lumine :
pulsa noctis caligine,
mundum reple dulcedine. Amen.

This Hymn is a cento from the poem already described at Hymn 252.

The Translation, by Dr. Ray Palmer, appeared first in the *Sabbath Hymn Book*, 1858.

The First Tune is given in the *Hymni* of Solesmes, 1885, as an alternative to the tune set above at Hymn 252 for the group of hymns taken from this poem.

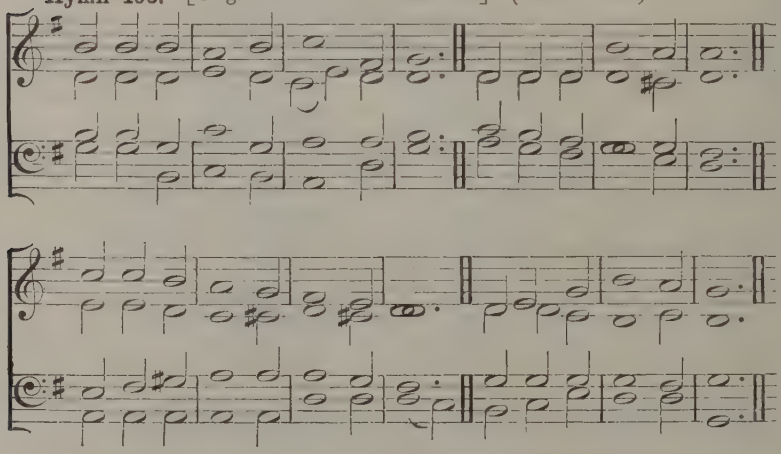
Hymn 492. (Second Tune.)



[‡ *For copyright, see* p. vii.]

The Second Tune (Hymnary No. 170) is by H. Smart, and was probably written by him for publication in the *Hymnary*, 1872.

Hymn 493. [Orig. Ed. 157 : Rev. Ed. 178.] (First Part.)



Thy name is as ointment poured forth.—Cant. i. 3.

Iesu dulcis memoria.

JESU, the very thought of Thee
With sweetness fills the breast;
But sweeter far Thy face to see,
And in Thy presence rest.

No voice can sing, no heart can frame,
Nor can the memory find
A sweeter sound than Jesu's Name,
The Saviour of mankind.

IESU dulcis memoria,
dans vera cordis gaudia;
sed super mel et omnia
dulcis eius praesentia.

nil canitur suavius,
auditur nil iucundius,
nil cogitatur dulcius,
quam Iesus Dei filius.

O Hope of every contrite heart,
O Joy of all the meek,
To those who ask how kind Thou art,
How good to those who seek!

Iesu, spes paenitentibus,
quam pius es petentibus,
quam bonus te quaerentibus!
sed quid invenientibus?

But what to those who find? Ah! this
Nor tongue nor pen can show;
The love of JESUS, what it is
None but His loved ones know.

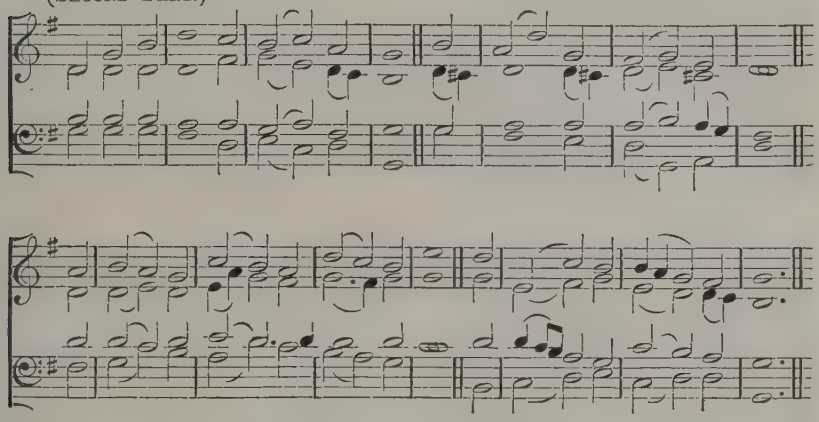
nec lingua potest dicere,
nec littera exprimere;
experto potes credere,
quid sit Iesum diligere.

JESU, our only joy be Thou,
As Thou our prize wilt be;
In Thee be all our glory now,
And through eternity.

tu esto nostrum gaudium,
qui es futurus praemium;
sit nostra in te gloria
per cuncta semper saecula.

ALTERNATIVE TUNE, HYMN 176.

(SECOND PART.)



PART 2.

O JESU, King most wonderful,
Thou Conqueror renown'd,
Thou Sweetness most ineffable,
In Whom all joys are found!

When once Thou visitest the heart,
Then truth begins to shine,
Then earthly vanities depart,
Then kindles love divine.

O JESU, Light of all below,
Thou Fount of living fire,
Surpassing all the joys we know,
And all we can desire;

JESU, may all confess Thy Name,
Thy wondrous love adore,
And, seeking Thee, themselves inflame
To seek Thee more and more

Thee, JESU, may our voices bless,
Thee may we love alone,
And ever in our lives express
The image of Thine own.

PARS ALTERA.

Iesu, rex admirabilis
et triumphator nobilis,
dulcedo ineffabilis,
totus desiderabilis,

quando cor nostrum visitas,
tunc lucet ei veritas,
mundi vilescit vanitas,
et intus fervet caritas.

Iesu, dulcedo cordium,
fons vitae, lumen mentium
excedis omne gaudium
et omne desiderium.

Iesum omnes agnoscite,
amorem eius poscite,
Iesum ardenter quaerite,
quaerendo inardescite.

te nostra, Iesu, vox sonet,
nostri te mores exprimant,
te corda nostra diligant
et nunc et in perpetuum.

PART 3.

O JESU, Thou the Beauty art
Of Angel-worlds above;
Thy Name is music to the heart,
Inflaming it with love.

PARS TERTIA.

Iesu, decus angelicum,
in aure dulce canticum,
in ore mel mirificum,
in corde nectar caelicum.

Celestial Sweetness unalloy'd,
Who eat Thee hunger still;
Who drink of Thee still feel a void
Which only Thou canst fill.

qui te gustant, esuriunt;
qui bibunt, adhuc sitiunt;
desiderare nesciunt
nisi Iesum, quem cupiunt.

O most sweet JESU, hear the sighs
Which unto Thee we send;
To Thee our inmost spirit cries,
To Thee our prayers ascend.

o Iesu mi dulcissime,
spes suspirantis animae,
te quaerunt piae lacrimae,
te clamor mentis intimae.

Abide with us, and let Thy light
Shine, LORD, on every heart;
Dispel the darkness of our night,
And joy to all impart.

mane nobiscum, Domine,
et nos illustra lumine;
pulsa mentis caligine,
mundum reple dulcedine.

JESU, our Love and Joy, to Thee,
The Virgin's Holy Son,
All might, and praise, and glory be,
While endless ages run. Amen.

Iesu, flos matris virginis,
favus mirae dulcedinis,
laus, honor tibi numinis,
regnum beatitudinis. Amen.

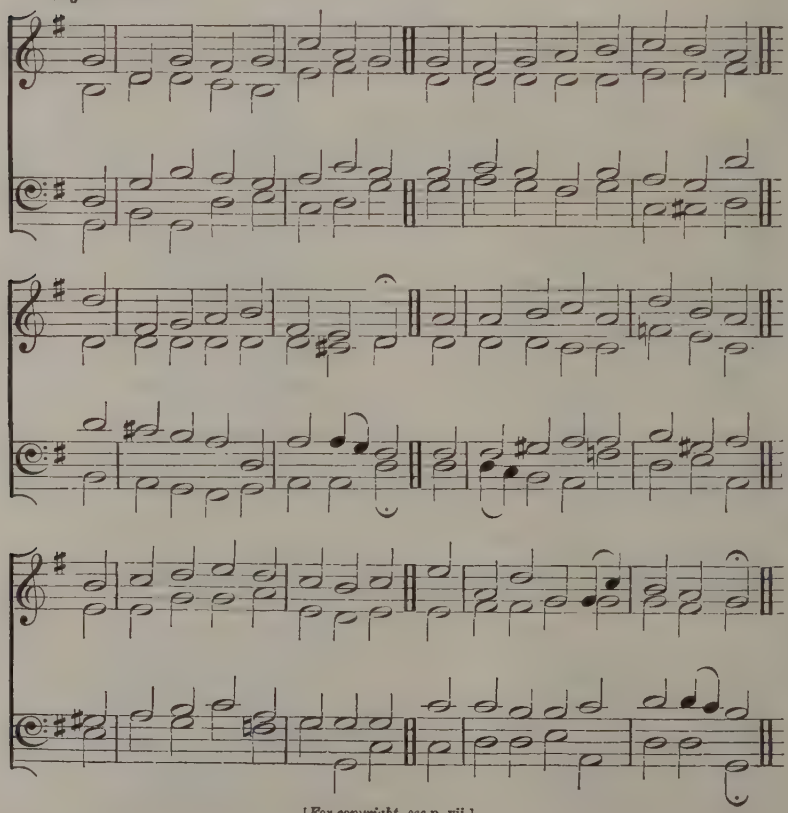
THIS HYMN consists of further centos from the poem described at Hymn 252.

THE TRANSLATION is that of E. Caswall in his *Lyra Catholica*, 1849.

THE TUNE FOR THE FIRST PART (St. Agnes = O* 376 = R 178) is by the Rev. J. B. Dykes, and is first found in Grey, *Hymnal for Use in the English Church*, 1866, set to this hymn.

THE TUNE FOR THE SECOND PART (Richmond, or Haweis, or Spa Fields Chapel) is by T. Haweis, and is found in his *Carmina Christo*, 1792, set to his hymn, "O Thou, from Whom all goodness flows." See No. 479. It is without name, in the key of A. In the third line the bass *tacet*. The fourth line in the original form of the tune is elaborated by repeats, and ends as here.

Hymn 494.



[*For copyright, see* p. vii.]

Thine, O Lord, is the greatness, and the power, and the glory, and the victory, and the majesty.
1 Chron. xxix. 11.

Du unvergleichlich's Gut.

O GOD, of good th' unfathom'd sea,
Who would not give his heart to Thee?
Who would not love Thee with his [might?
O JESU, Lover of mankind,
Who would not his whole soul and mind,
With all his strength, to Thee unite?

High throned on heav'n's eternal hill,
In number, weight, and measure still
Thou sweetly ord'rest all that is:
And yet Thou deign'st to come to me,
And guide my steps, that I with Thee
Enthroned may reign in endless bliss.

Primeval Beauty, in Thy sight
The first-born fairest sons of light
See all their brightest glories fade.
What then to me Thine eyes could turn,
In sin conceived, of woman born,
A worm, a leaf, a blast, a shade?

Fountain of good! all blessing flows
From Thee; no want Thy fulness knows:
What but Thyself canst Thou desire?
Yet, self-sufficient as Thou art,
Thou dost desire my worthless heart;
This, only this dost Thou require.

O GOD, of good th' unfathom'd sea,
Who would not give his heart to Thee?
Who would not love Thee with his [might?
O JESU, Lover of mankind,
Who would not his whole soul and mind,
With all his strength, to Thee unite?
Amen.

DU unvergleichlich's Gut,
Wer wollte dich nicht lieben?
Wer wollte nicht sein Herz
Um dich, O Gott, betrüben?
Wer wollte nicht mit Geist und Sinn
In dich, mein Jesu, wandern hin?

Du bist die Weisheit selbst,
Die ewiglich regieret:
Der tiefeste Verstand
Der alles glücklich führet:
Und doch kommt du mich hinzuführ'n
Dass auch ich soll mit dir regier'n.

Du bist das höchste Gut,
Du darfst kein Gut verlangen:
Du selbst bist alle Lust,
Darfst keine Lust empfangen:
Und doch verlangst du meine Brust
Zu deiner ew'gen Freud und Lust.

Du bist die Schönheit selbst,
Du kannst nichts schön'res finden:
Es kann dich nichts als nur
Dein' eig'ne Schönheit binden:
Und doch hat deine Liebesband
Dich mir dem Schatten zugewandt.

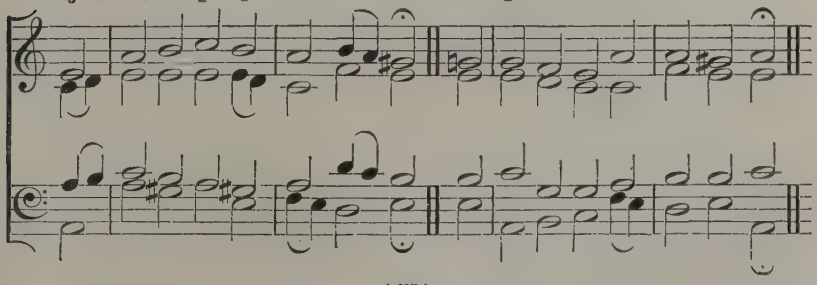
Du unvergleichlich's Gut,
Wie sollt' ich dich nicht lieben?
Wie sollte ich mein Herz
Nach dir nicht stets betrüben?
Ach, wäre doch mein Geist und Sinn
In dich schon ganz, mein Jesu, hin.
Amen.

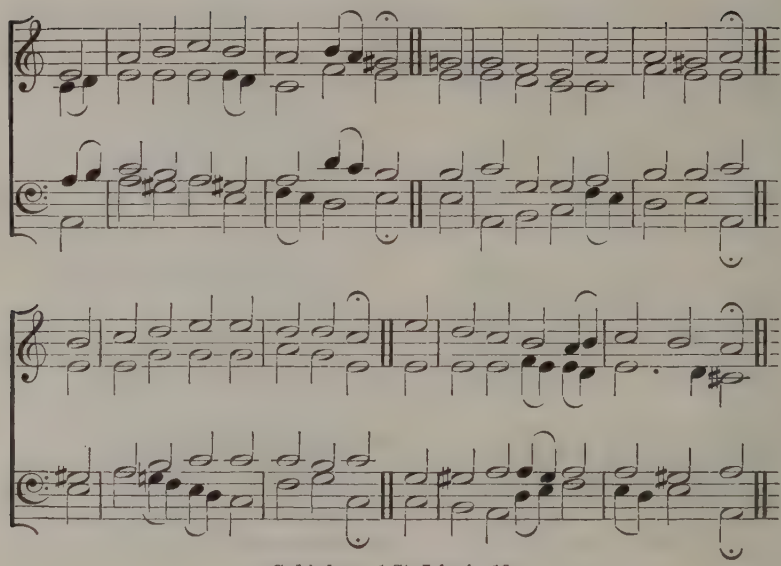
THIS HYMN, by John Wesley (1703–1791), is a rendering of "Du unvergleichlich's Gut," by J. Scheffler (from *Heilige Seelenlust*, 1668), given in his *Hymns and Sacred Poems*, 1739, and in *The Poetical Works of J. and C. Wesley*, 1869 edition, vol. i., p. 141, in eight stanzas of six lines.

Stanzas 2, 3, 7 are omitted here, and the two penultimate stanzas given above are transposed.

THE TUNE (Bolton) is by S. S. Wesley. It is first found in *The European Psalmist*, 1872, and is set to these words.

Hymn 495. [Orig. Ed. 171 : Rev. Ed. 192.]





God is love.—1 St. John iv. 16.

Liebe, Die du mich zum Bilde.

O LOVE, Who formedst me to wear
The image of Thy GODHEAD here;
Who soughtest me with tender care
Through all my wanderings wild and drear;
O LOVE, I give myself to Thee,
Thine ever, only Thine to be.

O LOVE, Who ere life's earliest morn
On me Thy choice hast gently laid;
O LOVE, Who here as Man wast born,
And wholly like to us wast made;
O LOVE, I give myself to Thee,
Thine ever, only Thine to be.

O LOVE, Who once in time wast slain,
Pierced through and through with bitter woe;
O LOVE, Who wrestling thus didst gain
That we eternal joy might know;
O LOVE, I give myself to Thee,
Thine ever, only Thine to be.

O LOVE, Who lovedst me for aye,
Who for my soul dost ever plead;
O LOVE, Who didst that ransom pay
Whose power sufficeth in my stead;
O LOVE, I give myself to Thee,
Thine ever, only Thine to be.

O LOVE, Who once shalt bid me rise
From out this dying life of ours;
O LOVE, Who once o'er yonder skies
Shalt set me in the fadeless bowers;
O LOVE, I give myself to Thee,
Thine ever, only Thine to be. Amen.

LIEBE, Die du mich zum Bilde
Deiner Gottheit hast gemacht:
Liebe, Die du mich so milde
Nach dem Fall mit Heil bedacht;
Liebe, dir ergeb ich mich,
Dein zu bleiben ewiglich!

Liebe, Die mich hat erkoren,
Eh' als ich erschaffen war;
Liebe, Die du Mensch geboren
Und mir gleich wardst ganz und gar;
Liebe, dir ergeb ich mich,
Dein zu bleiben ewiglich!

Liebe, Die für mich gelitten
Und gestorben in der Zeit;
Liebe, Die mir hat erstritten
Ew'ge Lust and Seligkeit;
Liebe, dir ergeb ich mich,
Dein zu bleiben ewiglich!

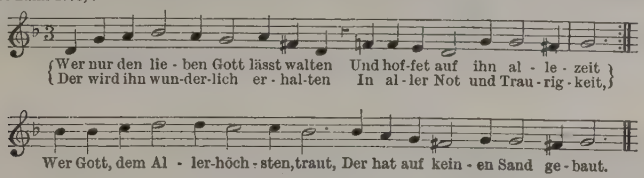
Liebe, Die mich ewig liebet,
Die für meine Seele bitt;
Liebe, Die das Lösgeld giebet,
Und mich kräftiglich vertritt;
Liebe, dir ergeb ich mich,
Dein zu bleiben ewiglich!

Liebe, Die mich wird erwecken
Aus dem Grab der Sterblichkeit;
Liebe, Die mich wird umstecken
Mit dem Laub der Herrlichkeit;
Liebe, dir ergeb ich mich,
Dein zu bleiben ewiglich! Amen.

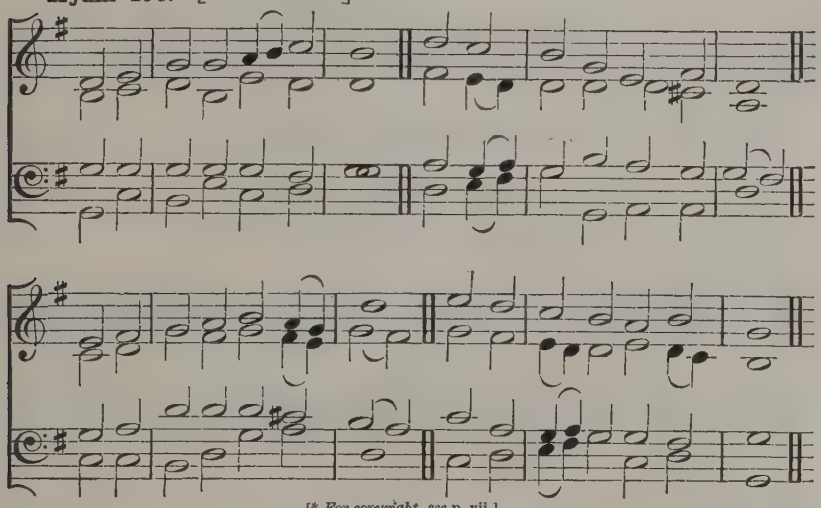
THIS HYMN is by J. Scheffler, and appeared first in his *Heilige Seelenlust*, 1657, in six stanzas of six lines.

THE TRANSLATION is based on that of Miss Winkworth, which was first printed in the second series of her *Lyra Germanica*, 1858. She included another stanza (as No. 4), which had been added to the hymn in the *Geistreiches Gesangbuch*, Halle, 1697. In the Original Edition five stanzas of this were taken, excluding the inserted stanza and the stanza following. Some slight alterations were then made, and others have been introduced in this edition.

THE TUNE (Wer nur den lieben Gott, or Bremen, or Neumark = O 171 = R 192) is by G. Neumark, and first appeared in his *Fortgepflantzter Musikalisch-Poetischer Lustwald*, 1657, when it was set to the hymn, "Wer nur den lieben Gott lässt walten." In adapting the melody to this metre, the last note of the original first line has been omitted, otherwise the form of the melody is that commonly used by J. S. Bach, and the setting is almost entirely taken from his in the Cantata *Gott ist uns're Zuversicht* (*Choralgesänge*, 139 = 62). Originally the tune ran thus (see Zahn 2778):—



Hymn 496. [Rev. Ed. 260.]



[* *For copyright see* p. vii.]

Lovest thou me?—St. John xxi. 16.

HARK, my soul! it is the LORD;
'Tis thy Saviour, hear His word;
JESUS speaks, and speaks to thee,
"Say, poor sinner, lov'st thou Me?

"I deliver'd thee when bound,
And, when bleeding, heal'd thy wound;
Sought thee wandering, set thee right,
Turn'd thy darkness into light.

"Can a woman's tender care
Cease towards the child she bare?
Yes, she may forgetful be,
Yet will I remember thee.

"Mine is an unchanging love,
Higher than the heights above,
Deeper than the depths beneath,
Free and faithful, strong as death.

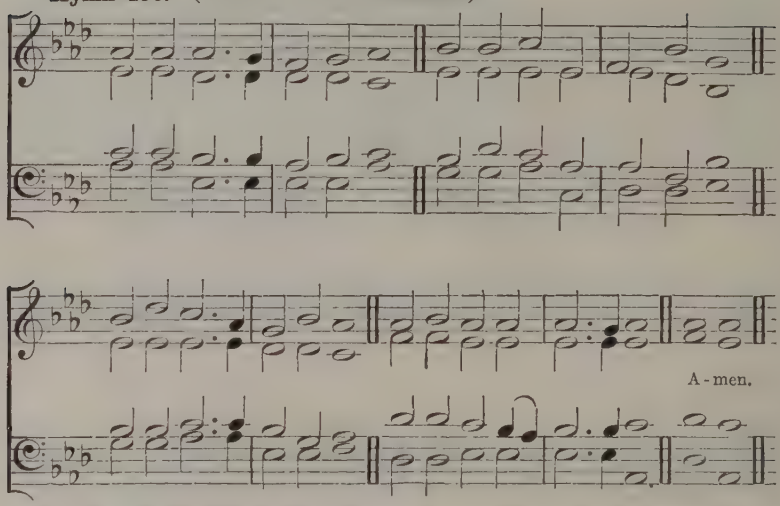
"Thou shalt see My glory soon,
When the work of grace is done;
Partner of My throne shalt be;
Say, poor sinner, lov'st thou Me?"

LORD, it is my chief complaint
That my love is weak and faint;
Yet I love Thee, and adore;
O for grace to love Thee more. Amen.

THIS HYMN, by William Cowper (1731–1800), written about 1765, was published in Maxfield, *New Appendix*, 1768, and in the *Olney Hymns*, 1779, Book i., No. 118, in six stanzas of four lines, as a hymn on the above text.

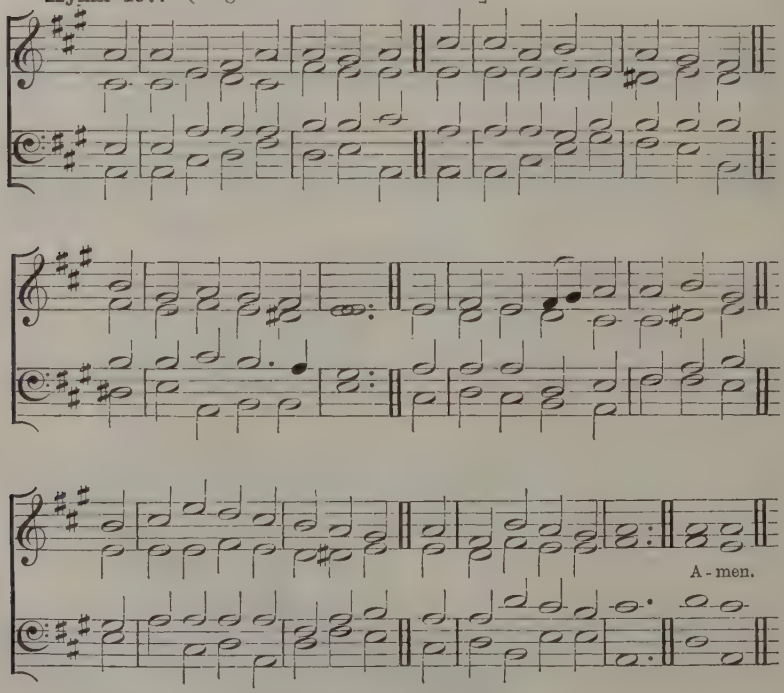
THE TUNE (Lancashire) is by T. Threlfall, and was contributed by him to this edition. It was written in the first instance for the Choir Association Festival at St. Paul's Cathedral.

Hymn 496. (Tune in the Supplement.)



The Tune in the Supplement (St. Bees = R 260) is by Rev. J. B. Dykes, and was first published in Chope, *Congregational Hymn and Tune Book*, 1862, set to the hymn, "Jesus, Name of wondrous love."

Hymn 497. (Orig. Ed. 199 : Rev. Ed. 195.]



[* *For copyright, see* p. vii.]

Mary hath chosen that good part, which shall not be taken away from her.—St. Luke x. 42.

O LOVE Divine, how sweet Thou art!
When shall I find my willing heart
All taken up by Thee?
I thirst, I faint, I die to prove
The greatness of redeeming love,
The love of CHRIST to me.

Stronger His love than death or hell;
Its riches are unsearchable;
The first-born sons of light
Desire in vain its depths to see;
They cannot reach the mystery,
The length, and breadth, and height.

GOD only knows the love of GOD;
O that it now were shed abroad
In this poor stony heart!
For love I sigh, for love I pine;
This only portion, LORD, be mine,
Be mine this better part.

For ever would I take my seat
With Mary at the Master's feet;
Be this my happy choice;
My only care, delight, and bliss,
My joy, my heav'n on earth, be this,
To hear the Bridegroom's voice. Amen.

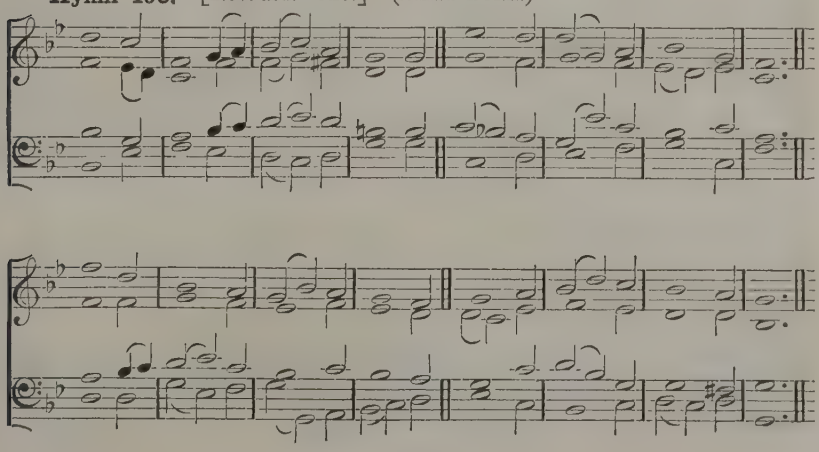
THIS HYMN, by Charles Wesley (1707–1788), appeared in his *Hymns on the Great Festivals and Other Occasions*, 1746, in seven stanzas of six lines, and in the *Poetical Works of J. and C. Wesley*, 1869 edition, vol. iv., p. 341.

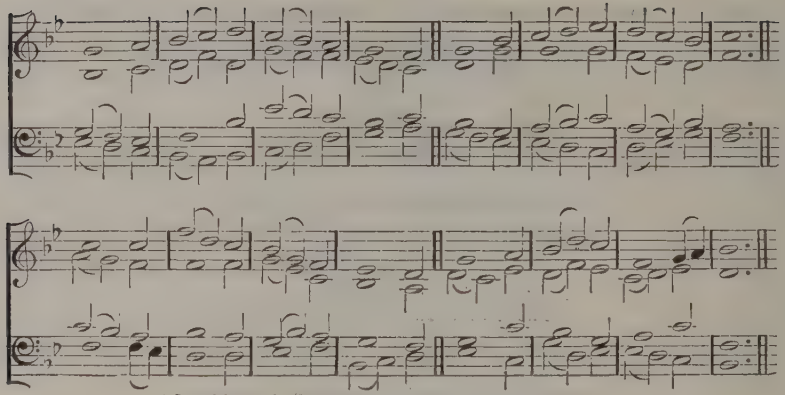
Stanzas 5, 6, 7 are omitted here.

In the original:—St. 1, l. 2. My longing heart.
4. and die.
St. 2, l. 4. depth.
St. 4, l. 1. O that I could for ever sit.

THE TUNE (Purleigh = O 199 = R 195) is by A. H. Brown, and was contributed by him to the Original Edition. It was written some years earlier on a piece of waste paper one Sunday morning before service in Romford Church.

Hymn 498. [Rev. Ed.* 520.] (FIRST TUNE.)





[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

Visit me with thy salvation.—Ps. cvi. 4.

LOVE Divine, all loves excelling,
Joy of heav'n, to earth come down,
Fix in us Thy humble dwelling,
All Thy faithful mercies crown.

JESU, Thou art all compassion,
Pure unbounded love Thou art;
Visit us with Thy salvation,
Enter every trembling heart.

Come, Almighty to deliver,
Let us all Thy grace receive;
Suddenly return, and never,
Never more Thy temples leave.

Thee we would be always blessing,
Serve Thee as Thy hosts above,
Pray, and praise Thee, without ceasing,
Glory in Thy perfect love.

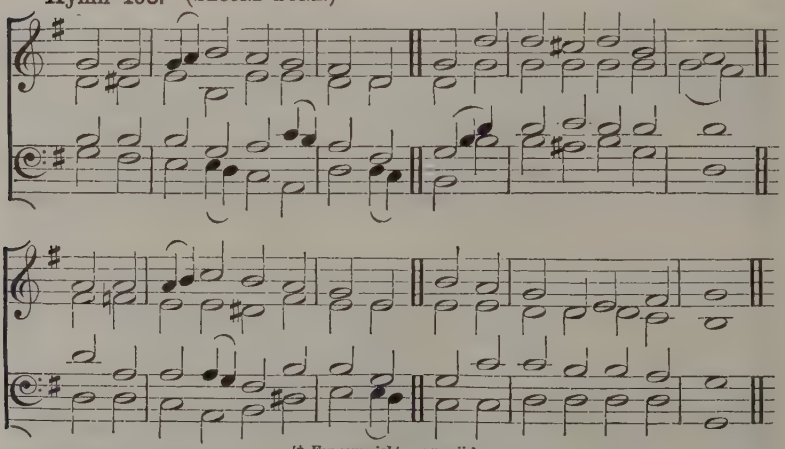
Finish then Thy new creation,
Pure and spotless let us be;
Let us see Thy great salvation,
Perfectly restored in Thee,

Changed from glory into glory,
Till in heav'n we take our place,
Till we cast our crowns before Thee,
Lost in wonder, love, and praise. Amen.

THIS HYMN, by Charles Wesley (1707–1783), was given in his *Hymns for those that seek, and those that have Redemption*, 1747, in four stanzas of eight lines.
Stanza 2 is omitted here.
In the original :—St. 3, l. 2. Thy *life* receive.
St. 5, l. 2. Pure and *sinless*.

THE FIRST TUNE (Airedale) is by Sir C. V. Stanford, and was written by him for this edition.

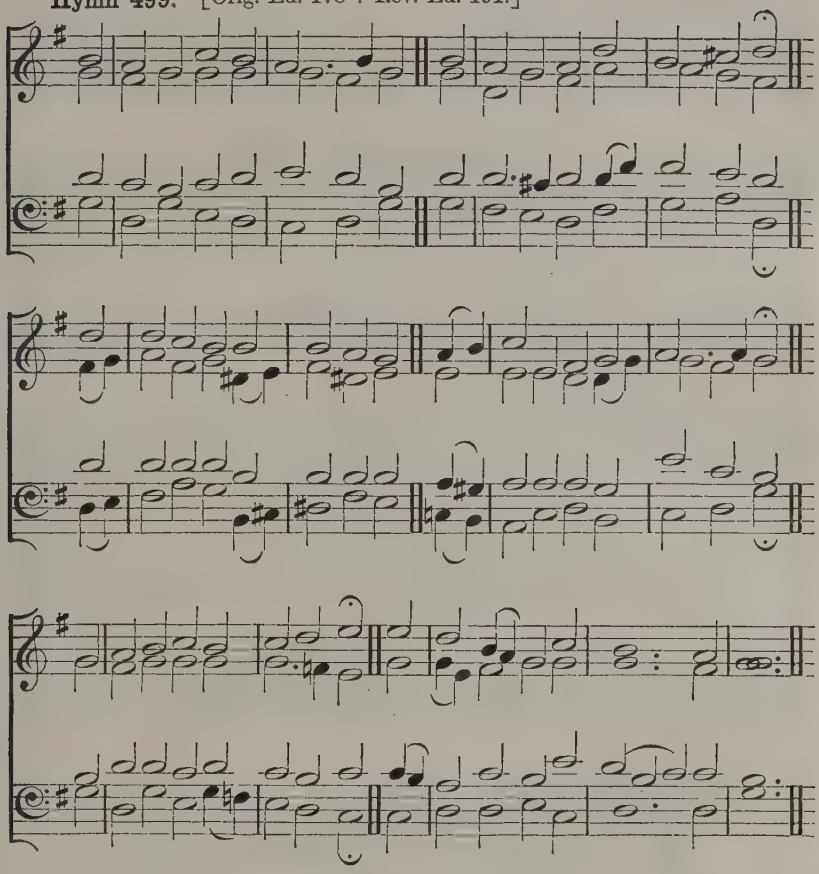
Hymn 498. (SECOND TUNE.)



[‡ *For copyright, see* p. vii.]

THE SECOND TUNE (Love Divine = R* 520) is by Sir J. Stainer, and appeared first in the Supplement to the Revised Edition.

Hymn 499. [Orig. Ed. 178 : Rev. Ed. 191.]



Whom have I in heaven but thee? and there is none upon earth that I desire in comparison of thee.—Ps. lxxiii. 24.

JESU, my LORD, my GOD, my All,
Hear me, Blest Saviour, when I call;
Hear me, and from Thy dwelling-place
Pour down the riches of Thy grace;
JESU, my LORD, I Thee adore,
O make me love Thee more and more.

JESU, too late I Thee have sought,
How can I love Thee as I ought?
And how extol Thy matchless fame,
The glorious beauty of Thy Name?
JESU, my LORD, I Thee adore,
O make me love Thee more and more.

JESU, what didst Thou find in me,
That Thou hast dealt so lovingly?
How great the joy that Thou hast brought,
So far exceeding hope or thought!
JESU, my LORD, I Thee adore,
O make me love Thee more and more.

JESU, of Thee shall be my song,
To Thee my heart and soul belong;
All that I have or am is Thine,
And Thou, Blest Saviour, Thou art mine.
JESU, my LORD, I Thee adore,
O make me love Thee more and more.
Amen.

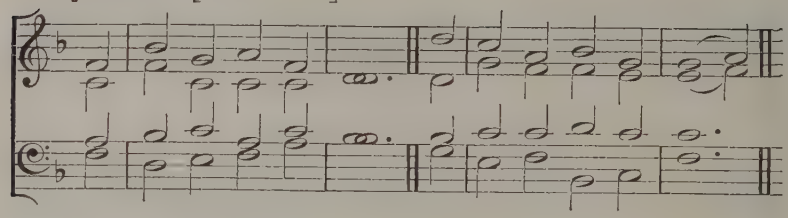
ALTERNATIVE TUNE, HYMN 25.

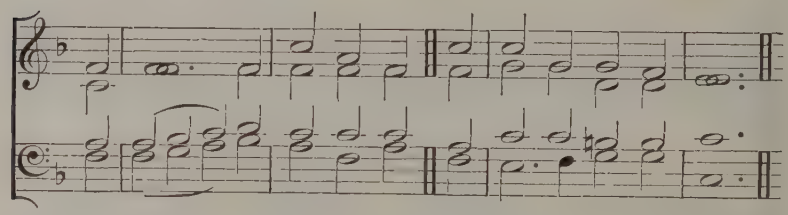
A lower setting of this Tune is given at Hymn 293.

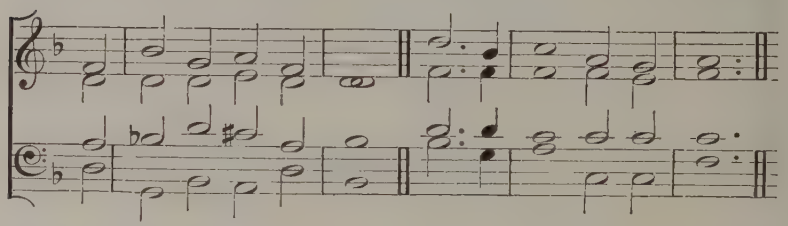
THIS HYMN, by Henry Collins (1832), was published in his *Hymns for Missions*, Leeds, 1854; republished by Shrimpton, Oxford, headed *Love of Jesus desired*. There is a hymn by Faber in which the first line begins with the same words, and the last line of each stanza is, "Oh, make us love Thee more and more." Faber's hymn is for Corpus Christi, *Hymns*, 1861 Edition, p. 107, or St. Wilfrid, *Hymns*, 1849, p. 7.

THE TUNE (St. Matthias = R 191) is by W. H. Monk, and appeared in the Original Edition set to two hymns, viz., "Sweet Saviour, bless us ere we go" (see Hymn 25), and the present hymn. It was no doubt called after the Church of St. Matthias, Stoke Newington, where Monk was organist.

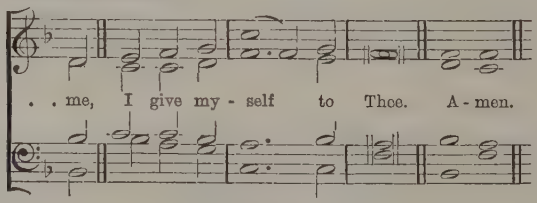
Hymn 500. [Rev. Ed. 259.]







Last verse only thus:



[* *For copyright, see* p. vii.]

What reward shall I give unto the Lord for all the benefits that he hath done unto me?
Ps. cxvi. 11.

THY life was given for me,
Thy Blood, O LORD, was shed,
That I might ransom'd be,
And quicken'd from the dead;
Thy life was given for me;
What have I given for Thee?

Long years were spent for me
In weariness and woe,
That through eternity
Thy glory I might know;
Long years were spent for me;
Have I spent one for Thee?

Thy FATHER's home of light,
Thy rainbow-circled throne,
Were left for earthly night,
For wanderings sad and lone;
Yea, all was left for me;
Have I left aught for Thee?

Thou, LORD, hast borne for me
More than my tongue can tell
Of bitterest agony,
To rescue me from hell;
Thou suff'redst all for me;
What have I borne for Thee?

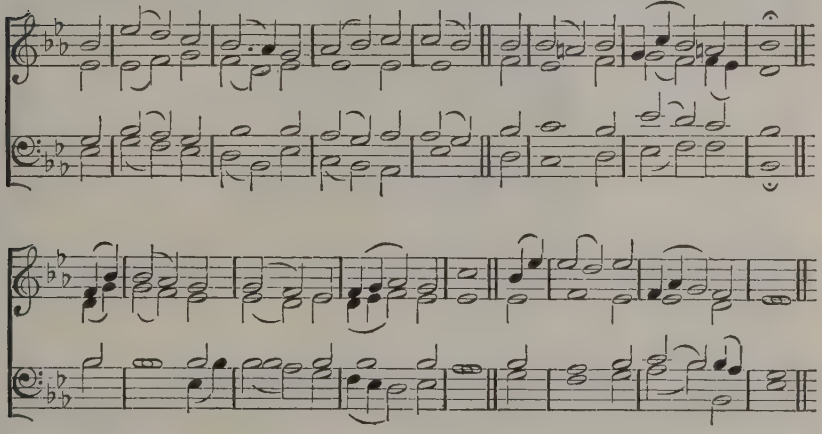
And Thou hast brought to me
Down from Thy home above
Salvation full and free,
Thy pardon and Thy love;
Great gifts Thou broughtest me;
What have I brought to Thee?

O let my life be given,
My years for Thee be spent;
World-fetters all be riven,
And joy with suffering blent;
Thou gav'st Thyself for me,
I give myself to Thee. Amen.

THIS HYMN, by Frances Ridley Havergal (1836–1879), was suggested by a picture of the Crucifixion, with the words beneath it: "This have I done for thee! What hast thou done for Me?" on Jan. 10, 1858. The hymn as written is, "I gave My life for thee," printed on a leaflet, 1859, and in *Good Words*, Feb. 1860. (See *Hymnal Companion*, 1890, Hymn 349.) Miss Havergal permitted the altered form in the Revised Edition, 1875 (No. 259). The authoress has said: "This was the first thing I ever wrote which could be called a hymn, and it was composed when I was quite a young girl . . . I scribbled it in pencil on the back of a circular in a few minutes, and then read it over and thought, 'Well, this is not poetry' . . . and I stretched out my hand to put it in the fire, but a sudden impulse made me draw back, and I put it, crumpled and singed, into my pocket. Soon after I read the verses to an old woman, who was so delighted with them that I copied them out and kept them."

THE TUNE (Thy life was given for me = R 259) is by Sir G. A. Macfarren, and was written by him for the Revised Edition.

Hymn 501. [Rev. Ed.* 522.]



When ye glorify the Lord, exalt him as much as ye can: for even yet will he far exceed: and when ye exalt him, put forth all your strength, and be not weary: for ye can never go far enough.—Ecclus. xliii. 30.

OH for a thousand tongues to sing
My blest Redeemer's praise,
The glories of my GOD and King,
The triumphs of His grace!

JESUS—the Name that charms our fears,
That bids our sorrows cease;
'Tis music in the sinner's ears,
'Tis life, and health, and peace.

He breaks the power of cancell'd sin,
He sets the prisoner free:
His Blood can make the foulest clean;
His Blood avail'd for me.

He speaks;—and, listening to His voice,
New life the dead receive,
The mournful broken hearts rejoice,
The humble poor believe.

Hear Him, ye deaf; His praise, ye dumb,
Your loosen'd tongues employ;
Ye blind, behold your Saviour come;
And leap, ye lame, for joy!

My gracious Master and my GOD,
Assist me to proclaim
And spread through all the earth abroad
The honours of Thy Name. Amen.

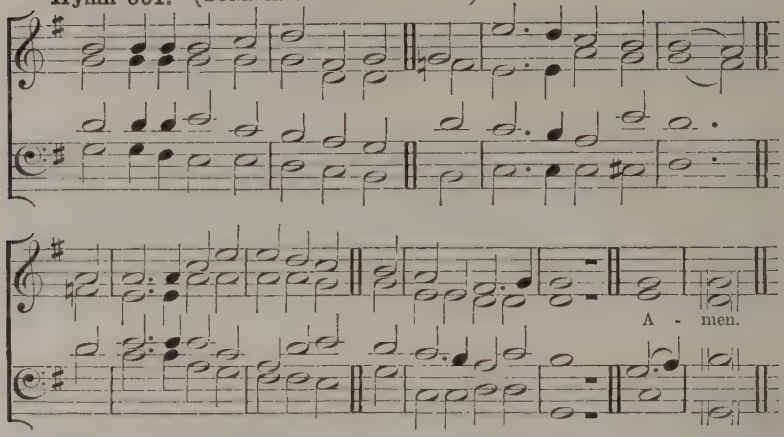
THIS HYMN, by Charles Wesley (1707–1788), beginning, "Glory to God, and praise and love," was written on the first anniversary of his "spiritual awakening," which took place on May 21, 1738. It was given in his *Hymns and Sacred Poems*, 1740, in eighteen stanzas of four lines.

This cento consists of stanzas 7, 8, 9, 10, 11, 12, and is part of a larger cento made by J. Wesley, rearranged, thus:—1, 3–6, 2, out of eleven stanzas (1753).

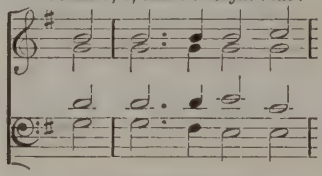
In the original:—St. 1, l. 2. My *dear*.

THE TUNE (Lansdowne, or Harington, or Orlingbury, or Bath, or Retirement, or Melford) is by Dr. Harington. Its original form was that of a Glee for Three Voices (*c.* 1780), called Retirement; but it is found as a hymn-tune as early as Williams, *Psalmodia Evangelica*, 1789.

Hymn 501. (Tune in the Supplement.)



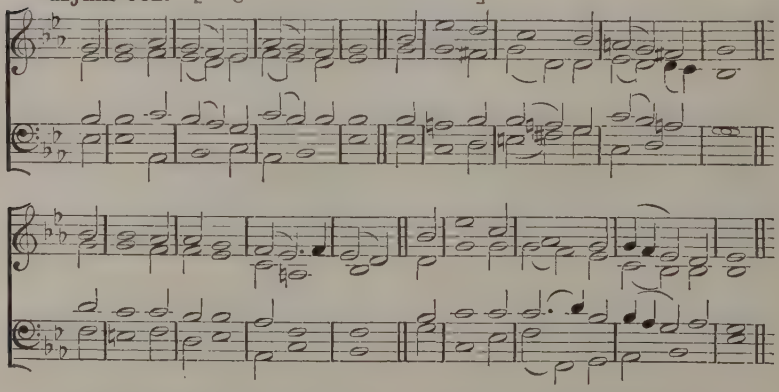
* *Verses* 3, 4, *and* 6 *to begin thus:*



[* *For copyright, see* p. vii.]

The Tune in the Supplement (Selby = R* 522) is by A. J. Eyre, and was contributed by him to the Supplement of the Revised Edition.

Hymn 502. [Orig. Ed. 85 : Rev. Ed. 200.]



God forbid that I should glory, save in the cross of our Lord Jesus Christ.—Gal. vi. 14.

WE sing the praise of Him Who died,
Of Him Who died upon the Cross;
The sinner's hope let men deride,
For this we count the world but loss.

Inscribed upon the Cross we see
In shining letters, "God is Love;"
He bears our sins upon the Tree;
He brings us mercy from above.

The Cross! it takes our guilt away;
It holds the fainting spirit up;
It cheers with hope the gloomy day,
And sweetens every bitter cup.

It makes the coward spirit brave,
And nerves the feeble arm for fight;
It takes the terror from the grave,
And gilds the bed of death with light;

The balm of life, the cure of woe,
The measure and the pledge of love,
The sinner's refuge here below,
The Angels' theme in heav'n above.

To CHRIST, Who won for sinners grace
By bitter grief and anguish sore,
Be praise from all the ransom'd race
For ever and for evermore. Amen.

ALTERNATIVE TUNE, HYMN 289 OR 91.

THIS HYMN, by Thomas Kelly (1769–1854), was published in *Hymns by Thomas Kelly, not before published*, Dublin, 1815, No. 52, in five stanzas of four lines.

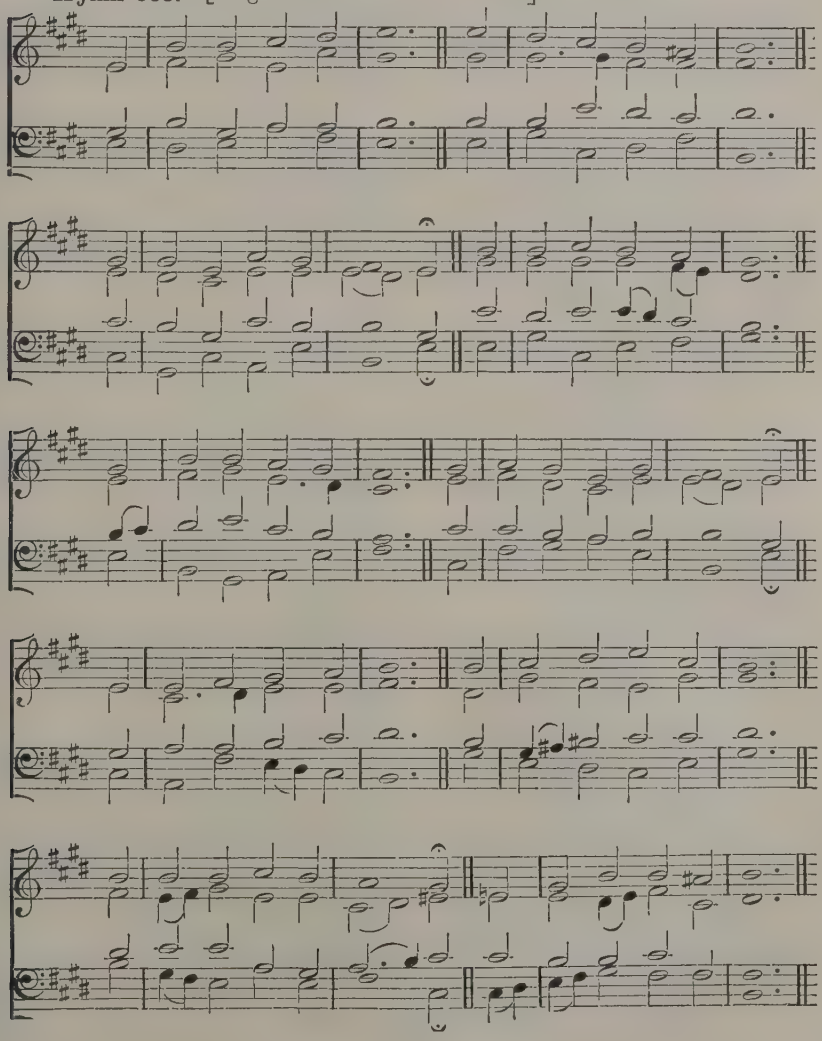
In the original :—St. 5, l. 3. 'Tis all that sinners want below ;
'Tis all that angels know above.

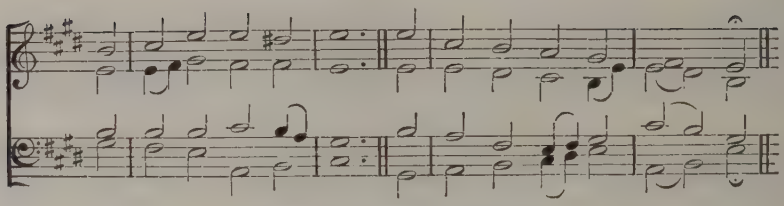
Altered by Kelly in later editions to the present form.

Stanza 6 was added by Compilers in the Original Edition.

THE TUNE (Wesley, or Bristol) is by S. Wesley, and is found with the date 1805 in Kemble and S. S. Wesley, *Selection of Psalms and Hymns*, 1864. It is not in S. Wesley, *Original Hymn Tunes*, 1828. It is among the "New Compositions" in Jacob, *National Psalmody* [1819], set to Psalm xxxii., for use on the Second Sunday after Christmas, after the Nicene Creed. It appears also in V. Novello, *The Psalmist*, 1836, as Wesley's, and "presented by him to this Work."

Hymn 503. [Orig. Ed.* 314 : Rev. Ed. 303.]





In everything give thanks.—1 Thess. v. 18.

Beim frühen Morgenlicht.

WHEN morning gilds the skies,
My heart awaking cries,
May JESUS CHRIST be praisèd:
Alike at work and prayer
To JESUS I repair;
May JESUS CHRIST be praisèd.

Whene'er the sweet church bell
Peals over hill and dell,
May JESUS CHRIST be praisèd:
O hark to what it sings,
As joyously it rings,
May JESUS CHRIST be praisèd.

*My tongue shall never tire
Of chanting with the choir,
May JESUS CHRIST be praisèd:
This song of sacred joy,
It never seems to cloy,
May JESUS CHRIST be praisèd.

When sleep her balm denies,
My silent spirit sighs,
May JESUS CHRIST be praisèd:
When evil thoughts molest,
With this I shield my breast,
May JESUS CHRIST be praisèd.

*Does sadness fill my mind?
A solace here I find,
May JESUS CHRIST be praisèd:
Or fades my earthly bliss?
My comfort still is this,
May JESUS CHRIST be praisèd.

The night becomes as day,
When from the heart we say,
May JESUS CHRIST be praisèd:
The powers of darkness fear,
When this sweet chant they hear,
May JESUS CHRIST be praisèd.

In heav'n's eternal bliss
The loveliest strain is this,
May JESUS CHRIST be praisèd:
Let earth, and sea, and sky
From depth to height reply,
May JESUS CHRIST be praisèd.

Be this, while life is mine,
My canticle divine,
May JESUS CHRIST be praisèd:
Be this th' eternal song
Through ages all along,
May JESUS CHRIST be praisèd. Amen.

BEIM frühen Morgenlicht
Erwacht mein Herz und spricht,
Gelobt sei Jesus Christus!
So sing ich früh und spät,
Bei Arbeit und Gebet,
Gelobt sei Jesus Christus!

Was tönt der schönste Klang,
Der lieblichste Gesang?
Gelobt sei Jesus Christus!
In Gottes heil'gem Haus
Sprech ich vor allem aus,
Gelobt sei Jesus Christus!

Ihm, meinem höchsten Gut,
Sing ich in Liebesglut,
Gelobt sei Jesus Christus!
Bei jedem Anbeginn
Ruf ich mit Herz und Sinn,
Gelobt sei Jesus Christus!

Mein Herz, das schlummernd wacht,
Seufzt in der tiefsten Nacht,
Gelobt sei Jesus Christus!
Ja, meine Seele spricht,
Wenn auch das Herz schon bricht,
Gelobt sei Jesus Christus!

Nie wecket Ueberdruss
Der wundersüsse Gruss,
Gelobt sei Jesus Christus!
Wenn Traurigkeit mich plagt,
So ruf ich unverzagt,
Gelobt sei Jesus Christus!

Die Finsterniss wird Licht,
Wenn fromm die Zunge spricht,
Gelobt sei Jesus Christus!
In Not und bitterm Schmerz
Sing ich mit Mund und Herz,
Gelobt sei Jesus Christus!

Das lieblichste Getön
Ist in des Himmels Höhn,
Gelobt sei Jesus Christus!
Singt, Himmel, Erd, und Meer,
Und aller Engel Heer,
Gelobt sei Jesus Christus!

Bei Speise und bei Trank
Ist dies mein frommer Dank,
Gelobt sei Jesus Christus!
Es schalle weit und breit
In alle Ewigkeit,
Gelobt sei Jesus Christus! Amen.

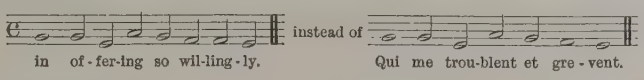
* *These verses can be omitted.*

GENERAL HYMNS.

THIS HYMN, by an unknown author, is traceable to the *Katholisches Gesangbuch*, Würzburg, 1828. It is found in different forms in later books.

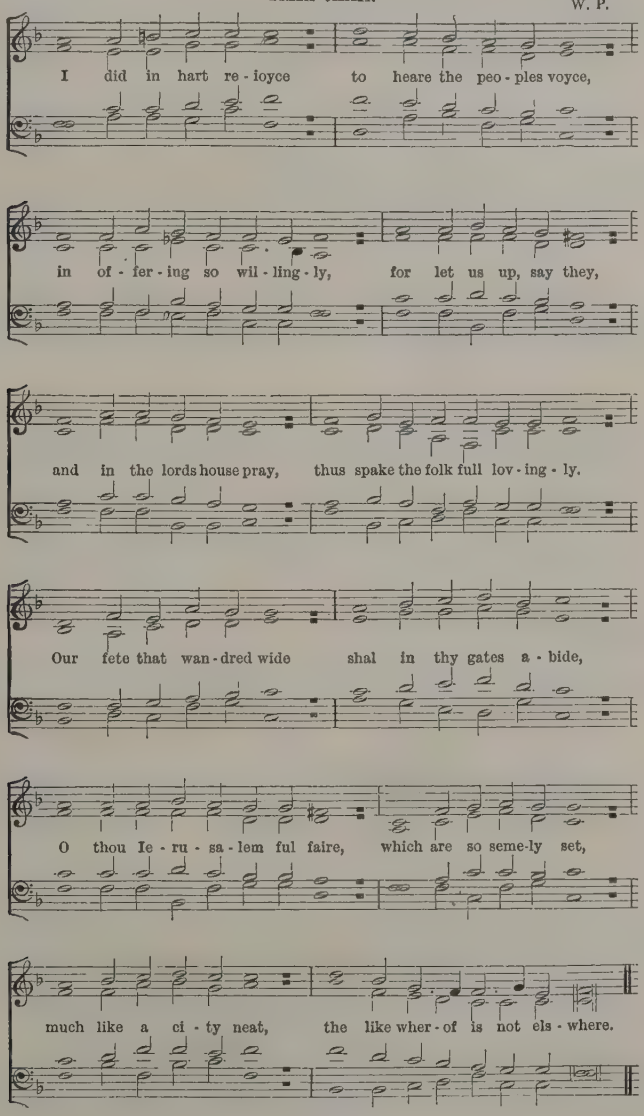
THE TRANSLATION was made by E. Caswall from one of these forms, and first published in Formby, *Catholic Hymns* (1854). This comprised only six stanzas; the other eight of the original were added in his *Masque of Mary*, 1858. From this, with some re-arrangements and slight alteration, the present cento was made for the Appendix to the Original Edition, and slightly altered in the Revised Edition. This was the favourite hymn of Dr. Liddon, and was sung at his funeral.

THE TUNE (Old 122nd) is taken from the tune set by L. Bourgeois to Marot's version of Ps. iii. in the French Psalter of 1551. It first appears for English use in the Psalter of 1561, set to Kethe's version of Ps. cxxii. In the process of transition from a French metre to an English one, the third line of each group of three was altered by the subdivision of the penultimate note into two, corresponding with the substitution of a masculine for a feminine rhyme, *e.g.* in line 3:—

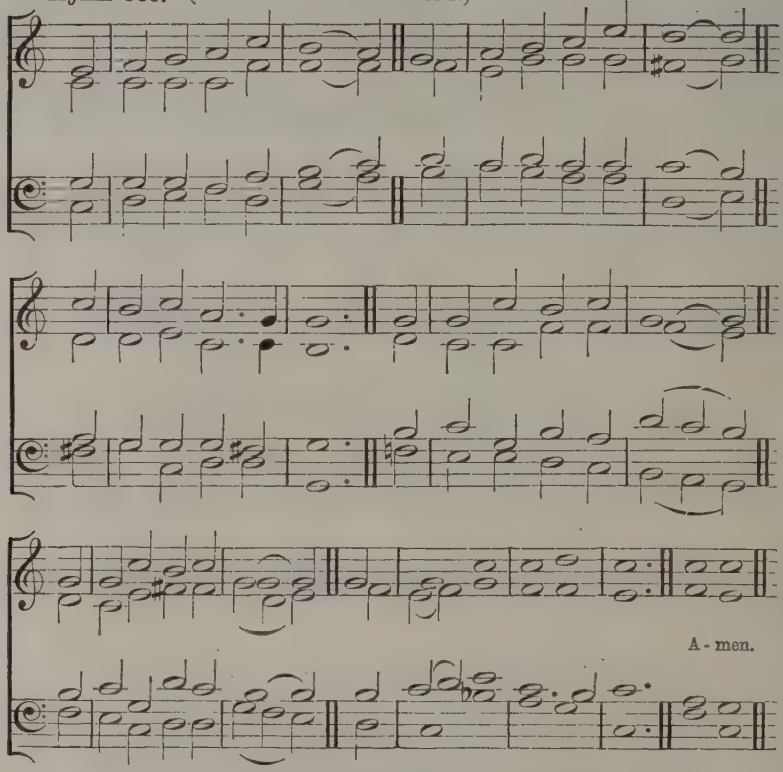


These words were first set to this tune in Bridges, *Yattendon Hymnal*, 1899. The following is the setting of Parsons in his *Psalmes*, 1563:—

PSALM CXXII. W. P.



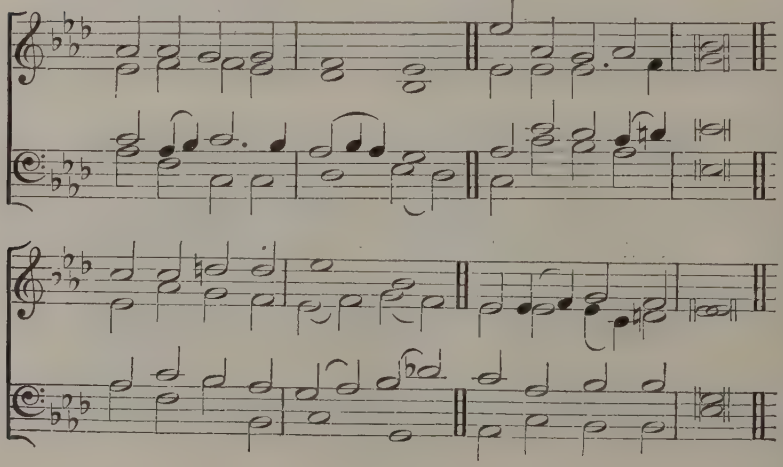
Hymn 503. (Tune in the Supplement.)

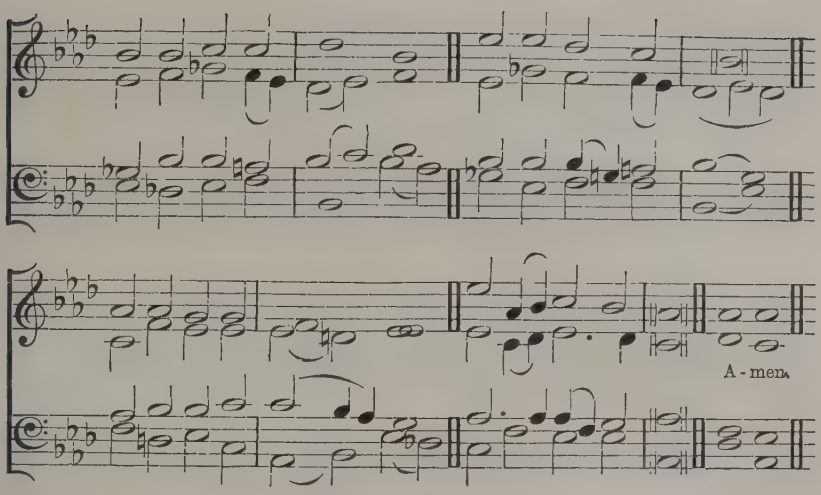


[* *For copyright, see* p. vii.]

The Tune in the Supplement (Laudes Domini = O* 314 = R 303) is by Sir Joseph Barnby, and was written by him for the Appendix to the Original Edition.

Hymn 504. [Orig. Ed.* 335 : Rev. Ed. 355.]





Every day will I give thanks unto thee, and praise thy name for ever and ever.—Ps. cxlv. 2.

SAVIOUR, Blessèd Saviour,
Listen whilst we sing,
Hearts and voices raising
Praises to our King;
All we have we offer;
All we hope to be,
Body, soul, and spirit,
All we yield to Thee.

Nearer, ever nearer,
CHRIST, we draw to Thee,
Deep in adoration
Bending low the knee;
Thou for our redemption
Cam'st on earth to die;
Thou, that we might follow,
Hast gone up on high.

Great and ever greater
Are Thy mercies here;
True and everlasting
Are the glories there;
Where no pain, nor sorrow,
Toil, nor care, is known,
Where the Angel-legions
Circle round Thy throne.

Dark and ever darker
Was the wintry past,
Now a ray of gladness
O'er our path is cast;
Every day that passeth,
Every hour that flies,
Tells of love unfeignèd,
Love that never dies.

Clearer still and clearer
Dawns the light from heaven,
In our sadness bringing
News of sin forgiven;
Life has lost its shadows,
Pure the light within;
Thou hast shed Thy radiance
O'er a world of sin.

Brighter still and brighter
Glows the western sun,
Shedding all its gladness
O'er our work that's done;
Time will soon be over,
Toil and sorrow past;
May we, Blessèd Saviour,
Find a rest at last.

Onward, ever onward,
Journeying o'er the road
Worn by Saints before us,
Journeying on to GOD;
Leaving all behind us,
May we hasten on,
Backward never looking
Till the prize is won.

Higher then and higher
Bear the ransom'd soul,
Earthly toils forgotten,
Saviour, to its goal;
Where in joys unthought of
Saints with Angels sing,
Never weary raising
Praises to their King. Amen.

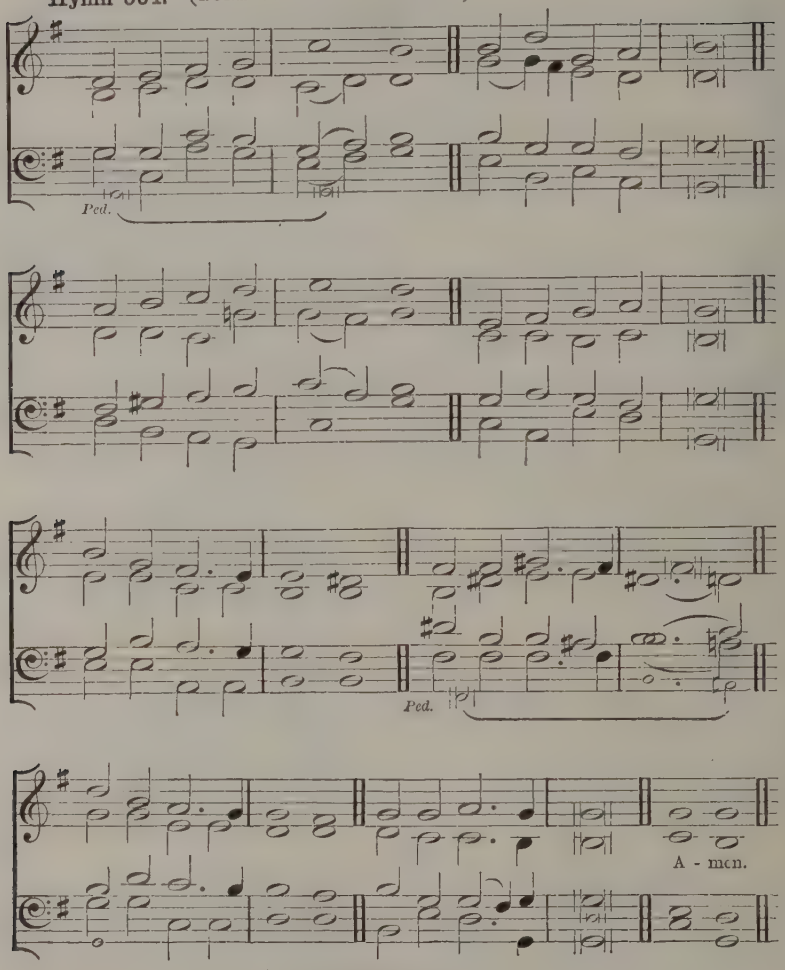
THIS HYMN, by Godfrey Thring (1823–1903), written in 1862, was first published in his *Hymns, Congregational and Others*, 1866, in eight stanzas of eight lines. It appeared in the Appendix to the Original Edition, with some alterations by the author and the Compilers of *Hymns A. & M.* The author, in his *Church of England Hymn Book*, 1882, added the following stanza as stanza 2, which is omitted in this Hymn Book:—

Farther, ever farther
From Thy wounded side,
Helplessly we wandered,
Wandered far and wide;
Till Thou cam'st in mercy,
Seeking young and old,
Lovingly to bear them,
Saviour, to Thy fold.

The last stanza was re-written by the author in the form given here.

THE TUNE (Warum sind der Thränen) is by J. A. P. Schulz, and was published in his *Lieder im Volkston*, 1782.

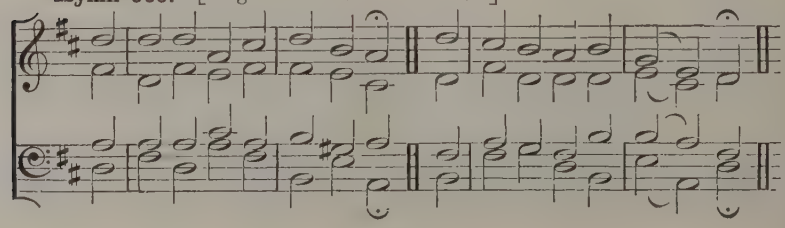
Hymn 504. (Tune in the Supplement.)

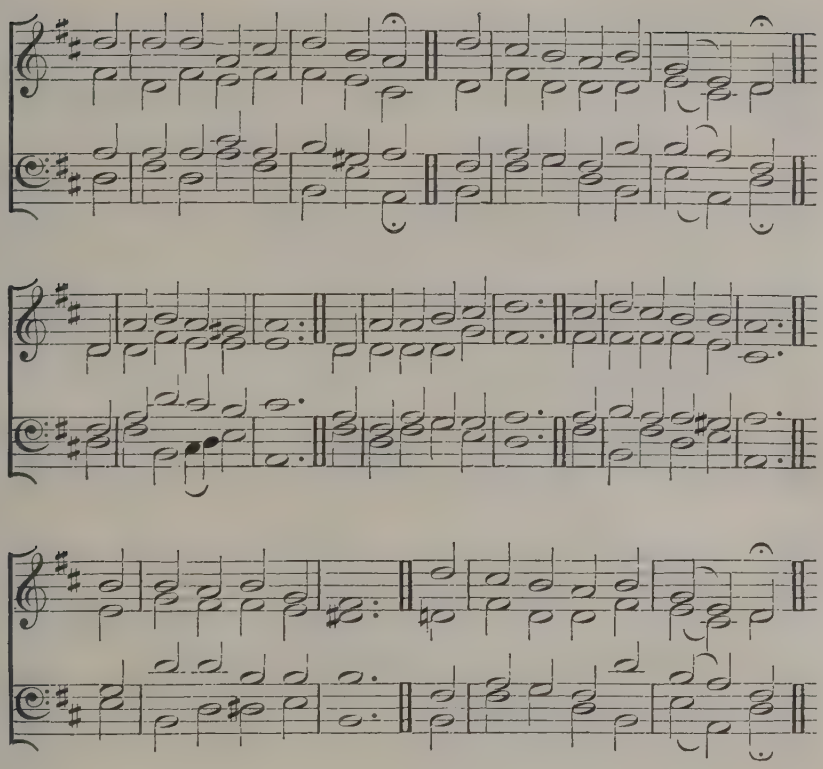


[*For copyright, see* p. vii.]

The Tune in the Supplement (Edina = O* 335 = R 305) is by Sir Herbert Oakeley, and was written by him for the Appendix to the Original Edition.

Hymn 505. [Orig. Ed. 237 : Rev. Ed. 378.]





O praise the Lord, laud ye the name of the Lord; praise it, O ye servants of the Lord.
Ps. cxxxv. 1.

THANKSGIVING.

REJOICE to-day with one accord,
Sing out with exultation;
Rejoice and praise our mighty LORD,
Whose arm hath brought salvation;
His works of love proclaim
The greatness of His Name;
For He is GOD alone
Who hath His mercy shown;
Let all His saints adore Him!

When in distress to Him we cried,
He heard our sad complaining;
O trust in Him, whate'er betide,
His love is all-sustaining;
Triumphant songs of praise
To Him our hearts shall raise;
Now every voice shall say,
"O praise our GOD alway;"
Let all His saints adore Him!

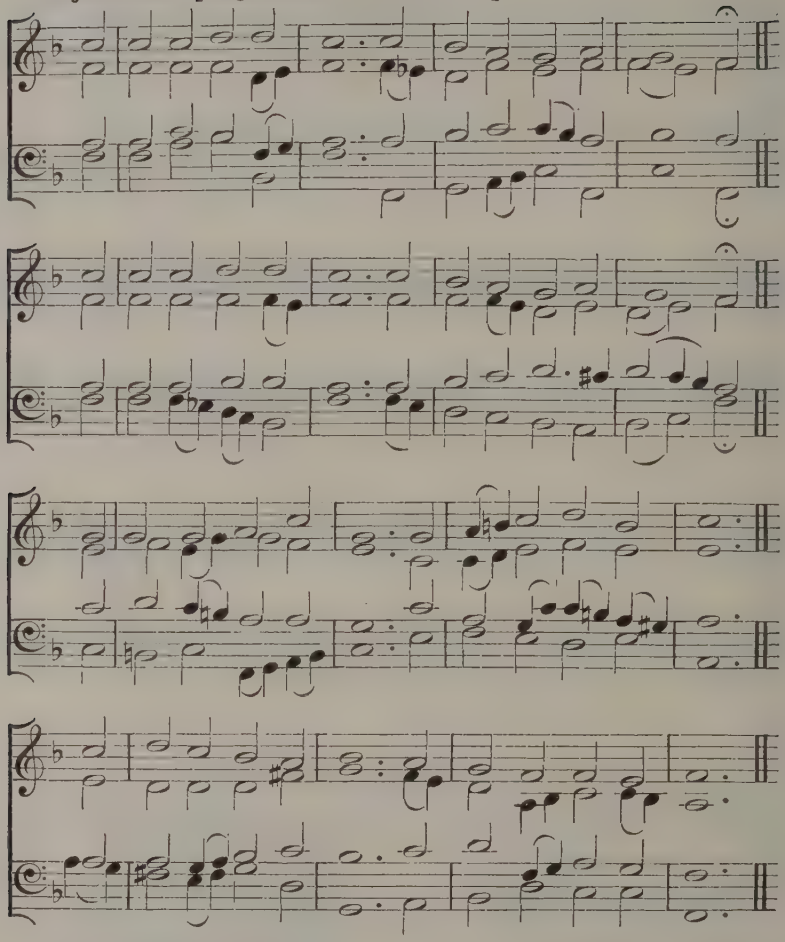
Rejoice to-day with one accord,
Sing out with exultation;
Rejoice and praise our mighty LORD,
Whose arm hath brought salvation;
His works of love proclaim
The greatness of His Name;
For He is GOD alone
Who hath His mercy shown;
Let all His saints adore Him! Amen.

Another version of this Melody is given at Hymn 416.

THIS HYMN, by the Rev. Sir H. W. Baker, Bart. (1821–1877), was first published in the Original Edition.

THE TUNE (Ein' feste Burg = O 237 = R 378) has been dealt with at Hymn 416.

Hymn 506. [Orig. Ed. 238 : Rev. Ed. 379.]



O clap your hands together, all ye people: O sing unto God with the voice of melody.—Ps. xlvii. 1.

THANKSGIVING. **Nun danket Alle Gott.**

NOW thank we all our GOD,
With heart, and hands, and voices,
Who wondrous things hath done,
In Whom His world rejoices;
Who from our mother's arms
Hath bless'd us on our way
With countless gifts of love,
And still is ours to-day.

O may this bounteous GOD
Through all our life be near us,
With ever joyful hearts
And blessèd peace to cheer us;
And keep us in His grace,
And guide us when perplex'd,
And free us from all ills
In this world and the next.

NUN danket Alle Gott,
Mit Herzen, Mund, und Händen,
Der grosse Dinge tut
An uns und allen Enden;
Der uns von Mutterleib
Und Kindesbeinen an
Unzählig viel zu gut
Bis hieher hat getan.

Der ewig reiche Gott
Woll' uns in diesem Leben
Ein immer fröhlich Herz
Und edlen Frieden geben,
Und uns in seiner Gnad
Erhalten fort und fort,
Und uns aus aller Not
Erlösen hier und dort.

GENERAL HYMNS.

All praise and thanks to God
The Father now be given,
The Son, and Him Who reigns
With Them in highest heaven,
The One Eternal God,
Whom earth and heav'n adore,
For thus it was, is now,
And shall be evermore. Amen.

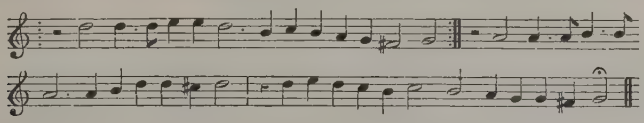
Lob, Ehr' und Preis sei Gott,
Dem Vater und dem Sohne
Und dem, der beiden gleich,
Im höchsten Himmelsthrone,
Dem einig höchsten Gott,
Als es anfänglich war
Und ist und bleiben wird
Jetzund und immerdar! Amen.

A higher setting of this Tune is given at Hymn 509.

This Hymn, by Martin Rinkart, probably made its first appearance in his *Jesu Hertz-Büchlein*, 1636, but no copy of this first edition is known, and the earliest extant form is in Crüger, *Praxis Pietatis Melica* (see below). The hymn is based on *Ecclus.* l. 22–24.

The Translation was made by Miss Winkworth, and published in her *Lyra Germanica*, 1858.

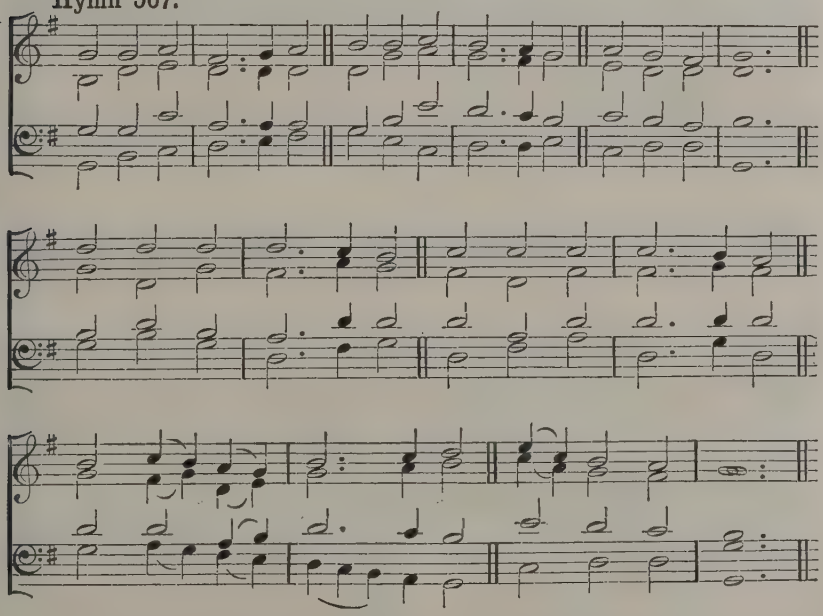
The Tune (Nun danket, or Wittemberg = O 238 = R 379), is set to this hymn in the second and earliest extant edition of Crüger, *Praxis pietatis melica*, issued in 1647. It is probably Crüger's own. The original form was as follows :—



but many variations have been made since its first publication. The present form of the melody, and much of the harmonization, is the same as that inserted by Mendelssohn in his *Hymn of Praise*.

NATIONAL ANTHEM.

Hymn 507.



All the people shouted and said, God save the King.—1 Sam. x. 24.

God save our gracious King,
Long live our noble King,
God save the King.
Send him victorious,
Happy and glorious,
Long to reign over us;
God save the King.

Thy choicest gifts in store
On him be pleased to pour,
Long may he reign.
May he defend our laws,
And ever give us cause
To sing with heart and voice
God save the King.

NATIONAL ANTHEM.

THIS HYMN cannot with any certainty be assigned to any particular author. It is by many ascribed to Henry Carey (d. 1743), but without sufficient proof. The words first found in print are stanzas 1 and 2 in *Harmonia Anglicana*, probably published about 1743 or 1744, and not now extant. The first of these was exactly as given here, except in line 1, God save *our Lord* the King. The second is given below. John Travers, organist of the Chapel Royal, concluded a concert, which he gave at the end of 1743 or in 1744, with *A Latin Chorus*, which is given in the *Musical Times* for June 1, 1878, as follows :—

O Deus Optime,
Salvum nunc facito
Regem nostrum ;
Sit læta victoria,
Comes et gloria.
Salvum jam facito
Tu Dominum.

Exurgat Dominus,
Rebelles dissipet
Et reprimat ;
Dolos confundito ;
Fraudes depellito.
In Te sit sita spes.
O salva nos.

These words obviously correspond with stanzas 1 and 2 in the *Harmonia Anglicana*, while the metre shows that they were intended for the tune of our National Anthem.

In October, 1745, the music and words were given in the *Gentleman's Magazine*, with the addition of the third stanza as we have it, and from that time they came into general use and favour.

Stanza 2 is omitted here :—

O Lord our God, arise
Scatter his enemies
And make them fall.
Confound their politicks,
Frustrate their knavish tricks,
On him our hopes are fix'd :
O save us all.

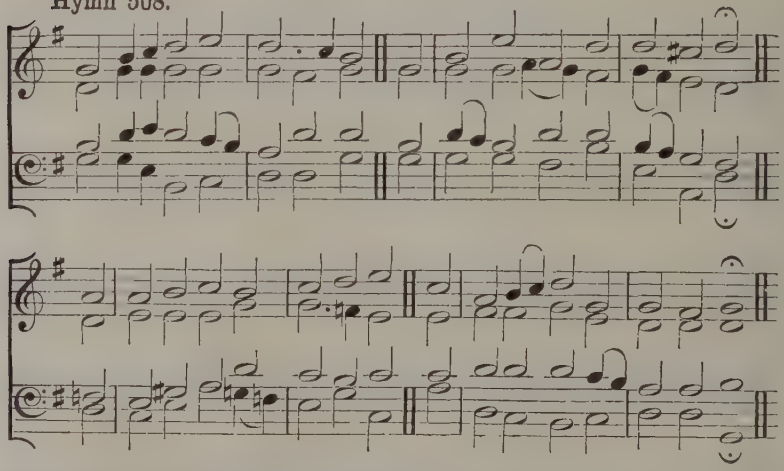
In the original :—St. 3, l. 2. On *George* be.
l. 6. To *say* with.

For a long and interesting account of the Anthem, see Julian, *Dict. of Hymnology*, p. 437, Grove, *Dict. of Music* (New Edition, 1906), and Cummings, *God Save the King*, 1902.

THE TUNE shares the history of the words, except that it bears a resemblance to several melodies of earlier date, beginning with an air attributed to Dr. John Bull, 1619. In the second half of the XVIIIth century it became popular in France, Germany, and Denmark.

THANKSGIVING.

Hymn 508.



Thou shalt bless the Lord thy God for the good land which he hath given thee.—Deut. viii. 10.

FOR NATIONAL BLESSINGS.

PRAISE to our GOD, Whose bounteous hand,
Prepared of old our glorious land ;
A garden fenced with silver sea ;
A people prosperous, strong, and free.

Praise to our GOD ; through all our past
His mighty arm hath held us fast ;
Till wars and perils, toils and tears,
Have brought the rich and peaceful years.

Praise to our GOD ; the vine He set
Within our coasts is fruitful yet ;
On many a shore her offshoots grow ;
'Neath many a sun her clusters glow.

Praise to our GOD ; His power alone
Can keep unmoved our ancient throne ;
Sustain'd by counsels wise and just,
And guarded by a people's trust.

Praise to our GOD ; Who still forbears,
Who still this sinful nation spares ;
Who calls us still to seek His face,
And lengthens out our day of grace.

Praise to our GOD ; though chastenings stern
Our evil dross should throughly burn ;
His rod and staff, from age to age,
Shall rule and guide His heritage ! Amen.

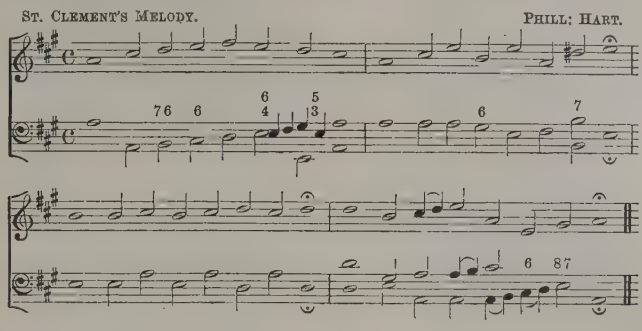
ALTERNATIVE TUNE, HYMN 143.

THANKSGIVING.

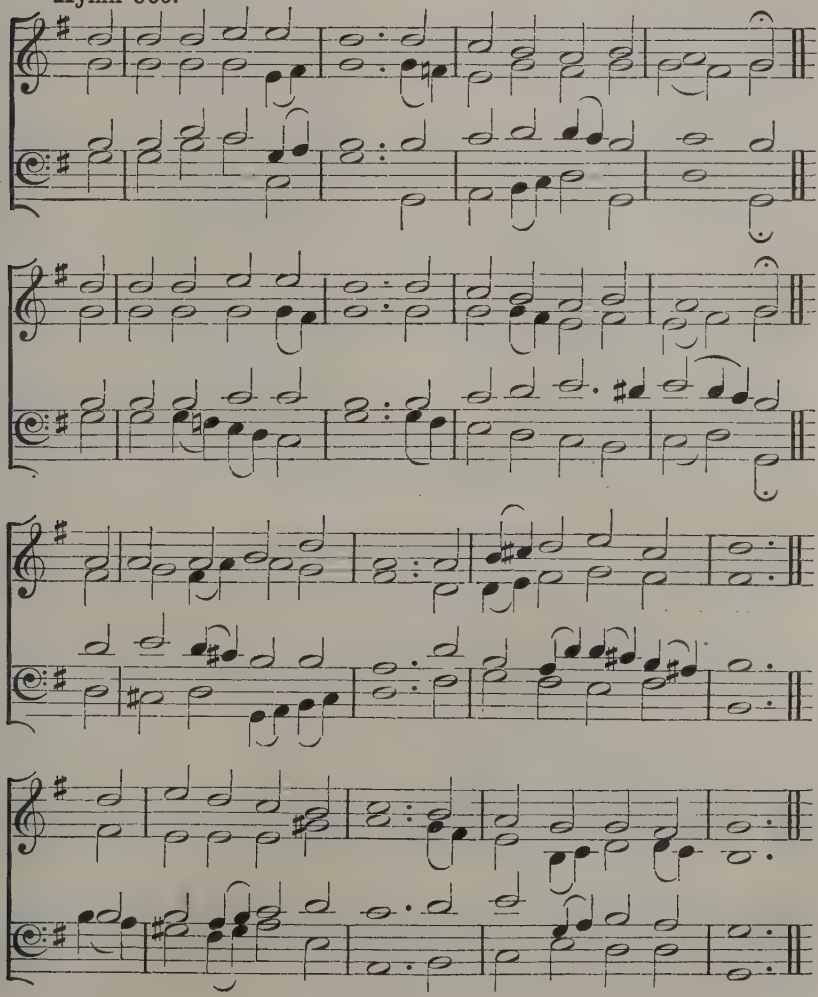
THIS HYMN, by John Ellerton (1826–1893), written in 1870, was published in Brown Borthwick, *Select Hymns for Church and Home*, 1871, and in *Church Hymns*, 1871.

THE TUNE (Hilderstone, or St. Clement) is by P. Hart. It first appeared in his *Melodies Proper to be Sung to any of the Versions of the Psalms of David*, c. 1713.

The original form is considerably different :—



Hymn 509.



THANKSGIVING.

The Lord shall give his people the blessing of peace.—Ps. xxix. 11.

Herr Gott, dich loben wir, Regier.

FOR PEACE.

LORD GOD, we worship Thee !
In loud and happy chorus
We praise Thy love and power,
Whose goodness reigneth o'er us !
To heav'n our song shall soar,
For ever shall it be
Resounding o'er and o'er ;
LORD GOD, we worship Thee !

LORD GOD, we worship Thee !
For Thou our land defendest ;
Thou pourest down Thy grace,
And strife and war Thou endest ;
Since golden peace, O LORD,
Thou grantest us to see,
Our land with one accord,
LORD GOD, give thanks to Thee !

LORD GOD, we worship Thee !
Thou didst indeed chastise us ;
Yet still Thy anger spares,
And still Thy mercy tries us ;
Once more our FATHER's hand
Doth bid our sorrows flee
And peace rejoice our land :—
LORD GOD, we worship Thee !

LORD GOD, we worship Thee !
And pray Thee, Who hast blest us,
That we may live in peace,
And none henceforth molest us.
O crown us with Thy love ;
Fulfil our cry to Thee ;
O FATHER, grant our prayer ;
LORD GOD, we worship Thee ! Amen.

HERR Gott, dich loben wir,
Regier, Herr, unser Stimmen,
Lass deines Geistes Gluth
In unsern Herzen glimmern.
Komm, komm, O edle Flamm,
Ach, komm zu uns allhier,
So singen wir mit Lust
Herr Gott, dich loben wir.

Herr Gott, dich loben wir
Für deine grossen Gnaden,
Dass du das Vaterland
Von Kriegeslast entladen ;
Dass du uns blicken lässt
Des güldnen Friedens Zier ;
D'rum jauchzet alles Volk,
Herr Gott, dich loben wir.

Herr Gott, dich loben wir,
Dass du uns zwar gestrafet,
Jedoch in deinem Zorn
Nicht gar hast weggerafet.
Es hat die Vaterhand
Uns deine Gnadenthür
Jetzt wieder aufgethan ;
Herr Gott, wir danken dir.

Herr Gott, wir danken dir
Und bitten, du wollst geben
Dass wir auch künftig stets
In guter Ruhe leben.
Krön uns mit deinem Gut,
Erfüll jetzt nach Begier,
O Vater, unsern Wunsch ;
Herr Gott, wir danken dir. Amen.

A lower setting of this Tune is given at Hymn 506.

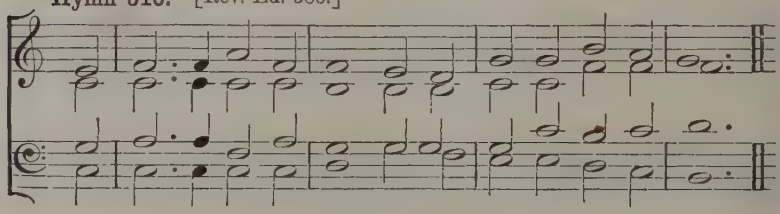
ALTERNATIVE TUNE, HYMN 329.

THE HYMN was written by Johann Franck (1618–1677), probably after the Peace of Westphalia, and published in the 1653 edition of Crüger, *Praxis pietatis melica.*

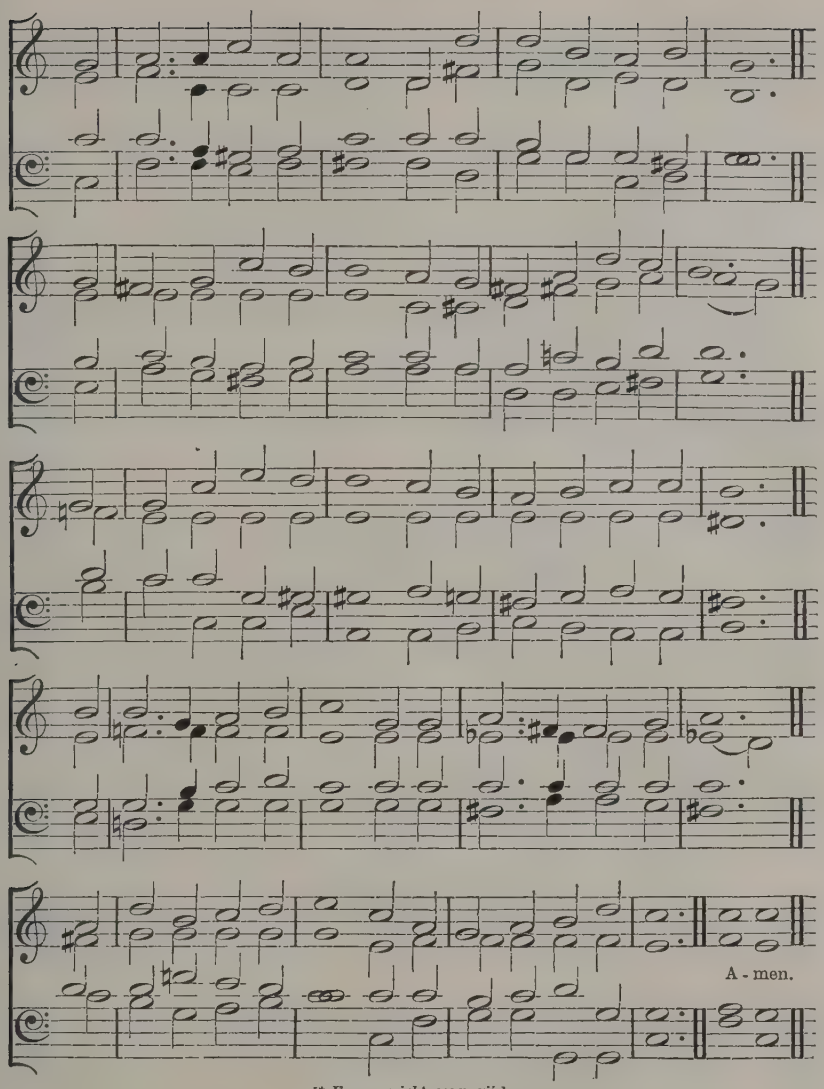
THE TRANSLATION, by Miss Winkworth, appeared first in the *Chorale Book for England*, 1863. It comprehends stanzas 1, 3, 6 and 8 of the original eight.

THE TUNE (Nun danket, or Wittemberg) has been described under Hymn 506. It has been associated with this hymn, as well as with the other, almost from the beginning.

Hymn 510. [Rev. Ed. 386.]



HARVEST.



[* *For copyright, see* p. vii.]

Behold, a sower went forth to sow.—St. Matt. xiii. 3.

For Harvest.

THE sower went forth sowing,
  The seed in secret slept
Through days of faith and patience,
  Till out the green blade crept ;
And warm'd by golden sunshine,
  And fed by silver rain,
At last the fields were whiten'd
  To harvest once again.
O praise the heav'nly Sower,
  Who gave the fruitful seed,
And watch'd and water'd duly,
  And ripen'd for our need.

Behold ! the heav'nly Sower
  Goes forth with better seed,
The word of sure salvation,
  With feet and hands that bleed ;
Here in His Church 'tis scatter'd,
  Our spirits are the soil ;
Then let an ample fruitage
  Repay His pain and toil.
O fair to Him the harvest
  Wherein all goodness thrives,
And this the true thanksgiving,
  The first-fruits of our lives.

THANKSGIVING.

Within a hallow'd acre
  He sows yet other grain,
When peaceful earth receiveth
  The dead He died to gain ;
For though the growth be hidden,
  We know that they shall rise ;
Yea even now they ripen
  In sunny Paradise.
O summer land of harvest,
  O fields for ever white
With souls that wear CHRIST's raiment,
  With crowns of golden light !

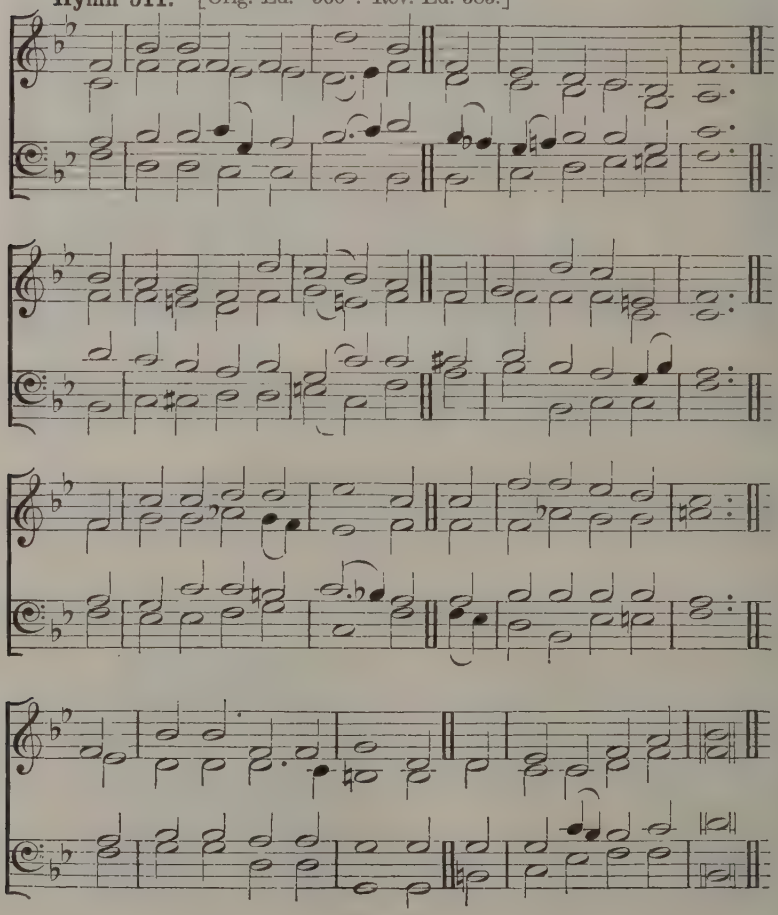
One day the heav'nly Sower
  Shall reap where He hath sown,
And come again rejoicing,
  And with Him bring His own ;
And then the fan of judgment
  Shall winnow from His floor
The chaff into the furnace
  That flameth evermore.
O holy, awful Reaper,
  Have mercy in the day
Thou puttest in Thy sickle,
  And cast us not away. Amen.

THIS HYMN, by William St. Hill Bourne (b. 1846), was written in 1874 for a Harvest Festival at Christ Church, South Ashford, Kent. It was printed in *Church Bells* in the same year, and was included in the Revised Edition.

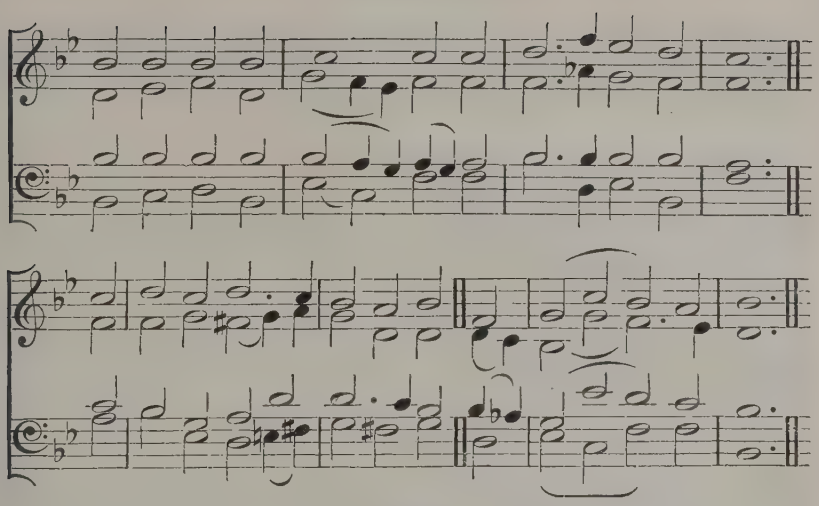
In the original :—St. 1, l. 3. Through *weeks*.
St. 2. l. 9. *Oh, beauteous is.*
The alterations in this edition were made by the author.

THE TUNE (St. Beatrice = R 386) is by Sir J. F. Bridge, and was written by him for the Revised Edition. The name is due to the association that the tune had in the composer's mind with the death of his daughter Beatrice.

Hymn 511. [Orig. Ed.* 360 : Rev. Ed. 383.]



HARVEST.



The eyes of all wait upon thee, O Lord, and thou givest them their meat in due season.—Ps. cxlv. 15.

Wir pflügen und wir streuen.

WE plough the fields, and scatter
The good seed on the land,
But it is fed and water'd
By GOD'S Almighty hand ;
He sends the snow in winter,
The warmth to swell the grain,
The breezes and the sunshine,
And soft refreshing rain.
All good gifts around us
Are sent from heav'n above,
Then thank the LORD, O thank the LORD,
For all His love.

He only is the Maker
Of all things near and far ;
He paints the wayside flower,
He lights the evening star ;
The winds and waves obey Him,
By Him the birds are fed ;
Much more to us, His children,
He gives our daily bread.
All good gifts, &c.

We thank Thee then, O FATHER,
For all things bright and good,
The seed-time and the harvest,
Our life, our health, our food ;
Accept the gifts we offer
For all Thy love imparts,
And, what Thou most desirest,
Our humble, thankful hearts.
All good gifts, &c. Amen.

WIR pflügen und wir streuen
Den Samen auf das Land,
Doch Wachstum und Gedeihen
Steht nicht in unsrer Hand.
Alle gute Gabe
Kommt oben her, von Gott,
Vom schönen blauen Himmel herab.

Der sendet Thau und Regen
Und Sonn- und Mondenschein ;
Der wickelt Gottes Segen
Gar zart und künstlich ein.
Alle gute Gabe, &c.

Was nah' ist und was ferne,
Von Gott kommt Alles her,
Der Strohhalm und die Sterne,
Der Sperling und das Meer.
Alle gute Gabe, &c.

Er, er, macht Sonn' aufgehen,
Er stellt des Mondes Lauf ;
Er lässt die Winde wehen,
Er thut den Himmel auf.
Alle gute Gabe, &c.

Er schenkt uns Vieh und Freude,
Er macht uns frisch und rot ;
Er giebt den Kühen Weide
Und unserm Kindern Brod.
Alle gute Gabe, &c.

Darum, so woll'n wir loben,
Und loben immer dar
Den grossen Geber oben.
Er ists, und er ists gar.
Alle gute Gabe, &c. Amen.

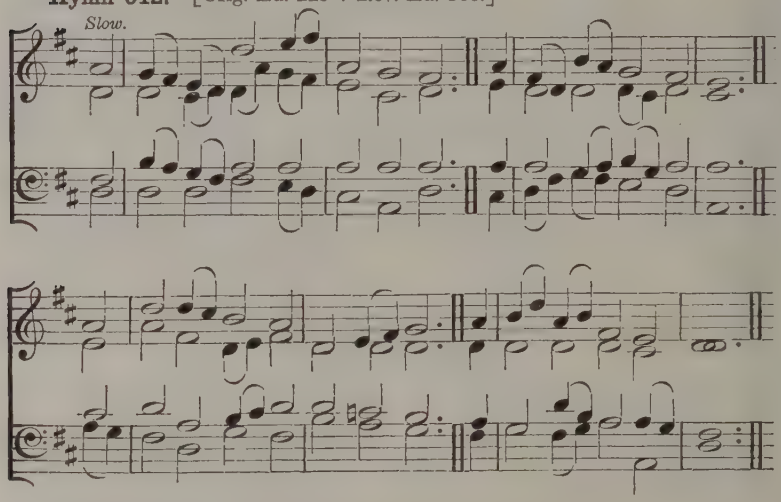
THIS HYMN, an adaptation, by Jane Montgomery Campbell (1817-1878), from Matthias Claudius (1740-1815), was made in 1861, and published in the Rev. C. S. Bere's *Garland of Song*, 1862. It is a free paraphrase of parts of a peasant's song by Matthias Claudius, "Im Anfang war's auf Erden," 1782, of which the above are stanzas 3, 5, 7, 9, 10, 13.

In the original translation :—St. 3, l. 5. No gifts have we to offer.
l. 7. But that which Thou desirest.

THANKSGIVING.

THE TUNE (Wir pflügen, or Dresden = O* 360 = R 383) is by J. A. P. Schulz, and appeared set to Claudius poem, with an altered refrain, in Hoppenstedt, *Melodien für Volksschulen*, 1800. It was first used in England set to a harvest hymn of M. F. Tupper, published in 1847 by Rev. H. W. Majendie; but in 1861 it was set in Mr. Bere's book to the above translation of Claudius. The tune has been re-set in this edition, with a slight alteration in rhythm at the junction of the last two lines. Four-part harmony is provided, here as elsewhere, not necessarily to prevent unison singing, but to obviate its being compulsory.

Hymn 512. [Orig. Ed. 225 : Rev. Ed. 388.]



Thou visitest the earth, and blessest it; thou makest it very plenteous.—PS. lxv. 9.

FATHER of mercies, GOD of love,
Whose gifts all creatures share,
The rolling seasons as they move
Proclaim Thy constant care.

When in the bosom of the earth
The sower hid the grain,
Thy goodness mark'd its secret birth
And sent the early rain.

The spring's sweet influence, LORD, was [Thine,
The seasons knew Thy call;
Thou mad'st the summer sun to shine,
The summer dews to fall.

Thy gifts of mercy from above
Matured the swelling grain;
And now the harvest crowns Thy love,
And plenty fills the plain.

O ne'er may our forgetful hearts
O'erlook Thy bounteous care,
But what our FATHER's hand imparts
Still own in praise and prayer.

To FATHER, SON, and HOLY GHOST,
The GOD Whom we adore,
Be glory, as it was, is now,
And shall be evermore. Amen.

ALTERNATIVE TUNE, HYMN 344.

THIS HYMN, by Alice Flowerdew (1759–1830), was first published in her *Poems on Moral and Religious Subjects*, 3rd edition, 1811, in six stanzas of four lines, as a "Harvest Hymn," beginning, Fountain of mercy, God of Love. It was altered in Murray, *Hymnal*, 1852, to Father of mercies, &c., and in that form appeared in the Original Edition.

In the original:—St. 1, l. 1. Fountain of mercy, GOD of love,
How rich Thy bounties are.

St. 3, l. 1. The spring's sweet influence was Thine,
The plants in beauty grew;
Thou gav'st refulgent suns to shine,
And mild refreshing dew.

St. 4, l. 1. These various mercies from above.
l. 3. A yellow harvest crowns Thy love.

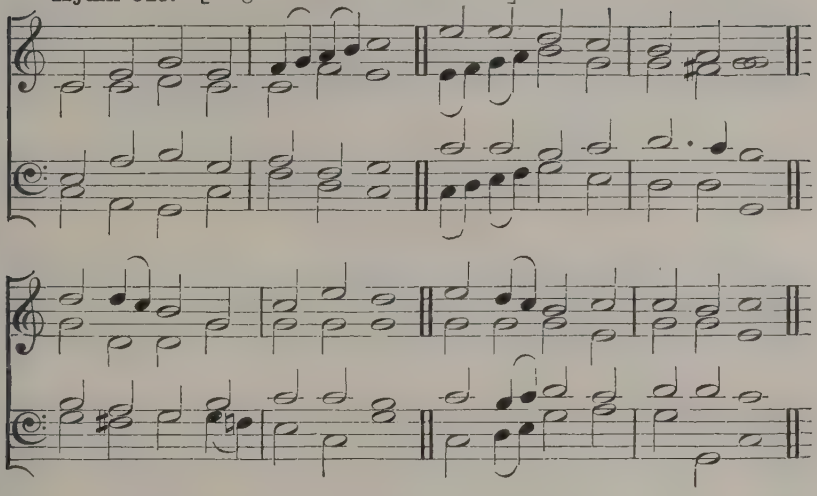
St. 5. Seed-time and harvest, LORD, alone,
Thou dost on man bestow;
Let him not then forget to own
From Whom his blessings flow.

St. 6. Fountain of love, our praise is Thine;
To Thee our songs we'll raise,
And all created nature join
In sweet harmonious praise.

THE TUNE (University, or Hall) is often attributed to J. Randall on the strength of its being included (anonymously) in his *Psalm and Hymn Tunes*, Cambridge, 1794. But on the contrary it is attributed to Dr. Collignon in Hellendaal, *Collection of Psalms*, Cambridge (1790–1795), a book to which Dr. Randall himself was a subscriber and contributor, so that Collignon has a truer claim to be considered the composer. In V. Novello, *The Psalmist*, 1836, it is, however, attributed to Chas. Hague, Mus. Doc.

HARVEST.

Hymn 513. [Orig. Ed. 224 : Rev. Ed. 381.]



Who giveth food to all flesh, for his mercy endureth for ever.—Ps. cxxxvi. 25.

PRAISE, O praise our GOD and King;
Hymns of adoration sing;
For His mercies still endure
Ever faithful, ever sure.

Praise Him that He made the sun
Day by day his course to run;
For His mercies still endure
Ever faithful, ever sure.

And the silver moon by night,
Shining with her gentle light;
For His mercies still endure
Ever faithful, ever sure.

Praise Him that He gave the rain
To mature the swelling grain;
For His mercies still endure
Ever faithful, ever sure.

And hath bid the fruitful field
Crops of precious increase yield;
For His mercies still endure
Ever faithful, ever sure.

Praise Him for our harvest-store,
He hath fill'd the garner-floor;
For His mercies still endure
Ever faithful, ever sure.

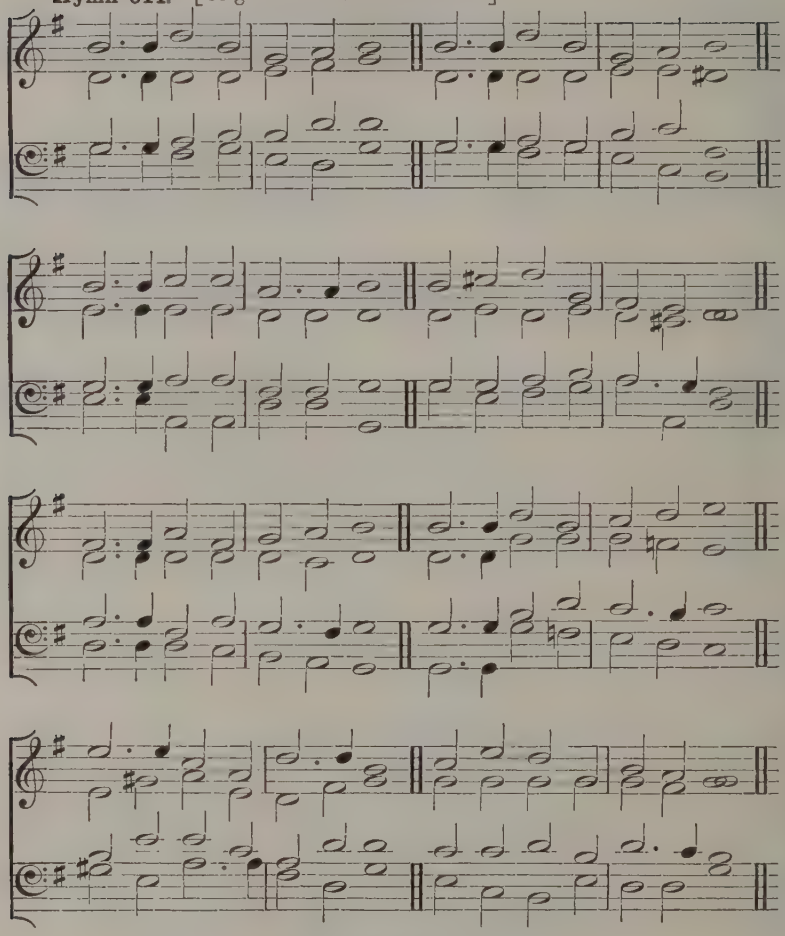
And for richer Food than this,
Pledge of everlasting bliss;
For His mercies still endure
Ever faithful, ever sure.

Glory to our bounteous King;
Glory let creation sing;
Glory to the FATHER, SON,
And Blest SPIRIT, THREE in ONE. Amen.

THIS HYMN, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was first published in the Original Edition. It is based upon Milton's version of Ps. cxxxvi., "Let us with a gladsome mind."

THE TUNE (Monkland = O 224 = R 381) was arranged or set by J. Wilkes for the Original Edition, but the source of the tune has not hitherto been traced.

Hymn 514. [Orig. Ed. 223 : Rev. Ed. 382.]



They joy before thee according to the joy in harvest.—Isai. ix. 3.

COME, ye thankful people, come,
Raise the song of Harvest-home :
All is safely gather'd in,
Ere the winter storms begin ;
God, our Maker, doth provide
For our wants to be supplied ;
Come to God's own temple, come ;
Raise the song of Harvest-home.

All this world is God's own field,
Fruit unto His praise to yield ;
Wheat and tares therein are sown,
Unto joy or sorrow grown ;
Ripening with a wondrous power
Till the final Harvest-hour :
Grant, O Lord of life, that we
Holy grain and pure may be.

For we know that Thou wilt come,
And wilt take Thy people home ;
From Thy field wilt purge away
All that doth offend, that day ;
And Thine Angels charge at last
In the fire the tares to cast,
But the fruitful ears to store
In Thy garner evermore.

Come then, Lord of mercy, come,
Bid us sing Thy Harvest-home :
Let Thy Saints be gather'd in,
Free from sorrow, free from sin ;
All upon the golden floor
Praising Thee for evermore :
Come, with all Thine Angels come ;
Bid us sing Thy Harvest-home. Amen.

HARVEST.

THIS HYMN, by Henry Alford, Dean of Canterbury (1810–1871), was first published in his *Psalms and Hymns*, 1844, No. 116. It was revised in his *Poetical Works*, 1865, and his *Year of Praise*, 1867, in seven stanzas of eight lines. This present form was made by the Compilers of *Hymns A. & M.* in the Original Edition, from the Dean's first edition of his hymn.

The Revised Version varies from the present version as follows :—

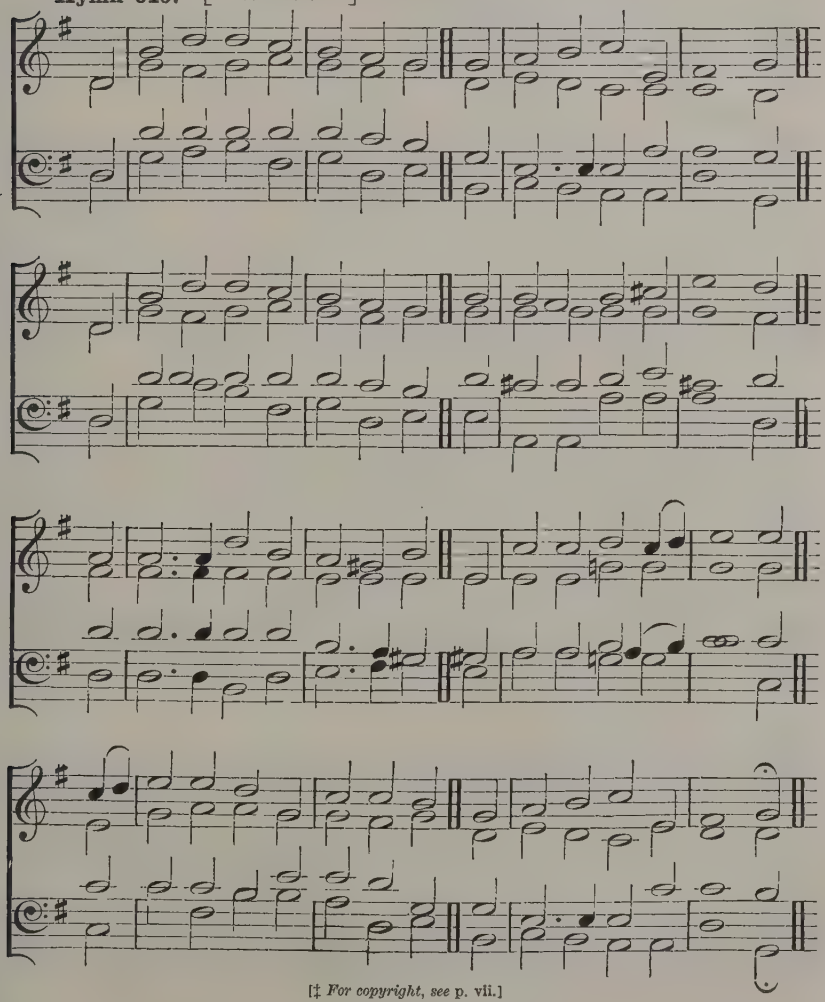
St. 2, l. 1. We ourselves are GOD'S own field.
l. 3. Wheat and tares together sown,
First the blade and then the ear,
Then the full corn shall appear ;
LORD of harvest, grant, . . .
Wholesome grain. . . .

St. 3, l. 1. For the LORD our GOD shall come,
And shall take His harvest home ;
From His field shall in that day
All offences purge away ;
Give His Angels charge at last
. . . . . .
In His garner evermore.

St. 4, l. 1. Even so, LORD, quickly come,
To Thy final harvest-home
Gather Thou Thy people in,
. . . . . .
There, for ever purified,
In GOD'S garner to abide :
. . . . . .
Raise the glorious harvest-home.

THE TUNE (St. George = O 223 = R 382) is by Sir G. J. Elvey, and was written for Thorne's musical counterpart of Morrell and How, *Selection of Psalm and Hymn Tunes*, 1858. It was there set to the hymn, "Hark, the song of Jubilee," and was first associated with this hymn at its incorporation into the Original Edition.

Hymn 515. [Rev. Ed. 384.]



[‡ *For copyright, see* p. vii.]

THANKSGIVING.

Thou crownest the year with thy goodness.—Ps. lxv. 12.

TO Thee, O LORD, our hearts we raise
In hymns of adoration,
To Thee bring sacrifice of praise
With shouts of exultation ;
Bright robes of gold the fields adorn,
The hills with joy are ringing,
The valleys stand so thick with corn
That even they are singing.

And now, on this our festal day,
Thy bounteous hand confessing,
Upon Thine altar, LORD, we lay
The first-fruits of Thy blessing ;
By Thee the souls of men are fed
With gifts of grace supernal ;
Thou Who dost give us earthly bread,
Give us the Bread eternal.

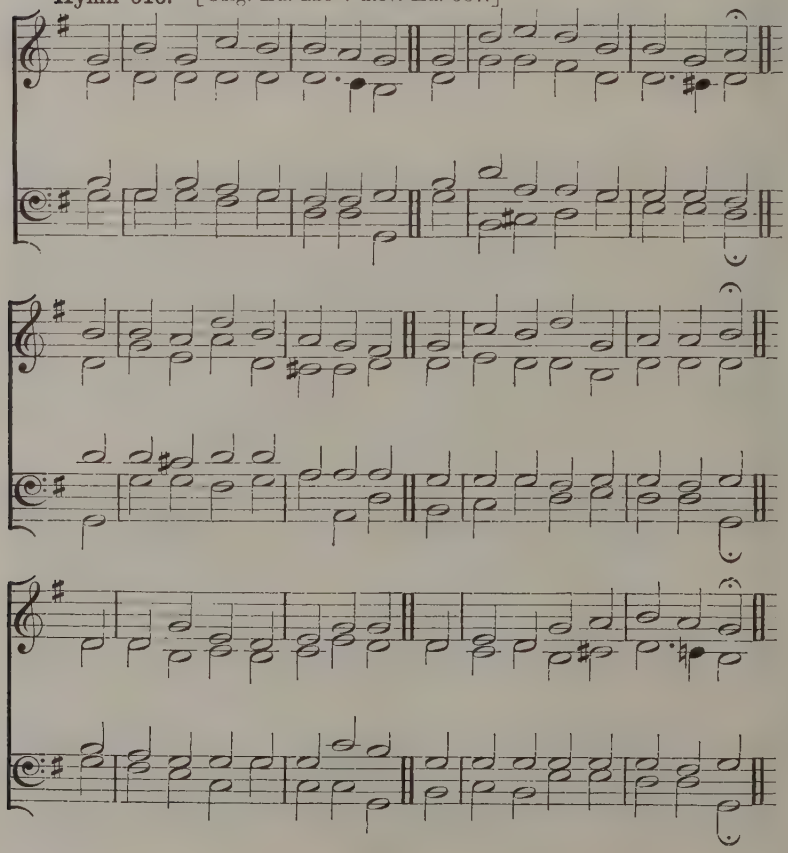
We bear the burden of the day,
And often toil seems dreary ;
But labour ends with sunset ray,
And rest comes for the weary ;
May we, the Angel-reaping o'er,
Stand at the last accepted,
CHRIST's golden sheaves for evermore
To garners bright elected.

Oh, blessèd is that land of GOD,
Where Saints abide for ever ;
Where golden fields spread far and broad,
Where flows the crystal river :
The strains of all its holy throng
With ours to-day are blending ;
Thrice blessèd is that harvest-song
Which never hath an ending. Amen.

THIS HYMN, by William Chatterton Dix (1837–1898), was first published at the end of the St. Raphael's *Hymns for the Service of the Church*, 1864, No. 202.

THE TUNE (Golden Sheaves = R 384) is by Sir Arthur Sullivan, and first appeared in *Church Hymns*, 1874, set to this hymn.

Hymn 516. [Orig. Ed. 226 : Rev. Ed. 387.]



HARVEST.

The harvest is the end of the world, and the reapers are the angels.—St. Matt. xiii. 38.

LORD of the harvest, once again
We thank Thee for the ripen'd grain;
For crops safe carried, sent to cheer
Thy servants through another year;
For all sweet holy thoughts supplied
By seed-time, and by harvest-tide.

The bare dead grain, in autumn sown,
Its robe of vernal green puts on;
Glad from its wintry grave it springs,
Fresh garnish'd by the King of kings:
So, LORD, to those who sleep in Thee
Shall new and glorious bodies be.

Nor vainly of Thy word we ask
A lesson from the reaper's task:
So shall Thine Angels issue forth;
The tares be burnt; the just of earth,
To wind and storm exposed no more,
Be gather'd to their FATHER'S store.

Daily, O LORD, our prayers be said,
As Thou hast taught, for daily bread;
But not alone our bodies feed,
Supply our fainting spirits' need:
O Bread of life, from day to day,
Be Thou their comfort, food, and stay.
Amen.

THIS HYMN, by Joseph Anstice (1808–1836), was first published in *Hymns by the late Joseph Anstice, M.A.*, Bridgwater, 1836, No. 34, in four stanzas of six lines.

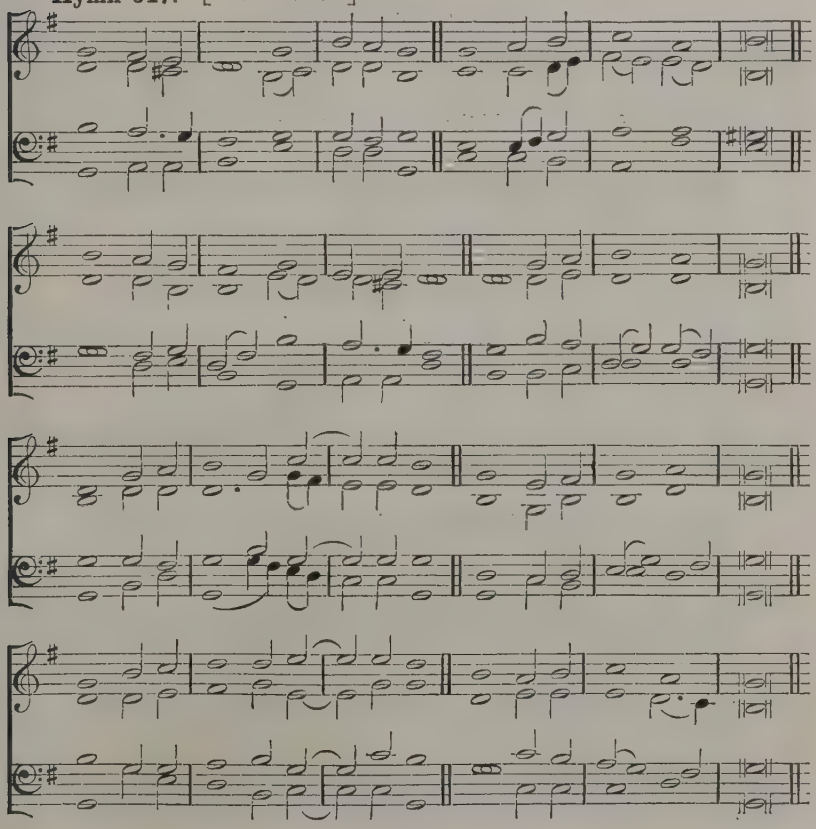
THE TUNE (Preston = O 226 = R 387) is by Bishop H. L. Jenner, and appeared first in the Original Edition.

The following Hymns are also suitable:

324 Let all the world rejoice.
326 O worship the King.
333 For the beauty of the earth.
400 O praise our great and gracious LORD.
407 Praise to the LORD, the Almighty.
506 Now thank we all our GOD.

TIMES OF TROUBLE.

Hymn 517. [Rev. Ed. 375.]



TIMES OF TROUBLE.

Thou that hearest the prayer; unto thee shall all flesh come.—Ps. lxv. 2.

GREAT King of nations, hear our prayer,
While at Thy feet we fall,
And humbly with united cry
To Thee for mercy call;
The guilt is ours, but grace is Thine,
O turn us not away;
But hear us from Thy lofty throne,
And help us when we pray.

Our fathers' sins were manifold,
And ours no less we own,
Yet wondrously from age to age
Thy goodness hath been shown;
When dangers, like a stormy sea,
Beset our country round,
To Thee we look'd, to Thee we cried,
And help in Thee was found.

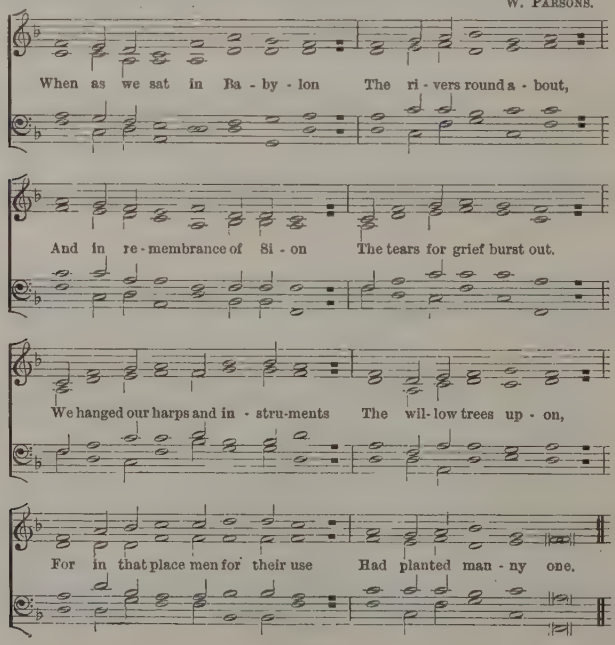
With one consent we meekly bow
Beneath Thy chastening hand,
And, pouring forth confession meet,
Mourn with our mourning land;
With pitying eye behold our need,
As thus we lift our prayer;
Correct us with Thy judgments, LORD,
Then let Thy mercy spare. Amen.

ALTERNATIVE TUNE, HYMN 164.

THIS HYMN, by John Hampden Gurney (1802-1862), was first published in his *Collection of Hymns for Public Worship*, Lutterworth, 1838, "For a Fast Day."

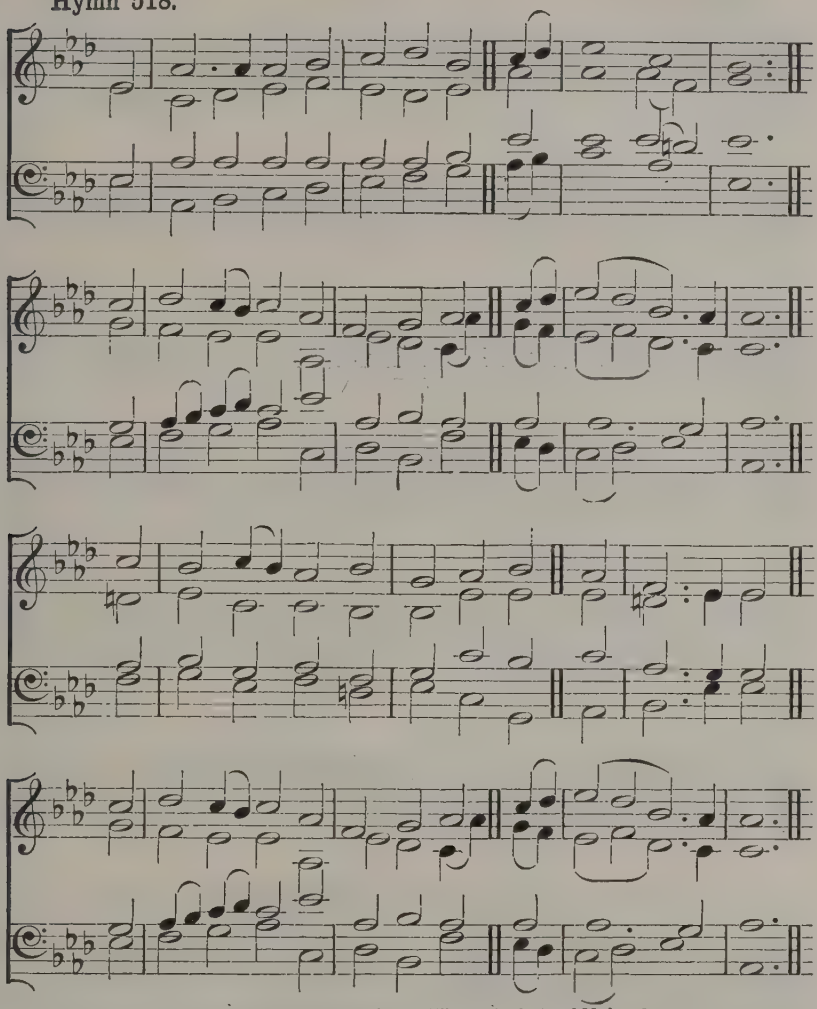
THE TUNE (Old 137th) is found in the earliest English metrical psalter with tunes, the *One and fiftie Psalmes* of 1556. It stands almost alone in dignity as having survived in common use ever since. The only other instance is the Old 44th (see Hymn 400). The older style of rhythm is restored to it in this edition, and it will now bear comparison with the form in which it appears in the *Psalmes*, 1563, set by W. Parsons.

W. PARSONS.



TIMES OF TROUBLE.

Hymn 518.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

WAR. *Arise, O God, maintain thine own cause.*—Ps. lxxiv. 23.

LET GOD arise to lead forth those
Who march to war!
Let GOD arise, and all His foes
Be scatter'd far!
So Israel pray'd, and Thou, O LORD,
Wast with him then:
Be with us now, who draw the sword
For war again.

Grant Thou our soldiers courage high
When foes are near,
To strive, to suffer, or to die,
Untouch'd by fear.

Grant strength to those who mourn to-day
Their loved ones lost,—
Yea, those who give their best, nor stay
To count the cost.

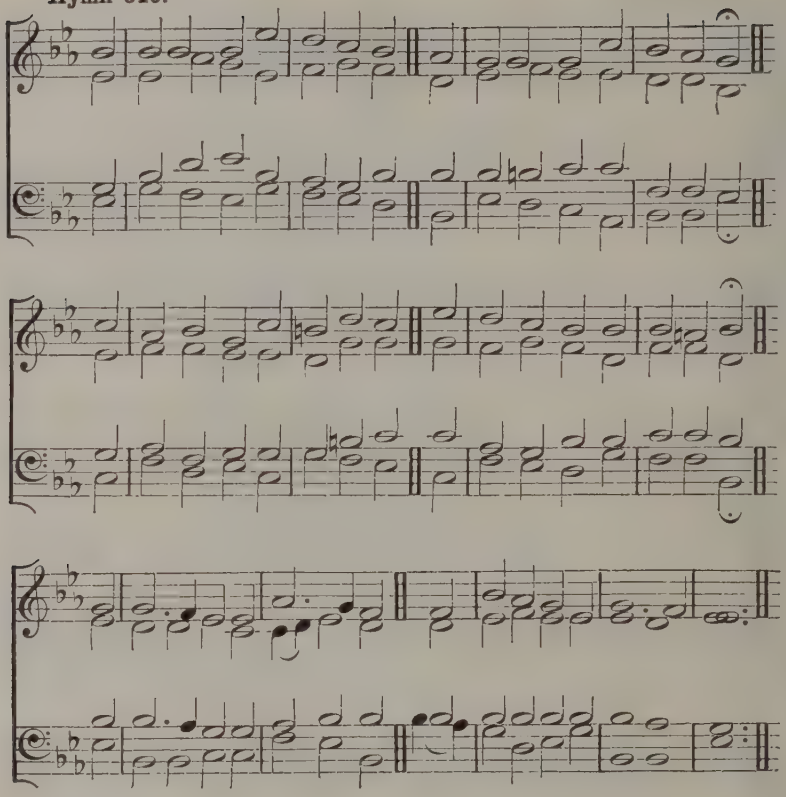
Fight Thou for us, that we may fill
Thy courts with praise;
Then teach us mercy, teach us still
The fall'n to raise.
Yet more and more, as ages run,
Bid warfare cease,
And give to all beneath the sun
Love, Freedom, Peace. Amen.

THIS HYMN, by Arthur Campbell Ainger (b. 1841), was written in 1899, the first year of the war in South Africa. It appeared first in *The Times*, and afterwards was circulated as a leaflet, and was published by Novello & Co., with music by Sir J. Stainer. It was published in *Church Hymns*, 1903, No. 293.

THE TUNE (Exurgat deus) was written by C. Macpherson for this edition.

TIMES OF TROUBLE.

Hymn 519.



Thou hast been my defence and refuge in the day of my trouble.—Ps. lix. 16.

WAR.

LORD, while afar our brothers fight,
Thy Church united lifts her prayer;
Be Thou their shield by day and night;
Guide, guard, and help them everywhere:
O GOD of battles, hear our cry,
And in their danger be Thou nigh.

For those who, wounded in the fray,
Are ling'ring still on beds of pain,
Who to their loved ones far away
May nevermore return again,
O GOD of pity, hear our cry,
And in their anguish be Thou nigh.

For wives and mothers sore distress'd,
For all who wait in silent fear,
For homes bereaved which gave their best,
For hearts now desolate and drear,
O GOD of comfort, hear our cry,
And in the darkest hour draw nigh.

Spare us, good LORD! If just the strife,
Yet still from guilt we are not free;
Forgive our blind and careless life,
Our oft forgetfulness of Thee.
O GOD of mercy, hear our cry,
And to our contrite souls draw nigh.

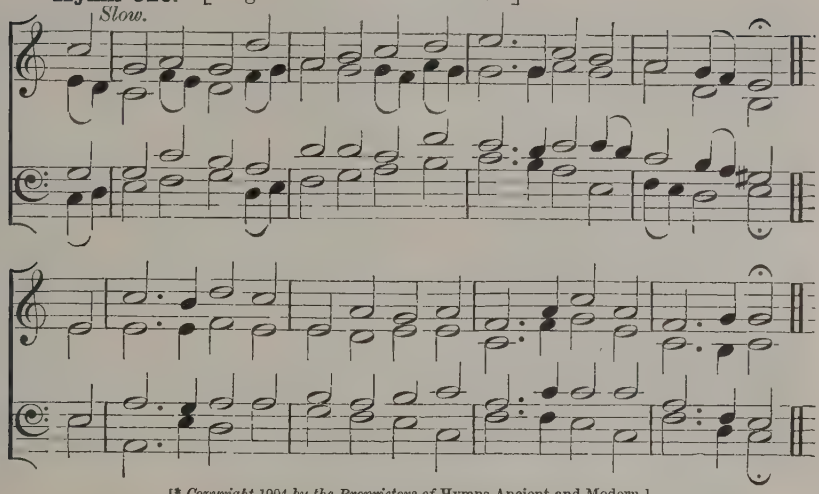
We bow beneath the chastening rod,
To us the sin and shame belong;
But Thou art righteous, Thou art GOD,
And right shall triumph over wrong.
In Thee we trust, to Thee we cry;
LORD, now and ever be Thou nigh. Amen.

ALTERNATIVE TUNE, HYMN 102 OR 293.

THIS HYMN, by Somerset Corry Lowry (b. 1855), was written at Holmwood, Surrey, in 1899, during the war in South Africa, after the reverse at Colenso. It was published in 1900 in leaflet form, and extensively used during the continuance of the war.

THE TUNE (Compline) was written by the Rev. L. G. Hayne for Grey, *Hymnal*, 1866; but included in the *Merton Tune Book*, 1863.

Hymn 520. [Orig. Ed. 235 : Rev. Ed. 376.]



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

The Lord shall give his people the blessing of peace.—Ps. xxix. 10.

WAR.

O GOD of love, O King of peace,
Make wars throughout the world to cease;
The wrath of sinful man restrain,
Give peace, O GOD, give peace again.

Remember, LORD, Thy works of old,
The wonders that our fathers told,
Remember not our sin's dark stain,
Give peace, O GOD, give peace again.

Whom shall we trust but Thee, O LORD?
Where rest but on Thy faithful word?
None ever call'd on Thee in vain,
Give peace, O GOD, give peace again.

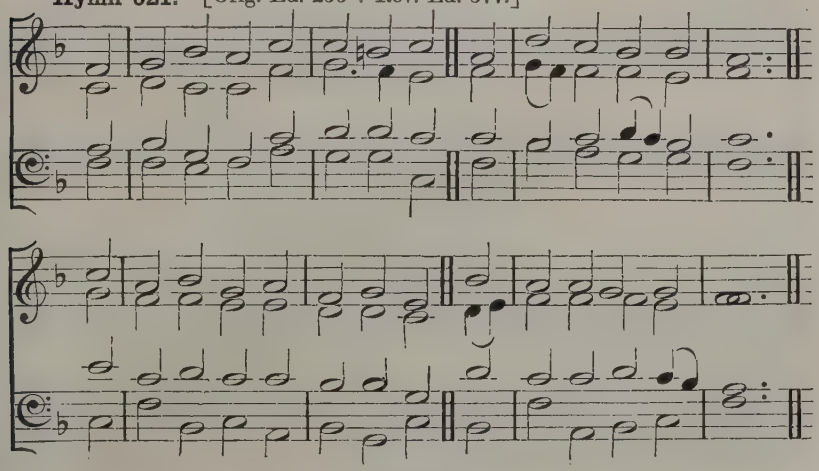
Where Saints and Angels dwell above,
All hearts are knit in holy love;
O bind us in that heav'nly chain,
Give peace, O GOD, give peace again.
Amen.

ALTERNATIVE TUNE, HYMN 427.

THIS HYMN, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was first published in the Original Edition.

THE TUNE (Holland) was written by Sir C. V. Stanford for this edition.

Hymn 521. [Orig. Ed. 236 : Rev. Ed. 377.]



TIMES OF TROUBLE.

Thou shalt not be afraid . . . for the pestilence that walketh in darkness; nor for the sickness that destroyeth in the noon-day.—Ps. xci. 5, 6.

PESTILENCE.

IN grief and fear to Thee, O GOD,
We now for succour fly;
Thine awful judgments are abroad,
O shield us lest we die.

The fell disease on every side
Walks forth with tainted breath;
And pestilence, with rapid stride,
Bestrews the land with death.

O look with pity on the scene
Of sadness and of dread;
And let Thine Angel stand between
The living and the dead.

With contrite hearts to Thee, our King,
We turn who oft have stray'd;
Accept the sacrifice we bring,
And let the plague be stay'd. Amen.

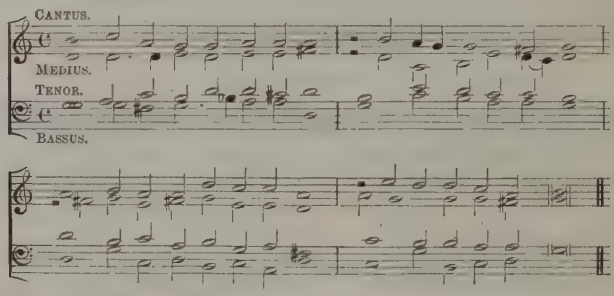
ALTERNATIVE TUNE, HYMN 98.

THIS HYMN, by William Bullock (1798–1874), was first published in his *Songs of the Church*, Halifax, Nova Scotia, 1854, in five stanzas of four lines.

Stanza 3 is omitted.

In the original:—St. 1, l. 3. *And while Thy* judgments.

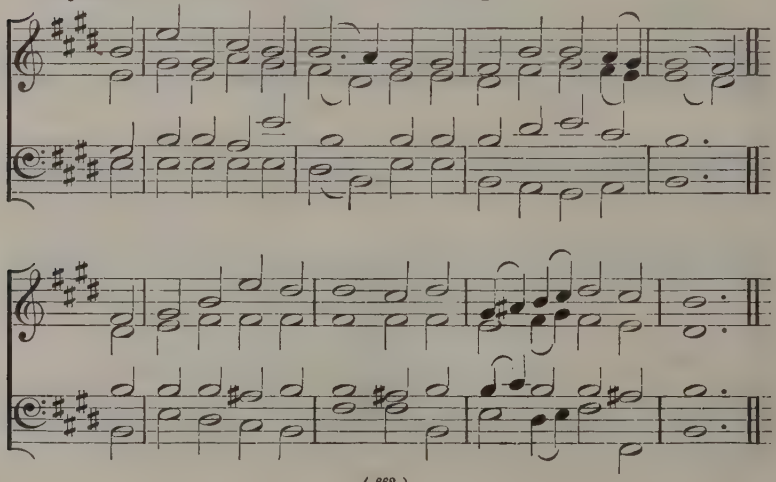
THE TUNE (Salisbury = R 377) is first found in Ravenscroft, *Psalmes*, 1621, indexed as an English tune. It is there set by the editor as follows:—



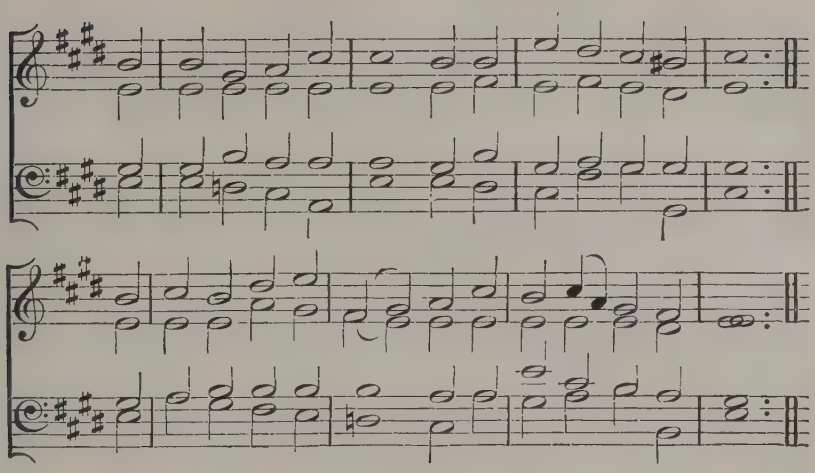
The third note in the Medius is misprinted F.

CHURCH WORK.

Hymn 522. [Orig. Ed. 217 : Rev. Ed. 358.]



FOREIGN MISSIONS.



All the ends of the earth shall see the salvation of our God.—Isai. lii. 10.

FOREIGN MISSIONS.

FROM Greenland's icy mountains,
From India's coral strand,
Where Afric's sunny fountains
Roll down their golden sand,
From many an ancient river,
From many a palmy plain,
They call us to deliver
Their land from error's chain.

What though the spicy breezes
Blow soft o'er Ceylon's isle,
Though every prospect pleases
And only man is vile,
In vain with lavish kindness
The gifts of GOD are strown,
The heathen in his blindness
Bows down to wood and stone.

Can we, whose souls are lighted
With wisdom from on high,
Can we to men benighted
The lamp of life deny?
Salvation! Oh, salvation!
The joyful sound proclaim,
Till each remotest nation
Has learn'd Messiah's name.

Waft, waft, ye winds, His story,
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransom'd nature
The LAMB for sinners slain,
Redeemer, King, Creator,
In bliss returns to reign. Amen.

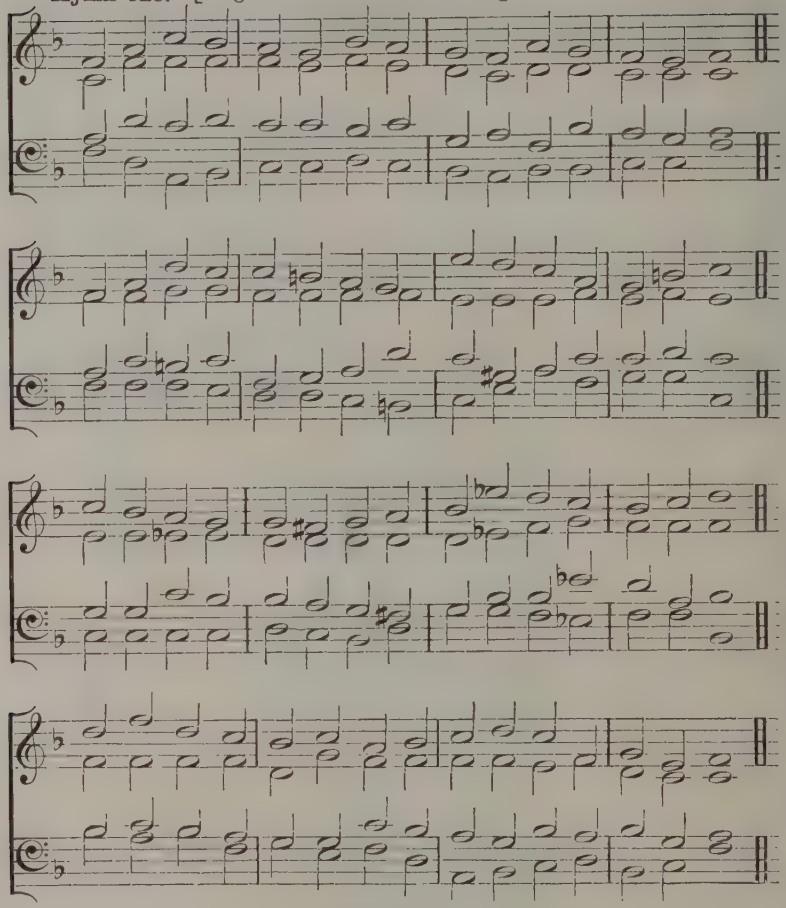
ALTERNATIVE TUNE, HYMN 367 OR 595.

THIS HYMN, by Bishop Reginald Heber (1783–1826), was written at Wrexham on Whitsun Eve, 1819, where he was staying with his father-in-law, Dr. Shipley, Dean of St. Asaph and Vicar of Wrexham. It was sung on Whitsun Day in Wrexham Church, on which day a royal letter authorised collections in every church and chapel of England for the work of the S.P.G. It was published in the *Evangelical Magazine* for July 1821, and re-published in his *Hymns*, &c., 1827.

In the original:—St. 2, l. 2. Java's isle.

THE TUNE (Greenland) was written by T. Clark for this hymn, and published in the fourth part of his *Congregational Harmonist*, 1828. It therefore is fairly contemporary with the publication of the hymn; and if the hymn is not sung to the "Indian air," which was traditionally associated with it, this tune has a better claim to belong to it than either of those set to it in previous editions, Crüger (Hymn 374) or Aurelia (Hymn 367).

Hymn 523. [Orig. Ed.* 356 : Rev. Ed. 359.]



[* *For copyright, see* p. vii.]

So shall he sprinkle many nations.—Isai. lii. 13.

SAVIOUR, sprinkle many nations,
  Fruitful let Thy sorrows be;
By Thy pains and consolations
  Draw the Gentiles unto Thee:
Of Thy Cross the wondrous story,
  Be it to the nations told;
Let them see Thee in Thy glory,
  And Thy mercy manifold.

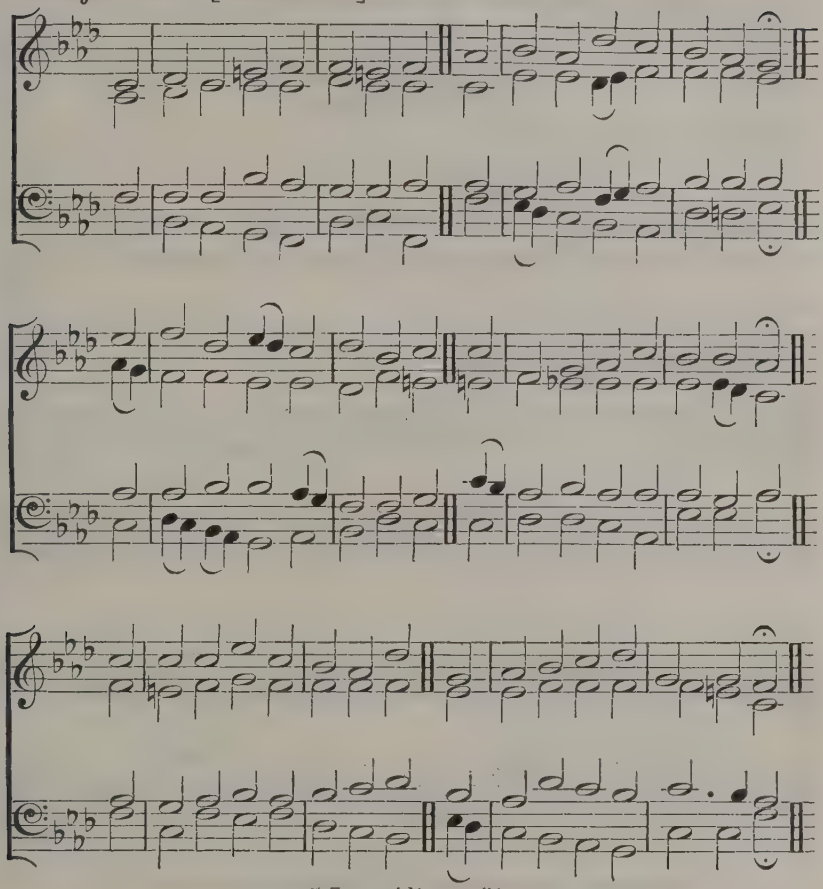
Far and wide, though all unknowing,
  Pants for Thee each mortal breast;
Human tears for Thee are flowing,
  Human hearts in Thee would rest;
Thirsting, as for dews of even,
  As the new-mown grass for rain,
Thee they seek, as GOD of heaven,
  Thee, as Man, for sinners slain.

Saviour, lo! the isles are waiting,
  Stretch'd the hand, and strain'd the sight,
For Thy SPIRIT new creating,
  Love's pure flame and wisdom's light;
Give the word, and of the preacher
  Speed the foot, and touch the tongue,
Till on earth by every creature
  Glory to the LAMB be sung. Amen.

THIS HYMN, by Bishop Arthur Cleveland Coxe (1818–1896), was begun in America on Good Friday, 1850, and laid aside. It was completed while the author was on a visit to England in 1851, as he was walking in the grounds of Magdalen College, Oxford. It was first published in *Verses for* 1851, *in Commemoration of the third Jubilee of the S.P.G.*, edited by the Rev. E. Hawkins, 1857.

THE TUNE (Iona = O* 356 = R 359) was written by Sir John Stainer for this hymn in the Appendix to the Original Edition.

Hymn 524. [Rev. Ed. 361.]



[* *For copyright, see* p. vii.]

Come over into Macedonia, and help us.—Acts xvi. 9.

THROUGH midnight gloom from Macedon
The cry of myriads as of one,
The voiceless silence of despair,
Is eloquent in awful prayer,—
The soul's exceeding bitter cry,
"Come o'er and help us, or we die."

How mournfully it echoes on!
For half the earth is Macedon;
These brethren to their brethren call,
And by the love which loved them all,
And by the whole world's life they cry,
"O ye that live, behold we die!"

By other sounds the world is won
Than that which wails from Macedon;
The roar of gain is round it roll'd,
Or men unto themselves are sold,
And cannot list the alien cry,
"O hear and help us, lest we die!"

Yet with that cry from Macedon
The very car of CHRIST rolls on;
"I come; who would abide My day
In yonder wilds prepare My way;
My voice is crying in their cry;
Help ye the dying, lest ye die.

JESU, for men of Man the Son,
Yea, Thine the cry from Macedon;
O by the kingdom, and the power,
And glory of Thine Advent hour,
Wake heart and will to hear their cry;
Help us to help them, lest we die! Amen.

ALTERNATIVE TUNE, HYMN 282.

THIS HYMN, by Samuel John Stone (1839–1900), was written for the first Day of Intercession for Foreign Missions, 1872, and appeared in the Revised Edition in six stanzas of six lines.

Stanza 7 is omitted here :—

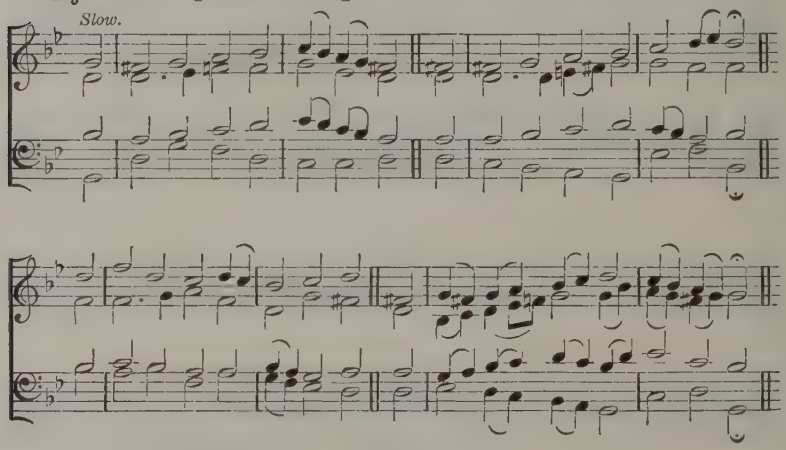
Yet fair the hope that speeds us on
With psalms of praise for Macedon !
Thy blessing given, Thy promise bright,
An earnest sweet of morning light,
Till "Alleluia" be the cry
Of souls that live and shall not die !

In the original :—St. 2, l. 2. half the *world*.
St. 3, l. 1. *our ears are* won.
l. 3. round *us*.
l. 4. Or *we* unto *ourselves*.
St. 5, l. 1. O once, for men.

The alterations were made with the full approval and consent of Mr. Stone, who was himself a member of the Committee of *Hymns A. & M.*

THE TUNE (Macedon = R 361) was written by C. A. Barry for this hymn in the Revised Edition.

Hymn 525. [Rev. Ed.* 585.]



He shall testify of me, and ye also shall bear witness.—St. John xv. 26, 27.

O SPIRIT of the living GOD,
In all the fulness of Thy grace,
Where'er the foot of man hath trod,
Descend on our apostate race.

Give tongues of fire and hearts of love
To preach the reconciling word ;
Give power and unction from above,
Whene'er the joyful sound is heard.

Be darkness at Thy coming light,
Confusion order in Thy path ;
Souls without strength inspire with might :
Bid mercy triumph over wrath.

O SPIRIT of the LORD, prepare
All the round earth her GOD to meet ;
Breathe Thou abroad like morning air,
Till hearts of stone begin to beat.

Baptize the nations ; far and nigh
The triumphs of the Cross record ;
The Name of JESUS glorify
Till every kindred call Him LORD. Amen.

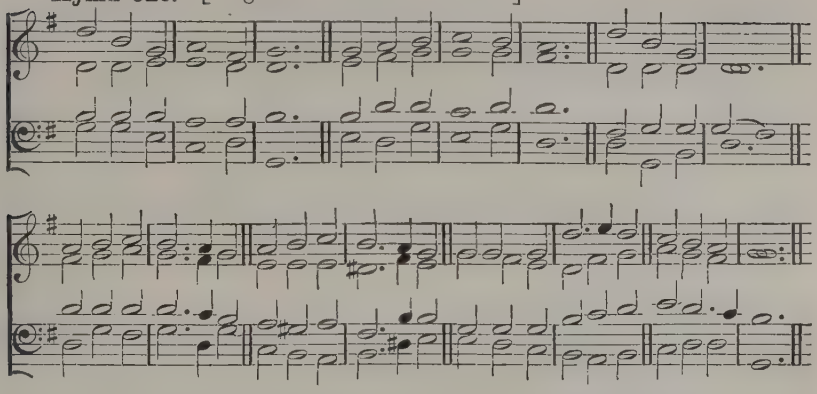
ALTERNATIVE TUNE, HYMN 49 OR 392.

THIS HYMN, by James Montgomery (1771–1854), was written in 1823, "to be sung at the public meeting of the Auxiliary Missionary Society for the West Riding of Yorkshire, to be held in Salem Chapel, Leeds, June 4, 1823." It is given in a revised form in his *Original Hymns*, 1853, No. 257, in six stanzas of four lines.

Stanza 6 is omitted here.

The TUNE (Newbury, or Canterbury, or Crucifixion) is set to Psalm li. in Chetham, *Psalms*, 1718, without any name or any mention of the composer. It is found with the name Newbury in Gawthorn, *Harmonia Perfecta*, 1730.

Hymn 526. [Orig. Ed. 220 : Rev. Ed. 360.]



And God said, Let there be light; and there was light.—Gen. i. 3.

THOU Whose Almighty Word
Chaos and darkness heard,
And took their flight;
Hear us, we humbly pray,
And where the Gospel-day
Sheds not its glorious ray,
Let there be light.

Thou Who didst come to bring
On Thy redeeming wing
Healing and sight,
Health to the sick in mind,
Sight to the inly blind,
Oh now to all mankind
Let there be light.

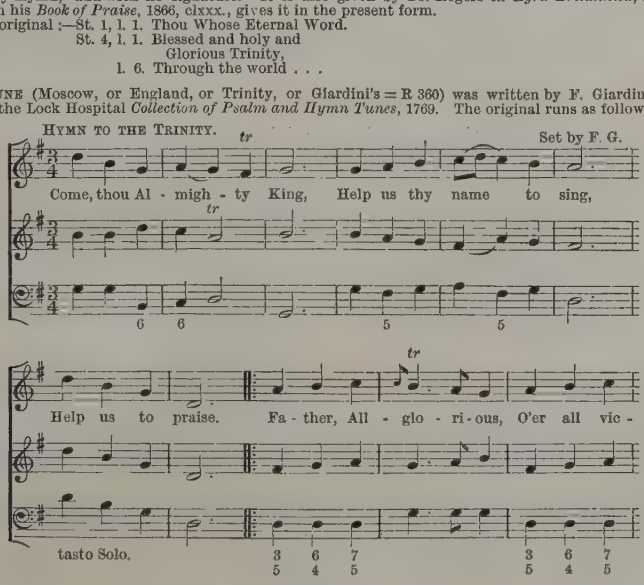
SPIRIT of truth and love,
Life-giving, Holy DOVE,
Speed forth Thy flight;
Move on the waters' face,
Bearing the lamp of grace,
And in earth's darkest place
Let there be light.

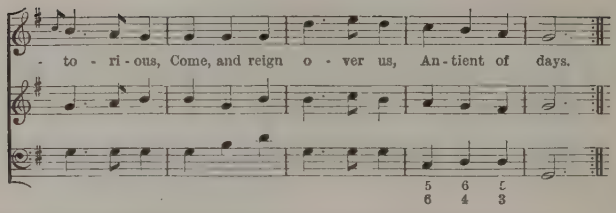
Holy and Blessèd THREE,
Glorious TRINITY,
Wisdom, Love, Might;
Boundless as ocean's tide
Rolling in fullest pride,
Through the earth far and wide
Let there be light. Amen.

THIS HYMN, by John Marriott (1780-1825), was written about 1813. It was quoted by the Rev. Thomas Mortimer, Lecturer of St. Olave's, Southwark, at a meeting of the London Missionary Society, on Thursday, May 12, 1825, and was printed with a digest of the speech in the *Evangelical Magazine*, June 1825, and probably copied from the magazine into *The Friendly Visitor*, July, 1825, in four stanzas of seven lines, with the title, "Missionary Hymn," and with no signature. It is also given by Dr. Rogers in *Lyra Britannica*, 1867. Lord Selborne, in his *Book of Praise*, 1866, clxxx., gives it in the present form.

In the original :—St. 1, l. 1. Thou Whose Eternal Word.
St. 4, l. 1. Blessed and holy and
Glorious Trinity,
l. 6. Through the world . . .

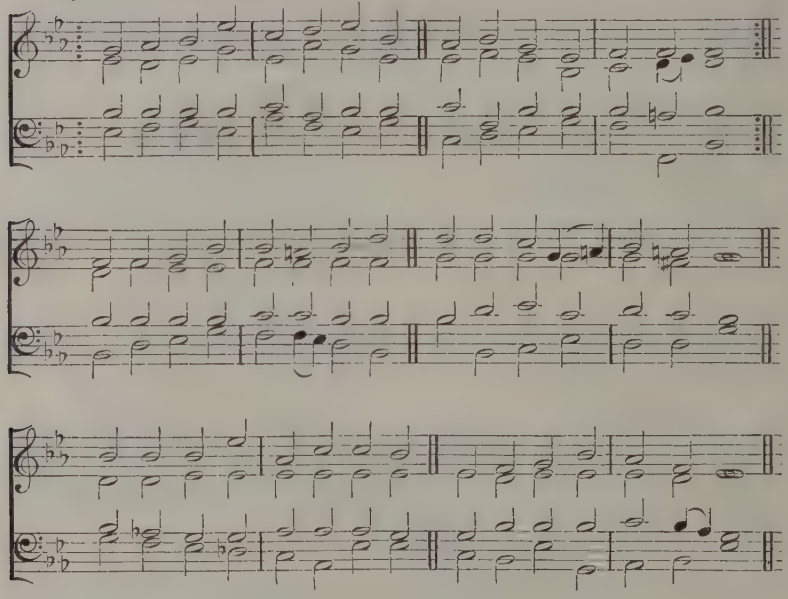
THE TUNE (Moscow, or England, or Trinity, or Giardini's = R 360) was written by F. Giardini, and first printed in the Lock Hospital *Collection of Psalm and Hymn Tunes*, 1769. The original runs as follows :—





There is an over close resemblance to "God Save the King," which later editors enhanced by altering the three concluding bars. The original melody is therefore restored in this edition.

Hymn 527. [Rev. Ed. 362.]



Waiting for the coming of our Lord Jesus Christ.—1 Cor. i. 7.

LORD, her watch Thy Church is keeping ;
When shall earth Thy rule obey ?
When shall end the night of weeping ?
When shall break the promised day ?
See the whitening harvest languish,
Waiting still the labourers' toil ;
Was it vain, Thy SON's deep anguish ?
Shall the strong retain the spoil ?

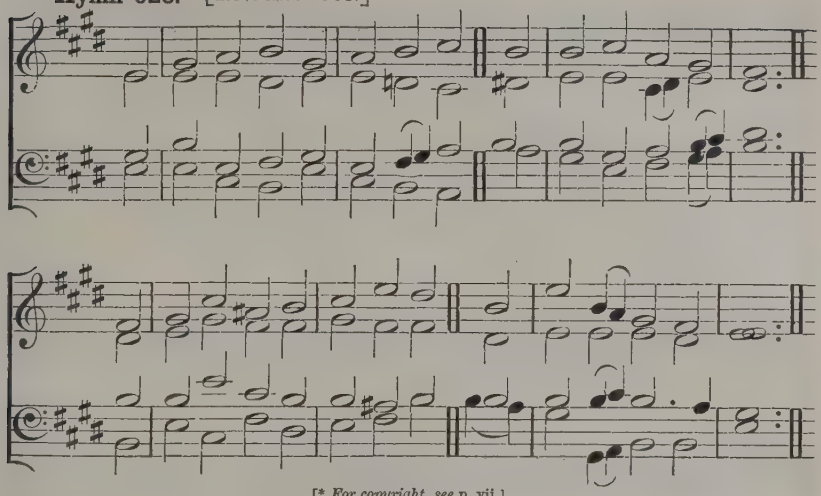
Tidings, sent to every creature,
Millions yet have never heard ;
Can they hear without a preacher ?
LORD Almighty, give the word :—
Give the word ; in every nation
Let the Gospel-trumpet sound,
Witnessing a world's salvation
To the earth's remotest bound.

Then the end : Thy Church completed,
All Thy chosen gather'd in,
With their King in glory seated,
Satan bound, and banish'd sin ;
Gone for ever parting, weeping,
Hunger, sorrow, death, and pain ;
Lo ! her watch Thy Church is keeping ;
Come, LORD JESUS, come to reign. Amen.

THIS HYMN, by Henry Downton (1818–1885), was written in 1866 at Geneva, while the author was chaplain there, and it was sung in that year at the annual meeting of the C.M.S. First published in Barry, *Psalms and Hymns*, 1867, and in the author's *Hymns and Verses*, 1873.

THE TUNE (Everton = R 362) was written by H. Smart, and published in the *Psalms and Hymns*, 1867, set to the hymn, "Mighty God, while angels bless Thee."

Hymn 528. [Rev. Ed.* 586.]



[* *For copyright, see* p. vii.]

He shall set up an ensign for the nations.—Isai. xi. 12.

LIFT up your heads, ye gates of brass ;
Ye bars of iron, yield,
And let the King of glory pass ;
The Cross is in the field.

That banner, brighter than the star
That leads the train of night,
Shines on the march, and guides from far
His servants to the fight.

A holy war those servants wage ;
In that mysterious strife,
The powers of heav'n and hell engage
For more than death or life.

Ye armies of the living God,
Sworn warriors of Christ's host,
Where hallow'd footsteps never trod,
Take your appointed post.

Though few and small and weak your bands,
Strong in your Captain's strength,
Go to the conquest of all lands :
All must be His at length.

The spoils at His victorious feet
You shall rejoice to lay,
And lay yourselves as trophies meet,
In His great judgment day.

Then fear not, faint not, halt not now ;
In Jesus' Name be strong !
To Him shall all the nations bow,
And sing the triumph song :—

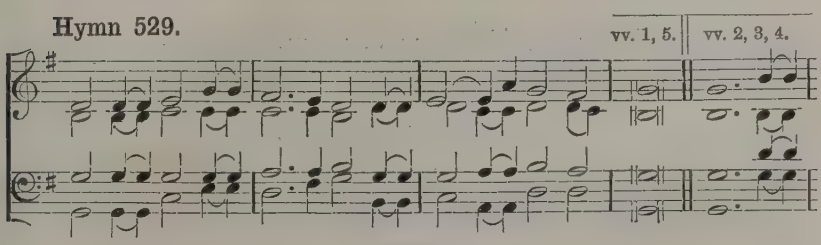
Uplifted are the gates of brass,
The bars of iron yield ;
Behold the King of glory pass ;
The Cross hath won the field. Amen.

Alternative Tune, Hymn 64[1] or 409.

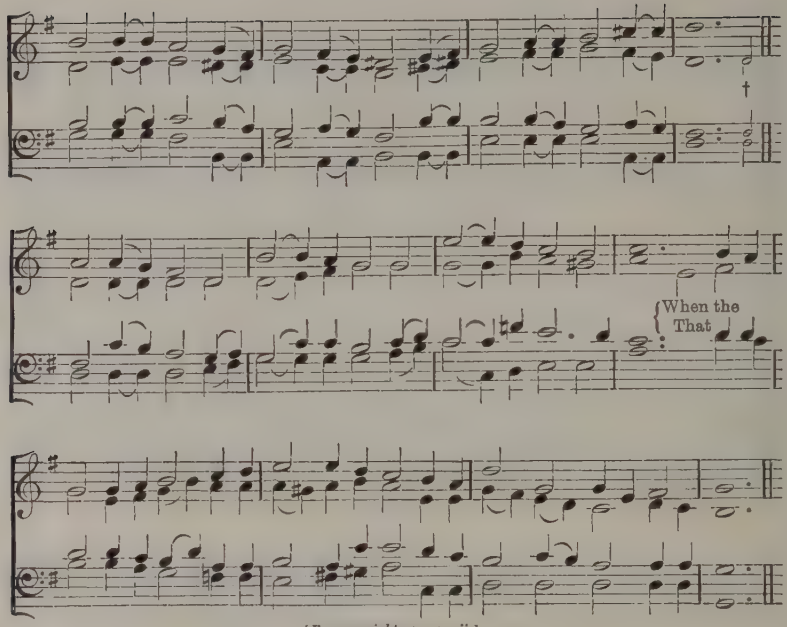
This Hymn is by James Montgomery (1771–1854). Its date is unknown. It is given in his *Original Hymns* 1853, No. 265, in nineteen stanzas of four lines.
This cento consists of stanzas 1, 2, 3, 7, 13, 15, 18, 19.

The Tune (Crucis Victoria = R* 586) is by M. B. Foster, and was written by him for this hymn in the Supplement to the Revised Edition.

Hymn 529.



CHURCH WORK.



[*For copyright, see* p. vii.]

The earth shall be filled with the knowledge of the glory of the Lord, as the waters cover the sea.
Hab. ii. 14.

GOD is working His purpose out as year succeeds to year,
God is working His purpose out and the time is drawing near;
Nearer and nearer draws the time, the time that shall surely be,
When the earth shall be fill'd with the glory of God as the waters cover the sea.

From utmost east to utmost west where'er man's foot hath trod,
By the mouth of many messengers goes forth the voice of God,
"Give ear to Me, ye continents, ye isles, give ear to Me,
That the earth may be fill'd with the glory of God as the waters cover the sea."

What can we do to work God's work, to prosper and increase
The brotherhood of all mankind, the reign of the Prince of peace?
What can we do to hasten the time, the time that shall surely be,
When the earth shall be fill'd with the glory of God as the waters cover the sea?

March we forth in the strength of God with the banner of Christ unfurl'd,
That the light of the glorious Gospel of truth may shine throughout the world.
Fight we the fight with sorrow and sin, to set their captives free,
That the earth may be fill'd with the glory of God as the waters cover the sea.

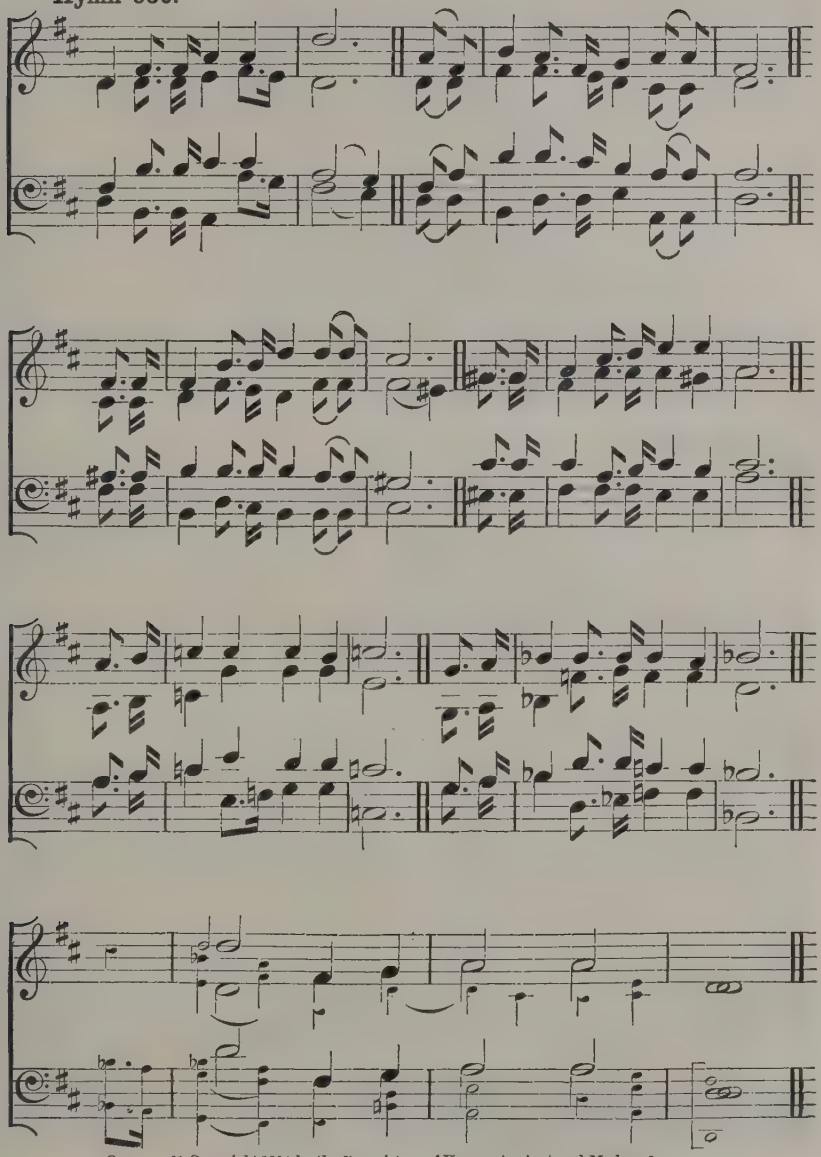
All we can do is nothing worth unless God bless the deed;
Vainly we hope for the harvest-tide till God gives life to the seed;
Yet nearer and nearer draws the time, the time that shall surely be,
When the earth shall be fill'd with the glory of God as the waters cover the sea.
Amen.

† *For the second and last verses.*

THIS HYMN, by Arthur Campbell Ainger (b. 1841), was written in 1894. It was published in the Church Missionary Society's Hymn Book, and in *Church Hymns*, 1903, No. 324.

THE TUNE (Benson), by Miss Kingham, was written for this hymn and published with it in leaflet form, at Eton in 1894, and adopted later with it in the new edition of *Church Hymns*, 1903.

Hymn 530.



ORG. [* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

The redeemed of the Lord shall return, and come with singing unto Zion.—Isai. li. 11.

TRUMPET of GOD sound high ;
Till the hearts of the heathen shake,
And the souls that in slumber lie
At the voice of the LORD awake.
Till the fencèd cities fall
At the blast of the Gospel call,
Trumpet of GOD sound high !

CHURCH WORK.

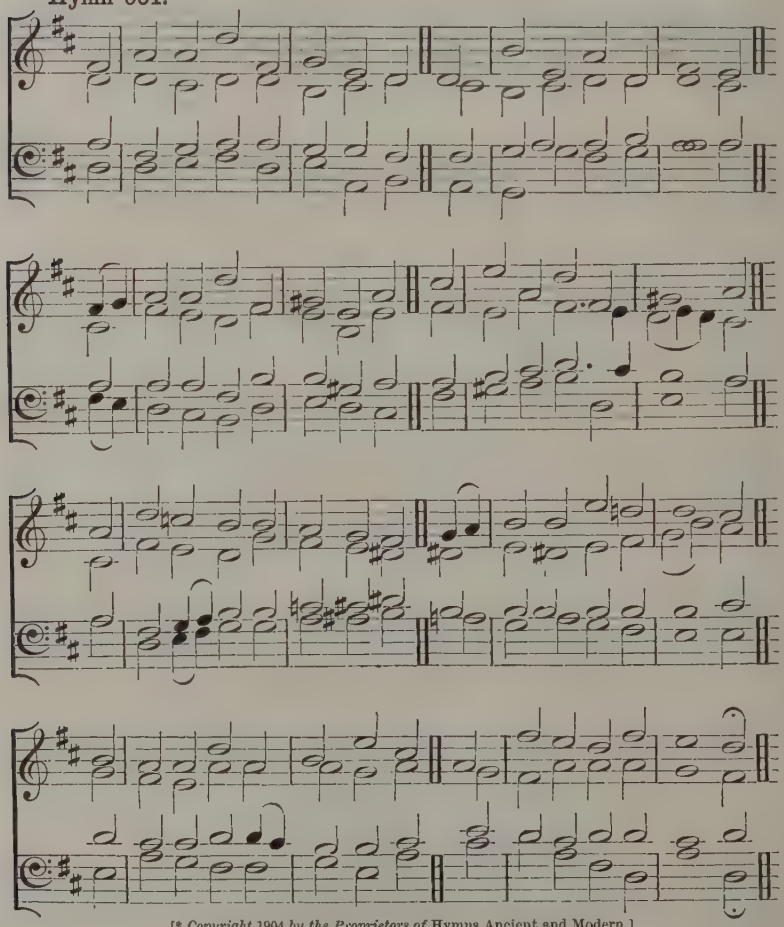
Hosts of the LORD go forth
  Go, strong in the power of His rest,
Till the south be at one with the north,
  And peace upon east and west ;
    Till the far-off lands shall thrill
    With the gladness of GOD's "Goodwill,"
  Hosts of the LORD go forth.

Come, as of old, like fire ;
  O Force of the LORD, descend,
Till with love of the world's Desire
  Earth burn to its utmost end ;
    Till the ransom'd people sing
    To the glory of CHRIST the King,
  Come, as of old, like fire. Amen.

THIS HYMN, by Arnold Brooks (b. 1870), in its original form was published in the *Foreign Mission Chronicle* of the Scottish Episcopal Church for October, 1900. It has since been revised by the author for this edition.

THE TUNE (Rangoon) was written by C. Wood for this edition.

Hymn 531.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

FOREIGN MISSIONS.

He hath not dealt so with any nation: neither have the heathen knowledge of his laws.
Ps. cxlvii. 20.

O LIVING God, Whose voice of old
Was heard in Sinai's thunder,
Who to the nations didst unfold
Thine Israel's tale of wonder;
While in Thy temple we rejoice
To see Thee in Thy beauty,
O make us hear Thy still small voice—
A nation's call to duty.

In childhood's days with glowing hearts
We listen'd to the story,
How men of alien speech and arts
To England show'd Thy glory;
They to an island dark with sin
Thy light and truth imparted,
May we to larger realms akin
Be ever larger hearted.

To many a realm by Thy decree
Our kith and kin are wending,
'Neath many a toil by land and sea
An English life is bending;
Lord, grant that they who onward press
To tasks of Thy creation,
May onward bear through toil and stress
The faith that made their nation.

For not by preachers' word alone
Thou speak'st to men benighted,
'Tis Thine each faithful task to own
By truth and mercy lighted;
O light in us such love to Thee,
That we Thy truth confessing
May to the nations ever be
An earnest of Thy blessing. Amen.

Alternative Tune, Hymn 515.

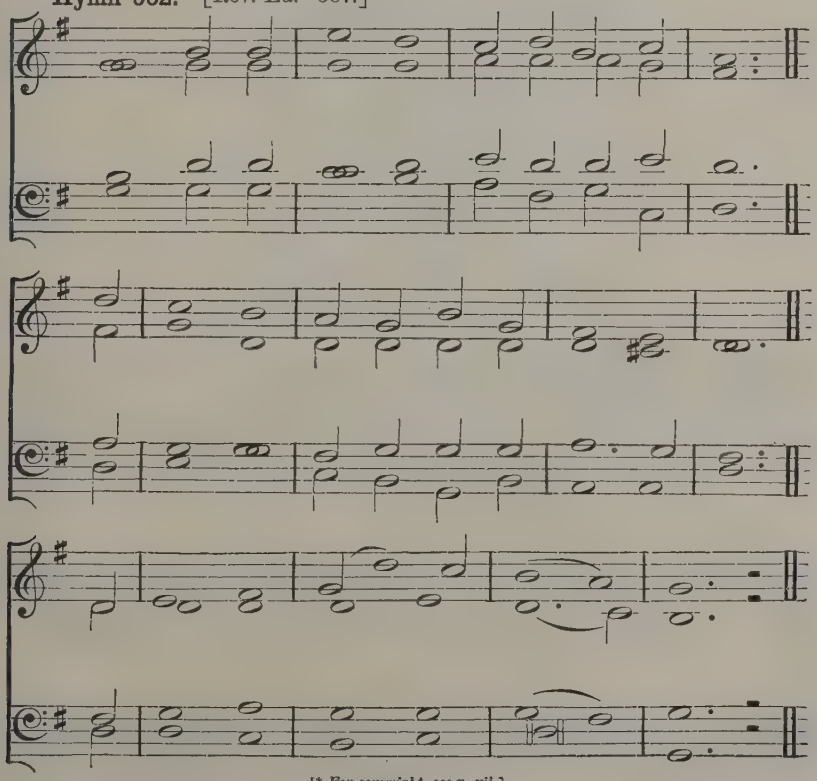
This Hymn, by John Henry Joshua Ellison (b. 1855), was written for the Bicentenary of the S.P.G., 1901, and was printed with others in a pamphlet for use in that year. It is here published for the first time in permanent form.

The Tune (Barnet) was written by S. H. Nicholson for this edition.

The following Hymns are suitable:

28 The day Thou gavest, Lord, is ended.
370 Thy kingdom come, O God.
372 God of mercy, God of grace.
373 Jesus shall reign where'er the sun.
374 Hail to the Lord's Anointed.
501 Oh for a thousand tongues to sing.

Hymn 532. [Rev. Ed.* 587.]



[* *For copyright, see* p. vii.]

CHURCH WORK.

Blessed be his glorious name for ever: and let the whole earth be filled with his glory; Amen and Amen.—Ps. lxxii. 19 (A.V.).

THANKSGIVING FOR MISSIONS.

LORD of the harvest! it is right and meet
That we should lay our first-fruits at Thy feet
With joyful Alleluia!

Sweet is the soul's thanksgiving after prayer;
Sweet is the worship that with heav'n we share,
Who sing the Alleluia!

To Thee, O LORD of harvest, Who hast heard,
And to Thy white-robed reapers given the word,
We sing our Alleluia.

O CHRIST, Who in the wide world's ghostly sea
Hast bid the net be cast anew, to Thee
We sing our Alleluia.

To Thee, Eternal SPIRIT, Who again
Hast moved with life upon the slumberous main,
We sing our Alleluia.

Yea, west and east the companies go forth:
"We come!" is sounding to the south and north:
To GOD sing Alleluia.

The fishermen of JESUS far away
Seek in new waters an immortal prey;
To CHRIST sing Alleluia.

The Holy DOVE is brooding o'er the deep,
And careless hearts are waking out of sleep;
To Him sing Alleluia.

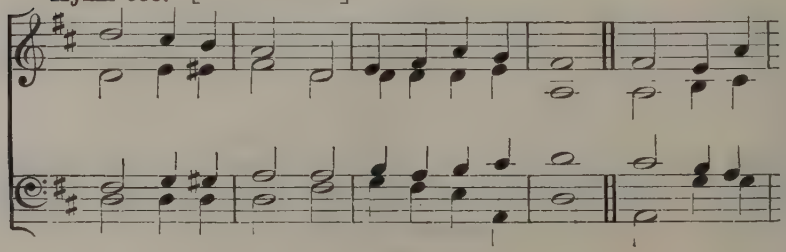
Yea, for sweet hope new-born, blest work begun,
Sing Alleluia to the THREE in ONE,
Adoring Alleluia.

Glory to GOD! the Church in patience cries;
Glory to GOD! the Church at rest replies,
With endless Alleluia. Amen.

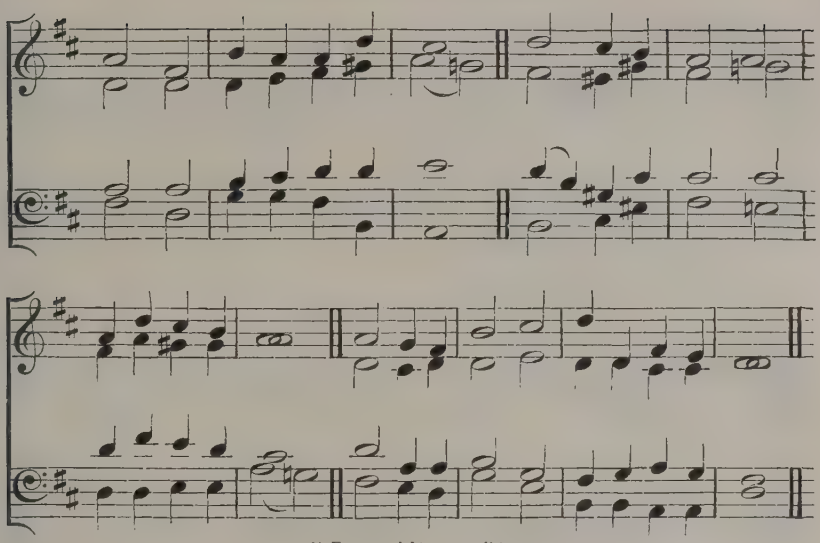
THIS HYMN, by Samuel John Stone (1839–1900), was written for the second Day of Intercession for Foreign Missions, 1872, and included in a somewhat altered form in the Revised Edition.
Stanzas 3, 4 are omitted here.

THE TUNE (Harvest = R* 587) was written by C. J. Frost for this hymn in the Supplement to the Revised Edition.

Hymn 533. [Rev. Ed.* 590.]



CHURCH WORK.



[* *For copyright, see* p. vii.]

The gifts and calling of God are without repentance.—Rom. xi. 29.

MISSIONS TO THE JEWS.

UNCHANGING GOD, hear from eternal heaven :
We plead Thy gifts of grace, for ever given,
Thy call, without repentance, calling still,
The sure election of Thy sovereign will.

Out of our faith in Thee Who canst not lie,
Out of our heart's desire, goes up our cry,
From hope's sweet vision of the thing to be,
From love to those who still are loved by Thee.

Bring Thy belovèd back, Thine Israel,
Thine own elect who from Thy favour fell,
But not from Thine election !—O forgive,
Speak but the word, and lo ! the dead shall live.

Father of mercies ! these the long-astray,
These in soul-blindness now the far away,
These are not aliens, but Thy sons of yore,
O by Thy Fatherhood, restore, restore !

Breathe on Thy Church, that it may greet the day,
Stir up her will to toil, and teach, and pray,
Till Zionward again salvation come,
And all her outcast children are at home.

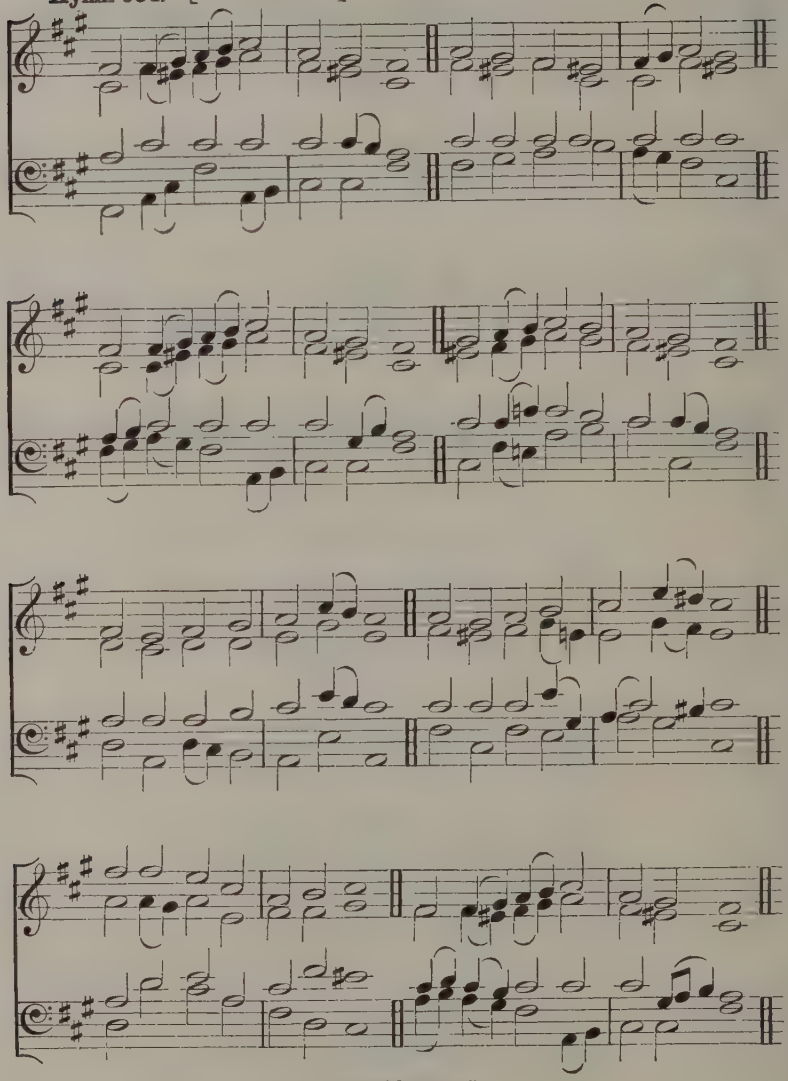
Triune JEHOVAH, Thine the grace and power,
Thine all the work, its past, its future hour,
O Thou Who failest not, Thy gifts fulfil,
And crown the calling of Thy changeless will. Amen.

ALTERNATIVE TUNE, HYMN 330.

THIS HYMN, by Samuel John Stone (1839–1900), was written in 1885 for the East London Mission to the Jews, and was published in his *Hymns*, 1886, No. 31, in eight stanzas of four lines.
Stanzas 5, 6 are omitted here.

THE TUNE (Shiplake = R* 590) was written by E. Hulton for this hymn in the Supplement to the Revised Edition.

Hymn 534. [Rev. Ed.* 591.]



[*For copyright, see* p. vii.]

God is able to graft them in again.—Rom. xi. 23.

MISSIONS TO THE JEWS.

THOU, the CHRIST for ever one,
  Mary's Child and Israel's GOD,
Daniel's Prince and David's Son,
  Jacob's Star and Jesse's Rod,
Thou of Whom the Prophets spake,
  Thou in Whom their words came true,
Hear the pleading prayer we make,
  Hear the Gentile for the Jew!

Knowing what the SPIRIT saith,
  Sure of Thee, our CHRIST Divine,
Lo, we stand, by right of faith,
  Heirs of Abraham's charter'd line;
Can we then his sons forget,
  Branches sever'd from their tree,
Exiles from their homes, and yet
  Kinsmen, LORD, in flesh to Thee?

Though the Blood, betray'd and spilt,
On the race entail'd a doom,
Let its virtue cleanse the guilt,
Melt the hardness, chase the gloom ;
Lift the veil from off their heart,
Make them Israelites indeed,
Meet once more for lot and part
With Thy household's genuine seed.

Thou that didst Thy dews outpour,
Crowning alien grafts with fruit,
Soon the native growths restore,
Making glad the parent root :
Ah ! but let not pride ensnare
Souls that need to mourn their sin ;
Still the boughs adopted spare,
And the outcasts—graft them in !

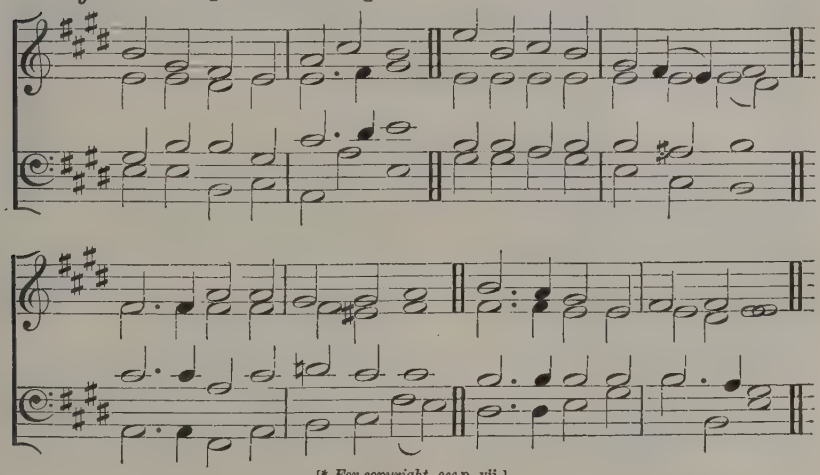
Speed the day of union sweet
When, with us in faith allied,
Israel's heart shall turn to greet
Thee, Whom Israel crucified ;
Thee, in all Thy truth and grace,
Own'd at last as Salem's King,
While her children find their place
Gather'd safe beneath Thy wing. Amen.

ALTERNATIVE TUNE, HYMN 386.

THIS HYMN, by William Bright (1824–1901), was first published in the Supplement to the Revised Edition.

THE TUNE (Aberystwith). by J. Parry, was written at the town of that name, and first printed in Stephens, *Ail Lyfr Tonau ac Emynau*, 1879.

Hymn 535. [Rev. Ed.* 588.]



[* *For copyright, see* p. vii.]

Take . . . the sword of the Spirit, which is the word of God.—Eph. vi. 17.

HOME MISSIONS.

SOLDIERS of the Cross, arise !
Gird you with your armour bright ;
Mighty are your enemies,
Hard the battle ye must fight.

O'er a faithless fallen world
Raise your banner in the sky ;
Let it float there wide unfurl'd ;
Bear it onward ; lift it high.

'Mid the homes of want and woe,
Strangers to the living word,
Let the SAVIOUR'S herald go,
Let the voice of hope be heard.

Where the shadows deepest lie,
Carry truth's unsullied ray ;
Where are crimes of blackest dye,
There the saving sign display.

To the weary and the worn
Tell of realms where sorrows cease ;
To the outcast and forlorn
Speak of mercy and of peace.

Guard the helpless ; seek the stray'd ;
Comfort troubles, banish grief ;
In the might of GOD array'd,
Scatter sin and unbelief.

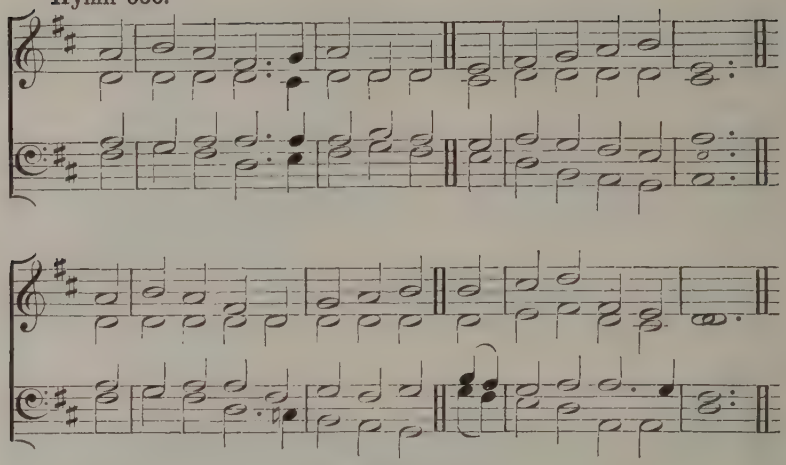
Be the banner still unfurl'd,
Still unsheath'd the SPIRIT'S sword,
Till the kingdoms of the world
Are the kingdom of the LORD. Amen.

ALTERNATIVE TUNE, HYMN 341 OR 412.

THIS HYMN, by Bishop William Walsham How (1823–1897), was first published in Morrell and How, *Psalms and Hymns*, 1863, in seven stanzas of four lines.

THE TUNE (Crucis Milites = R* 588) was written by M. B. Foster for this hymn in the Supplement to the Revised Edition.

Hymn 536.



[* *For copyright, see* p. vii.]

The ways of the Lord are right.—Hosea xiv. 9.

CHURCH WORKERS.

OH, it is hard to work for GOD,
To rise and take His part
Upon this battlefield of earth,
And not sometimes lose heart !

He hides Himself so wondrously,
As though there were no GOD ;
He is least seen when all the pow'rs
Of ill are most abroad.

Ah ! GOD is other than we think,
His ways are far above,
Far beyond reason's height, and reach'd
Only by childlike love.

Workman of GOD ! O lose not heart,
But learn what GOD is like,
And in the darkest battlefield
Thou shalt know where to strike.

Then learn to scorn the praise of men,
And learn to lose with GOD ;
For JESUS won the world through shame,
And beckons thee His road.

For right is right, as GOD is GOD,
And right the day must win ;
To doubt would be disloyalty,
To falter were to sin. Amen.

ALTERNATIVE TUNE, HYMN 565 OR 612.

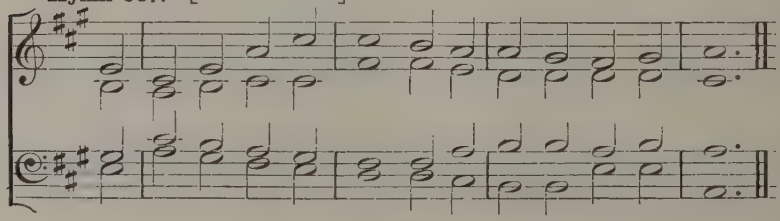
THIS HYMN, by Frederick William Faber (1814–1863), is given in his *Hymns*, 1862, p. 278, No. 98, "The right must win," in nineteen stanzas of four lines.

This cento consists of stanzas 1, 2, 8, 11, 14, 19.

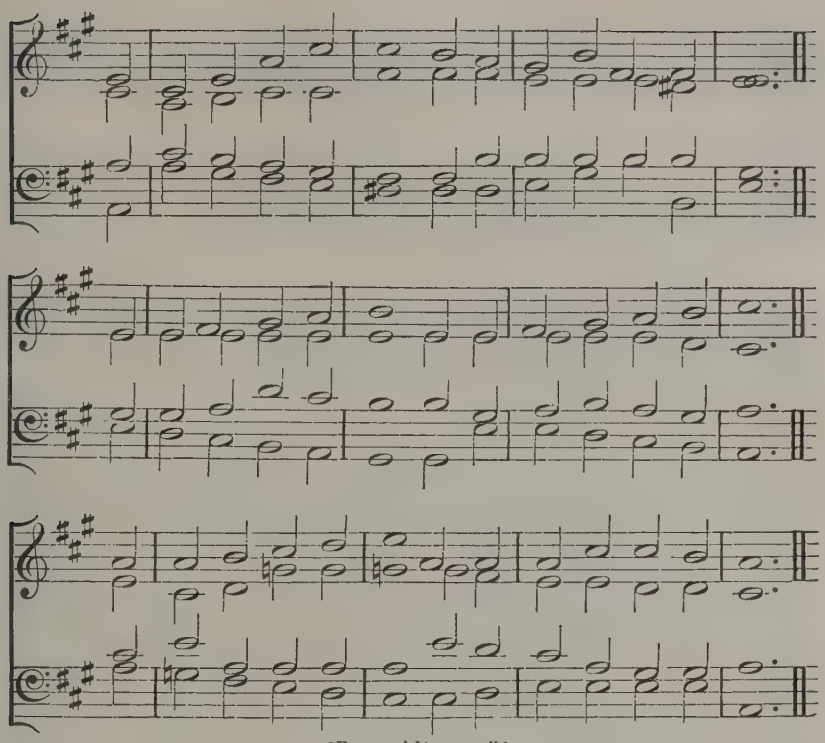
In the original :—St. 6, l. 1. *since* GOD is GOD.

THE TUNE (Clifton = R 433) is by E. H. Turpin, and was written by him for the hymn, "Behold the messengers of Christ" (see Hymn 196), in the Revised Edition. It takes the place here of a tune by R. L. de Pearsall, which was inserted inadvertently without due permission in the earliest issued copies of this edition.

Hymn 537. [Rev. Ed.* 583.]



CHURCH WORK.



[*For copyright, see* p. vii.]

Stand fast in one spirit, striving together for the faith of the Gospel.—Phil. i. 27.

CHURCH WORKERS.

THE call to arms is sounding,
  The foemen muster strong,
While Saints beneath the altar
  Are crying "LORD, how long?"
The living and the loving
  CHRIST's royal standard raise,
And marching on to conflict
  Shout forth their Captain's praise.

No time for self-indulgence,
  For resting by the way;
Repose will come at even,
  But toil is for the day:
Work, like the blessèd JESUS,
  Who from His earliest youth
Would do His FATHER's business
  And witness for the truth.

For the one Faith, the true Faith,
  The Faith which cannot fail,
For the one Church, the true Church,
  'Gainst which no foes prevail;
Made one with GOD Incarnate,
  We in His might must win
The glory of self-conquest,
  Of victory over sin.

Behold! upon Mount Sion
  A glorious people stand,
A crown on every forehead,
  A palm in every hand;
Lo! these are they who boldly
  The Name of CHRIST confess'd,
And now triumphant praise Him
  In heav'n's unresting rest.

O JESU, Who art waiting
  Thy faithful ones to crown,
Vouchsafe to bless our conflict,
  Our loving service own;
Come in each heart for ever
  As King adored to reign,
Till we with Saints triumphant
  Uplift the victor strain. Amen.

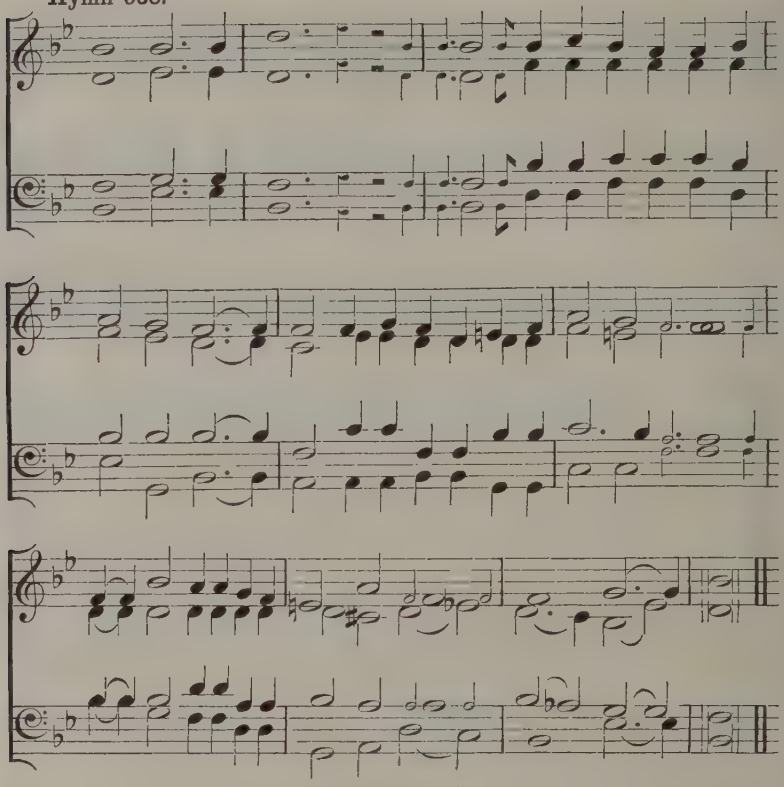
ALTERNATIVE TUNE, HYMN 110.

THIS HYMN, by Claudia Frances Hernaman (1838–1898), was written for, and first published in, the *Crown of Life*, 1886.

THE TUNE (St. Croix = R* 583), by G. M. Garrett, was set to this hymn in the Supplement to the Revised Edition.

CHURCH WORK.

Hymn 538.



[*For copyright, see* p. vii.]

Go work to-day.—St. Matt. xxi. 28.

CHURCH WORKERS.

COME, labour on!
Who dares stand idle on the harvest plain,
While all around him waves the golden grain?
And to each servant does the Master say,
"Go, work to-day!"

Come, labour on!
Claim the high calling Angels cannot share,
To young and old the Gospel-gladness bear:
Re|deem the time: its hours too swiftly fly,
The|night draws nigh.

Come, labour on!
The|enemy is wätchĭng night and day,
To|sow the tares, to snatch the seed away;
While|we in sleep our duty have forgot,
He|slumber'd not.

Come, labour on!
A|way with gloomy doubts and faithless fear!
No arm so weak but may do service here;
By|feeblest agents can our GOD fulfil
His|righteous will.

CHURCH WORK.

Come, labour on!
No time for rest, till glows the western sky,
Till the long shadows o'er our pathway lie,
And a glad sound comes with the setting sun—
"Servants, well done!"

Come, labour on!
The | toil is pleasant, the reward is sure;
Blessèd are those who to the end endure;
How | full their joy, how deep their rest shall be,
O | LORD, with Thee! Amen.

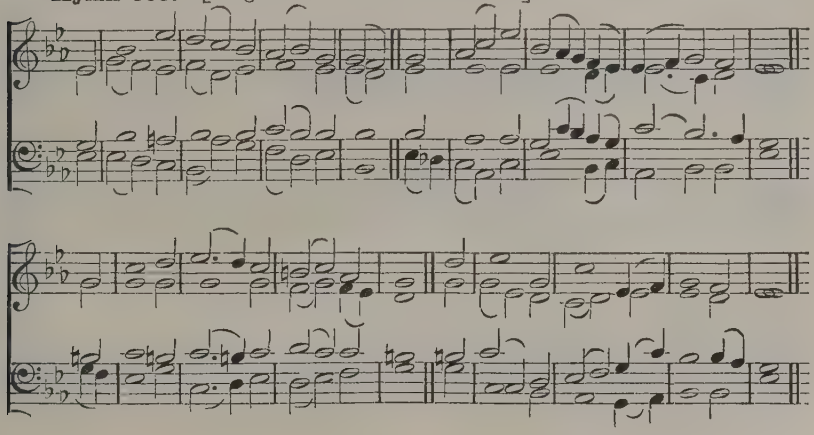
THIS HYMN, by Jane Laurie Borthwick (1813–1897), was published in her *Thoughts for Thoughtful Hours*, 1859, in seven stanzas of six lines; but in the new edition of 1863 it was given in seven stanzas of five lines.

Stanza 3 is omitted:—

The labourers are few, the field is wide,
New stations must be filled and blanks supplied;
From voices distant far, or near at home,
The call is, "Come."

THE TUNE (Gospel Gladness) was written by E. J. Hopkins and printed in his *Temple Church Choral Service Book*, 1880.

Hymn 539. [Orig. Ed.* 357 : Rev. Ed. 363.]



Turn us then, O God our Saviour.—Ps. lxxxv. 4.

CHURCH WORKERS.

ALMIGHTY GOD, Whose only SON
O'er sin and death the triumph won,
And ever lives to intercede
For souls who Thy sweet mercy need;

In His dear Name to Thee we pray
For all who err and go astray,
For sinners, wheresoe'er they be,
Who do not serve and honour Thee.

There are who never yet have heard
The tidings of Thy blessèd word,
But still in heathen darkness dwell,
Without one thought of heav'n or hell;

And some within Thy sacred fold
To holy things are dead and cold,
And waste the precious hours of life
In selfish ease, or toil, or strife;

And many a quicken'd soul within
There lurks the secret love of sin,
A wayward will, or anxious fears,
Or lingering taint of bygone years:

O give repentance true and deep
To all Thy lost and wandering sheep,
And kindle in their hearts the fire
Of holy love and pure desire.

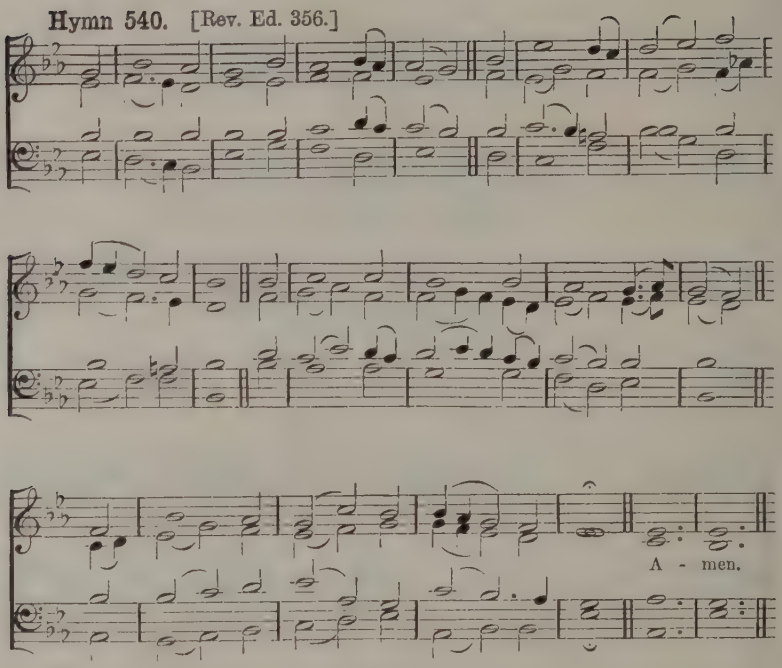
That so from Angel-hosts above
May rise a sweeter song of love,
And we, with all the Blest, adore
Thy Name, O GOD, for evermore. Amen.

ALTERNATIVE TUNE, HYMN 35.

THIS HYMN, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was first published in the Appendix to the Original Edition.

THE TUNE (St. Pancras, or Christchurch, or Rochdale, or Nutfield) is by J. Battishill, and is first found in Riley, *Parochial Harmony*, 1762, as St. Pancras's Tune, by Mr. Jonathan Battishill. In his later book, *Psalms and Hymns for the House of Refuge*, it has no name, but is called "Tune by Mr. J. Battishill, Organist of St. Clement's, Eastcheap." The name "Christchurch" is given to it in Gawler's later edition of the same collection, *c.* 1785. The setting here is less elaborate than the original.

Hymn 540. [Rev. Ed. 356.]



My helpers in Christ Jesus.—Rom. xvi. 3.

CHURCH WORKERS.

LORD, speak to me, that I may speak
In living echoes of Thy tone;
As Thou hast sought, so let me seek
Thy erring children lost and lone.

O lead me, LORD, that I may lead
The wandering and the wavering feet;
O feed me, LORD, that I may feed
Thy hungering ones with manna sweet.

O strengthen me, that while I stand
Firm on the Rock, and strong in Thee,
I may stretch out a loving hand
To wrestlers with the troubled sea.

O teach me, LORD, that I may teach
The precious things Thou dost impart;
And wing my words, that they may reach
The hidden depths of many a heart.

O give Thine own sweet rest to me,
That I may speak with soothing power
A word in season, as from Thee,
To weary ones in needful hour.

O fill me with Thy fulness, LORD,
Until my very heart o'erflow
In kindling thought and glowing word,
Thy love to tell, Thy praise to show.

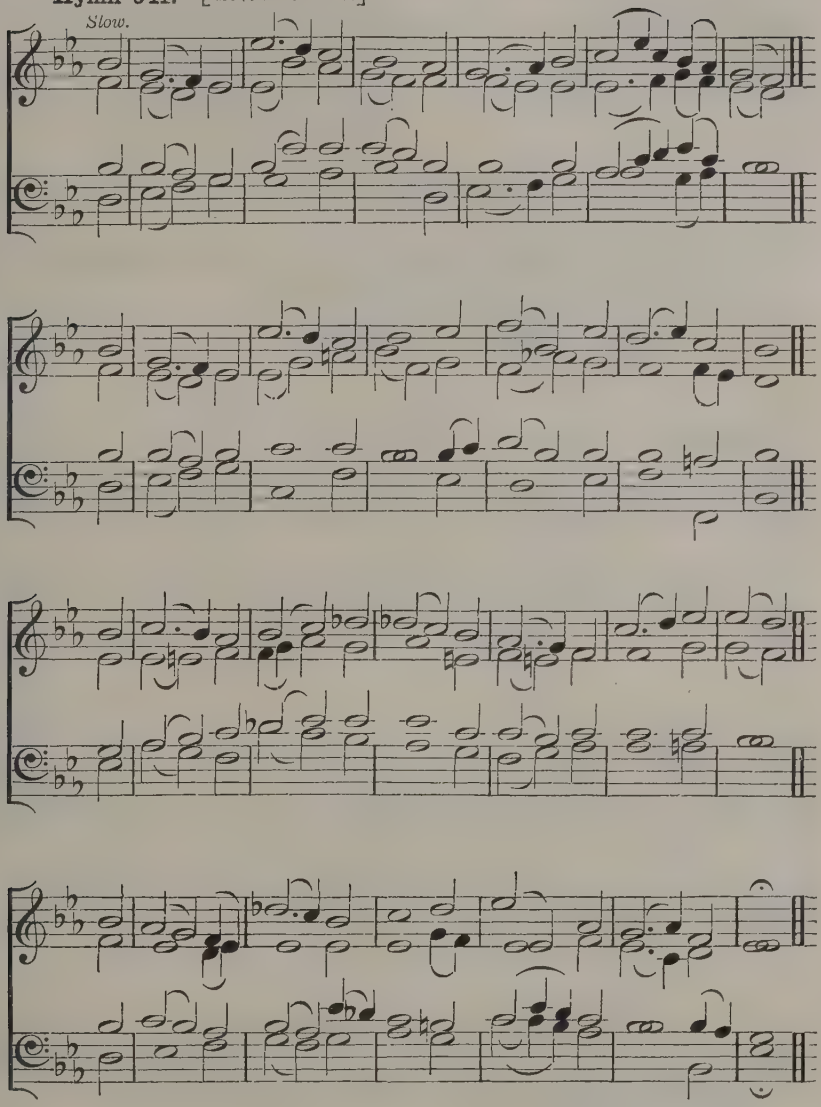
O use me, LORD, use even me,
Just as Thou wilt, and when, and where,
Until Thy blessèd face I see,
Thy rest, Thy joy, Thy glory share. Amen.

ALTERNATIVE TUNE, HYMN 5 OR 457.

THIS HYMN, by Frances Ridley Havergal (1836–1879), was written, April 28, 1872, at Winterdyne, and first printed as one of Parlane's musical leaflets in the same year. It appeared in *Under the Surface*, 1874.

THE TUNE (New College) is by Philip Hayes, and is found in Tattersall, *Improved Psalmody*, vol. i., 1794, set to the version of Psalm vii. It is not among Hayes, *Sixteen Psalms*, Oxford, *c.* 1774, which are more elaborate compositions.

Hymn 541. [Rev. Ed.* 580.]



The word that I shall speak unto thee, that thou shalt speak.—Numb. xxii. 35.

CHURCH WORKERS.

SHINE Thou upon us, LORD,
True Light of men, to-day;
And through the written word
Thy very self display;
That so from hearts which burn
With gazing on Thy face,
Thy little ones may learn
The wonders of Thy grace.

Breathe Thou upon us, LORD,
Thy SPIRIT's living flame,
That so with one accord
Our lips may tell Thy Name;
Give Thou the hearing ear,
Fix Thou the wandering thought,
That those we teach may hear
The great things Thou hast wrought.

CHURCH WORK.

Speak Thou for us, O LORD,
In all we say of Thee ;
According to Thy word
Let all our teaching be ;
That so Thy lambs may know
Their own true Shepherd's voice,
Where'er He leads them go,
And in His love rejoice.

Live Thou within us, LORD ;
Thy mind and will be ours ;
Be Thou beloved, adored,
And served, with all our powers ;
That so our lives may teach
Thy children what Thou art,
And plead, by more than speech,
For Thee with every heart. Amen.

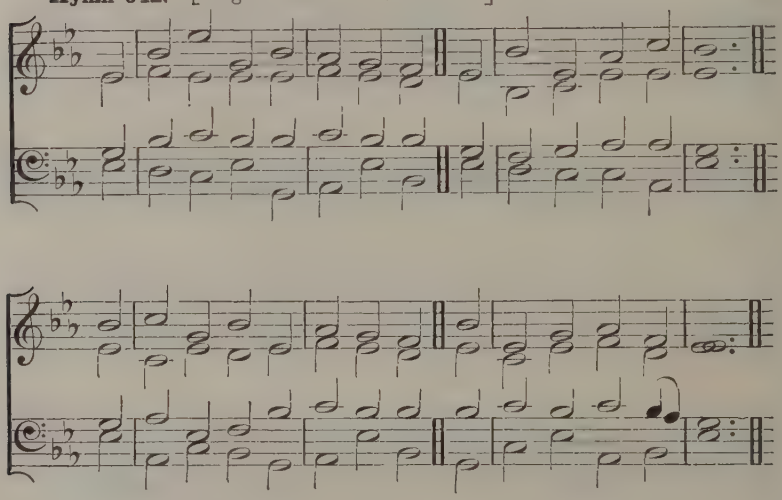
ALTERNATIVE TUNE, HYMN 384.

THIS HYMN, by John Ellerton (1826–1893), "For a Teachers' Meeting," was written for and first published in the Supplement of the Revised Edition.

THE TUNE (Hymn of Eve, or Uxbridge) is an adaptation of a melody by T. A. Arne in his Oratorio "Abel," written in 1755, set to the words, "How cheerful along the gay mead."
The adaptation was made as early as Williams, *Psalmodia Evangelica*, 1789.

The following is also suitable :
639 The Litany of the Church.

Hymn 542. [Orig. Ed. 214 : Rev. Ed. 352.]



As my Father hath sent me, even so send I you.—St. John xx. 21.

EMBER DAYS.

CHRIST is gone up ; yet ere He pass'd
From earth, in heav'n to reign,
He form'd one holy Church to last
Till He should come again.

His twelve Apostles first He made
His ministers of grace ;
And they their hands on others laid,
To fill in turn their place.

So age by age, and year by year,
His grace was handed on ;
And still the holy Church is here,
Although her LORD is gone.

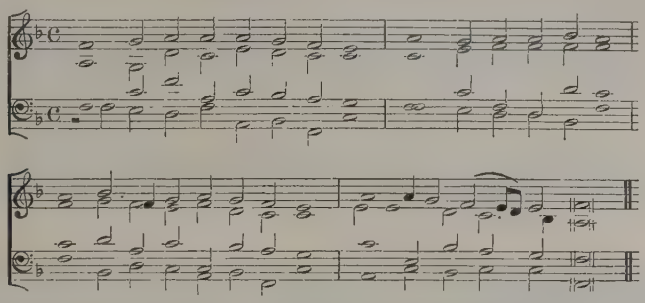
Let those find pardon, LORD, from Thee,
Whose love to her is cold :
Bring wanderers in, and let there be
One Shepherd and one fold. Amen.

ALTERNATIVE TUNE, HYMN 171.

THIS HYMN, by John Mason Neale (1818–1866), appeared in his *Hymns for Children*, First Series, 1843, as a hymn for Ascension Day, No. xxviii., beginning "Now to our Saviour let us raise," in seven stanzas of four lines.
This hymn consists of stanzas 2, 3, 4, 6, somewhat altered. It first appeared in this form (with Doxology) in Murray, *Hymnal*, 1852.

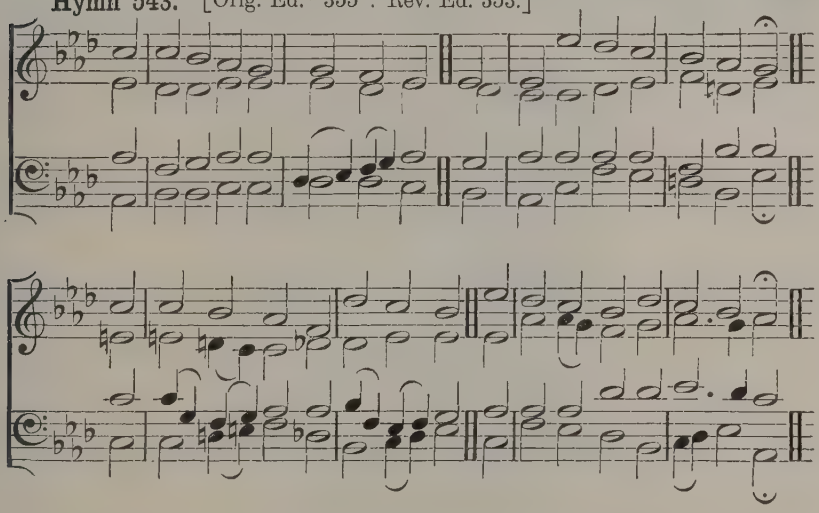
In the original :—St. 4, l. 2. love to *it* is cold ;
l. 3. *And bring them* in.

THE TUNE (St. David's = R 352) is first found set by T. Ravenscroft in his *Psalmes*, 1621, in the following form :—



Playford, in his *Whole Book of Psalms*, 1677, altered the melody so as to avoid the big skips in the second and third lines, and to provide a more vocal last line. This new form has held the field ever since.

Hymn 543. [Orig. Ed.* 355 : Rev. Ed. 353.]



He gave some, apostles . . . and some, pastors and teachers ; for the perfecting of the saints, for the work of the ministry, for the edifying of the body of Christ.—Eph. iv. 11, 12.

EMBER DAYS.

O THOU Who makest souls to shine
With light from lighter worlds above,
And droppest glistening dew divine
On all who seek a Saviour's love ;

Do Thou Thy benediction give
On all who teach, on all who learn,
That so Thy Church may holier live,
And every lamp more brightly burn.

Give those who teach pure hearts and wise,
Faith, hope, and love, all warm'd by prayer ;
Themselves first training for the skies,
They best will raise their people there.

Give those who learn the willing ear,
The spirit meek, the guileless mind ;
Such gifts will make the lowliest here
Far better than a kingdom find.

O bless the shepherd ; bless the sheep ;
That guide and guided both be one,
One in the faithful watch they keep,
Until this hurrying life be done.

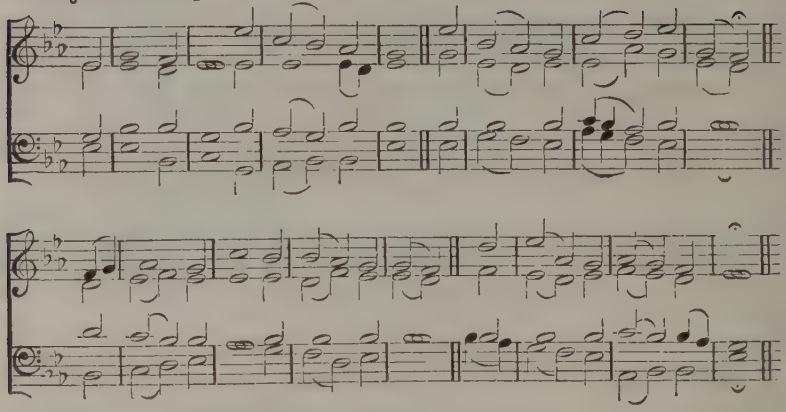
If thus, good LORD, Thy grace be given,
In Thee to live, in Thee to die,
Before we upward pass to heaven,
We taste our immortality. Amen.

ALTERNATIVE TUNE, HYMN 43.

THIS HYMN, by Bishop John Armstrong (1813–1856), was published in *The Pastor in his Closet*, 1847, for Ember Days, in three stanzas of eight lines.

THE TUNE (St. Lawrence = O* 355 = R 353), by the Rev. L. G. Hayne, was written for the hymn, "Sun of my soul," in his *Merton Tune Book*, Oxford, 1863. The setting has been altered in this edition.

Hymn 544. [Orig. Ed. 218 : Rev. Ed. 384.]



The harvest truly is plenteous, but the labourers are few.—St. Matt. ix. 37.

EMBER DAYS.

THE earth, O LORD, is one wide field
  Of all Thy chosen seed ;
The crop prepared its fruit to yield ;
  The labourers few indeed.

We therefore come before Thee now
  With fasting and with prayer,
Beseeching of Thy love that Thou
  Wouldst send more labourers there.

Not for our land alone we pray,
  Though that above the rest ;
The realms and islands far away,
  O let them all be blest.

Endue the bishops of Thy flock
  With wisdom and with grace,
For truth and justice, like a rock,
  To set the heart and face :

To all Thy priests Thy truth reveal,
  And make Thy judgments clear ;
Make Thou Thy deacons full of zeal
  And humble and sincere :

And give their flocks a lowly mind
  To hear and to obey ;
That each and all may mercy find
  At Thine appearing-day. Amen.

THIS HYMN, by John Mason Neale (1818–1866), was written in 1843, and published in his *Hymns for the Young*, 1843, and afterwards in his *Hymns for Children*. It was for "Ember Week in Lent," and began as follows :—

O GOD, we raise our hearts to Thee,
  Who sendest from on high
Thy showers, to make both herb and tree
  Bring forth abundantly.

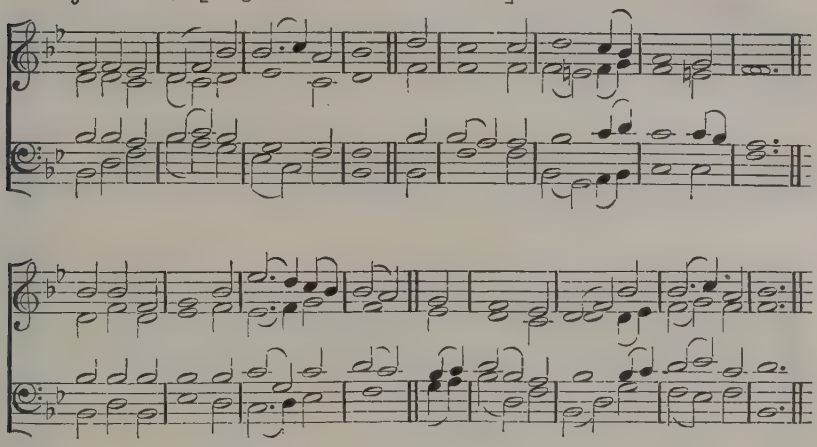
Thy blessing on the earth bestow,
  Send timely sun and rain,
That they who plough, and they that sow
  May not have wrought in vain.

The hymn ended with a Doxology, which is omitted here.

In the original :—St. 4, l. 3. *Against false doctrine*, like.

THE TUNE (Manchester New, or Charmouth, or St. John's) was written by Robert Wainwright, and first appeared in Langdon, *Divine Harmony*, 1774, set to Psalm ciii. In the original form there are some grace notes not represented in the present form of the tune, but it is substantially the same.

Hymn 545. [Orig. Ed. 215 : Rev. Ed. 355.]



Let thy priests be clothed with righteousness.—Ps. cxxxii. 9.

EMBER DAYS.

LORD, pour Thy SPIRIT from on high,
And Thine ordainèd servants bless;
Graces and gifts to each supply,
And clothe Thy priests with righteousness.

Within Thy temple when they stand,
To teach the truth as taught by Thee,
Saviour, like stars in Thy right hand,
Let all Thy Church's pastors be.

Wisdom, and zeal, and faith impart,
Firmness with meekness, from above,
To bear Thy people in their heart,
And love the souls whom Thou dost love:

To watch, and pray, and never faint,
By day and night their guard to keep,
To warn the sinner, cheer the saint,
To feed Thy lambs, and tend Thy sheep.

So, when their work is finish'd here,
May they in hope their charge resign;
So, when their Master shall appear,
May they with crowns of glory shine. Amen.

A higher setting of this Tune is given at Hymn 179.

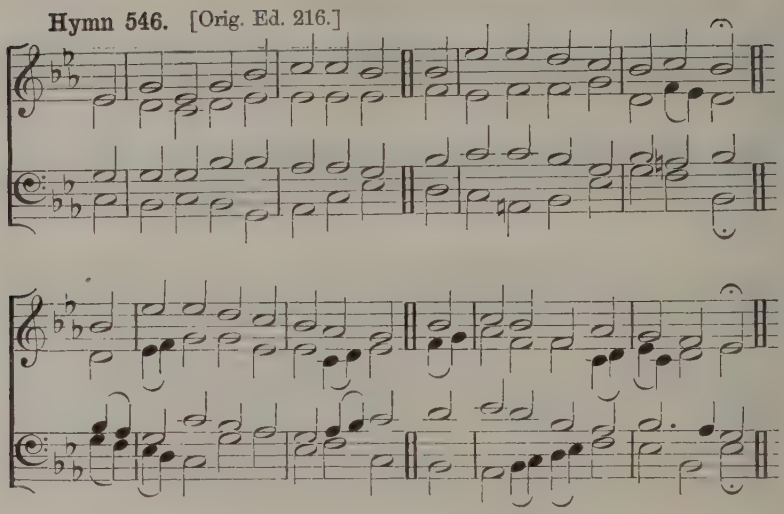
ALTERNATIVE TUNE, HYMN 10.

THIS HYMN, by James Montgomery (1771–1854), was written on January 23, 1833, for the Rev. J. Birchell, Rector of Newbury, Berks, who published a *Selection of Hymns*. It is given in Montgomery's *Original Hymns*, 1853, No. 306.

In the original:—St. 1. Pour out Thy Spirit from on high,
Lord, Thine assembled servants bless.
St. 2, l. 4. The angels of the churches be.
St. 3, l. 3. . . . . *on our* heart.
St. 4, l. 2. . . . . *strict* guard.
l. 4. *Nourish* Thy lambs, and *feed*.
St. 5, l. 1. *Then* when our.
In humble hope our.
When the Chief Shepherd.
O God, may they and we be Thine.

THE TUNE (Warrington) was written by R. Harrison and printed in his *Sacred Harmony*, 1784. Cp. Hymn 179.

Hymn 546. [Orig. Ed. 216.]



Unto every one of us is given grace according to the measure of the gift of Christ.—Eph. iv. 7.

EMBER DAYS.

O GUARDIAN of the Church Divine,
The sevenfold gifts of grace are Thine,
And kindled by Thy hidden fires
The soul to highest aims aspires.

Thy priests with wisdom, LORD, endue,
Their hearts with love and zeal renew;
Turn all their weakness into might,
O Thou the source of life and light.

SPIRIT of truth, on us bestow
The faith in all its power to know;
That with the saints of ages gone,
And those to come, we may be one.

Protect Thy Church from every foe,
And peace, the fruit of love, bestow;
Convert the world, make all confess
The glories of Thy righteousness.

All praise to GOD the FATHER be,
All praise, Eternal SON, to Thee,
Whom with the SPIRIT we adore
For ever and for evermore. Amen.

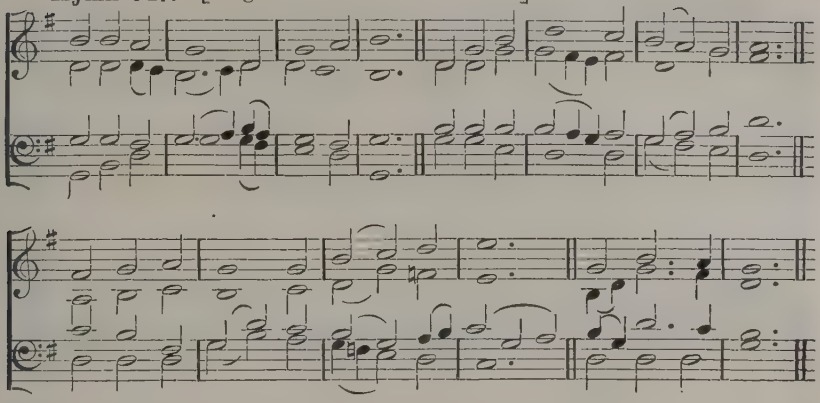
ALTERNATIVE TUNE, HYMN 257.

These Hymns for Ember Days are also suitable for meetings of Clergy.

THIS HYMN, by Thomas Chamberlain (1810–1892), adapted from other hymns, was published in his *Hymns used in the Church of S. Thomas the Martyr*, Oxford, 1861. It was in the Original Edition, and is now restored after being omitted in the Revised Edition.

THE TUNE (Lob sei dem Allmächtigen Gott) is set in the Bohemian Brothers' *Gesangbuch der Brüder inn Behemen und Merherrn*, Nürnberg, 1544, to a German version of the Advent hymn, "Verbum supernum prodiens" (see Hymn 44).

Hymn 547. [Orig. Ed.* 370 : Rev. Ed. 365.]



Freely ye have received, freely give.—St. Matt. x. 8.

ALMSGIVING.

O LORD of heav'n, and earth, and sea,
To Thee all praise and glory be;
How shall we show our love to Thee,
Who givest all?

The golden sunshine, vernal air,
Sweet flowers and fruit, Thy love declare;
When harvests ripen, Thou art there,
Who givest all.

For peaceful homes, and healthful days,
For all the blessings earth displays,
We owe Thee thankfulness and praise,
Who givest all.

Thou didst not spare Thine Only SON,
But gav'st Him for a world undone,
And freely with that Blessèd One
Thou givest all.

Thou giv'st the HOLY SPIRIT's dower,
SPIRIT of life, and love, and power,
And dost His sevenfold graces shower
Upon us all.

For souls redeem'd, for sins forgiven,
For means of grace and hopes of heaven,
FATHER, what can to Thee be given,
Who givest all?

We lose what on ourselves we spend,
We have as treasure without end
Whatever, LORD, to Thee we lend,
Who givest all;

To Thee, from Whom we all derive
Our life, our gifts, our power to give:
O may we ever with Thee live,
Who givest all. Amen.

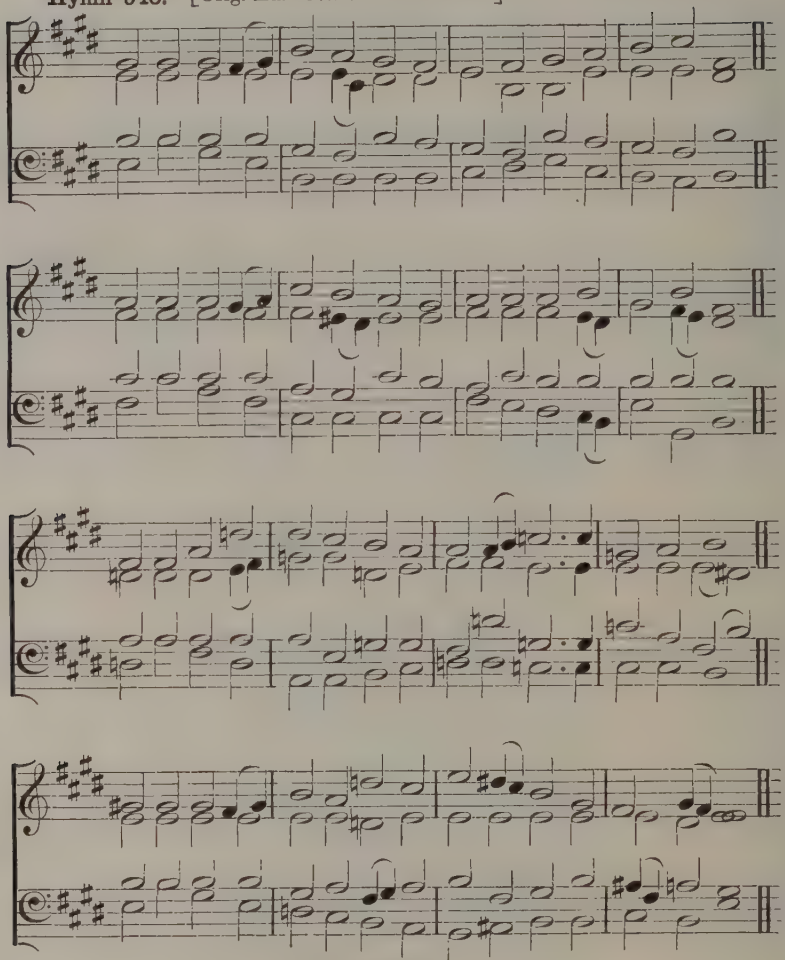
THIS HYMN, by Bishop Christopher Wordsworth (1807–1885), was first given in his *Holy Year*, 1863, third edition, in nine stanzas of four lines.

Stanza 8 is omitted here.

In the original:—St. 5, l. 1. The Spirit's blessèd dower.

THE TUNE (Almsgiving = O* 370 = R 365) was written by the Rev. J. B. Dykes for this hymn in *The Holy Year*, musical edition, 1865.

Hymn 548. [Orig. Ed.* 372 : Rev. Ed. 367.]



[* *For copyright, see* p. vii.]

Ye ought . . . to remember the words of the Lord Jesus, how he said, It is more blessed to give than to receive.—Acts xx. 35.

ALMSGIVING.

LORD of glory, Who hast bought us
With Thy life-blood as the price,
Never grudging for the lost ones
That tremendous Sacrifice,
And with that hast freely given
Blessings countless as the sand
To th' unthankful and the evil
With Thine own unsparing hand ;

Grant us hearts, dear LORD, to yield Thee
Gladly, freely of Thine own ;
With the sunshine of Thy goodness
Melt our thankless hearts of stone ;
Till our cold and selfish natures,
Warm'd by Thee, at length believe
That more happy and more blessèd
'Tis to give than to receive.

Wondrous honour hast Thou given
To our humblest charity
In Thine own mysterious sentence,
"Ye have done it unto Me."
Can it be, O gracious Master,
Thou dost deign for alms to sue,
Saying by Thy poor and needy,
"Give as I have given to you ?"

CHURCH WORK.

Yes: the sorrow and the suffering,
  Which on every hand we see,
Channels are for tithes and offerings
  Due by solemn right to Thee;
Right of which we may not rob Thee,
  Debt we may not choose but pay,
Lest that face of love and pity
  Turn from us another day.

Lord of glory, Who hast bought us
  With Thy life-blood as the price,
Never grudging for the lost ones
  That tremendous Sacrifice,
Give us faith, to trust Thee boldly,
  Hope, to stay our souls on Thee;
But Oh, best of all Thy graces,
  Give us Thine own charity.

Alternative Tune, Hymn 284.

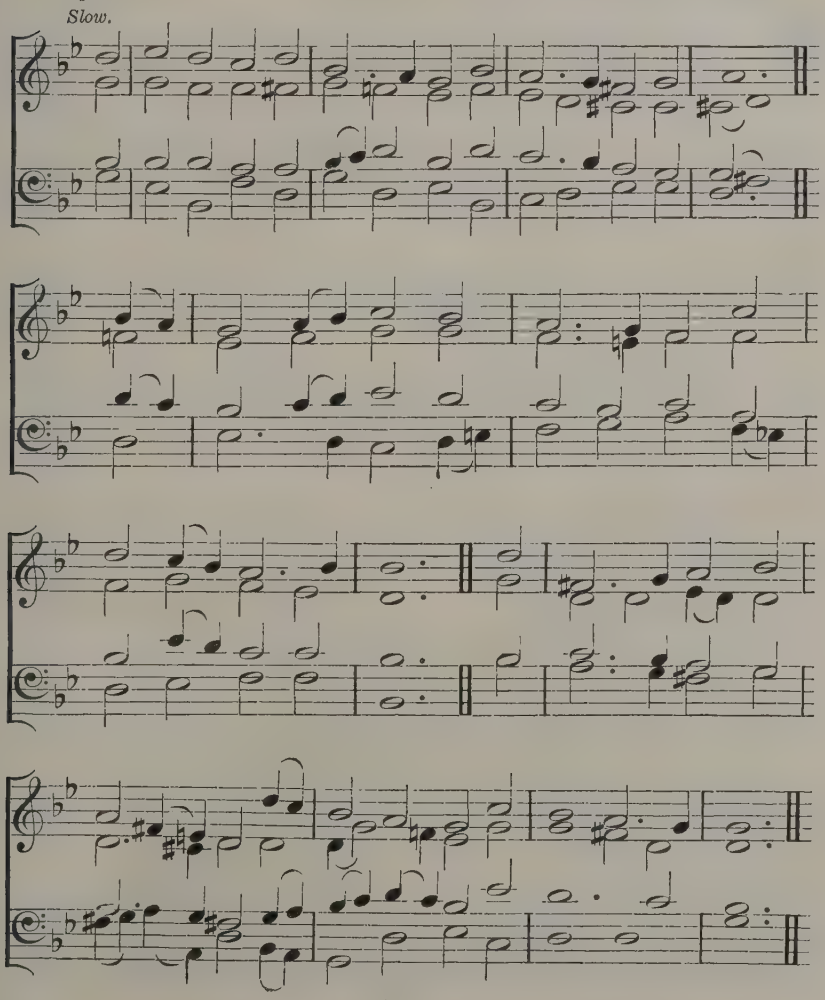
This Hymn, by Mrs. Eliza Sibbald Alderson (1818–1889), was written in 1864, and published in the Appendix to the Original Edition. The hymn was sent to the Committee with the simple request that if accepted Dr. Dykes might be permitted to write the tune for it. Sir Henry Baker told Dr. Dykes that such a request had been sent in with the hymn; great was his amazement when he found that the hymn had been composed by his sister, who had told no one that she had written it.

Dr. Dykes did not like the sad ending of the hymn, which originally concluded with stanza 4, so he suggested the closing stanza—a repetition of the first four lines of the hymn and the four closing lines which he wrote.

The Tune (Charitas = O* 372 = R 367) was written by the Rev. J. B. Dykes for this hymn as noted above, and given a name suggestive of his part in the writing of the words.

Hymn 549.

Slow.



The Lord remember all thy offerings.—Ps. xx. 3.

ALMSGIVING.

A WIDOW'S hand in days of old
Gave more than all beside;
Her gift more costly far than gold
Bestow'd with careless pride.
So love that yieldeth all must be
The first free gift we bear to Thee.

Thy treasury is open still,
And there our gifts we pour;
The contrite heart, the subject will
Are offerings evermore,
Which even Thine all-searching eyes
May gaze upon and not despise.

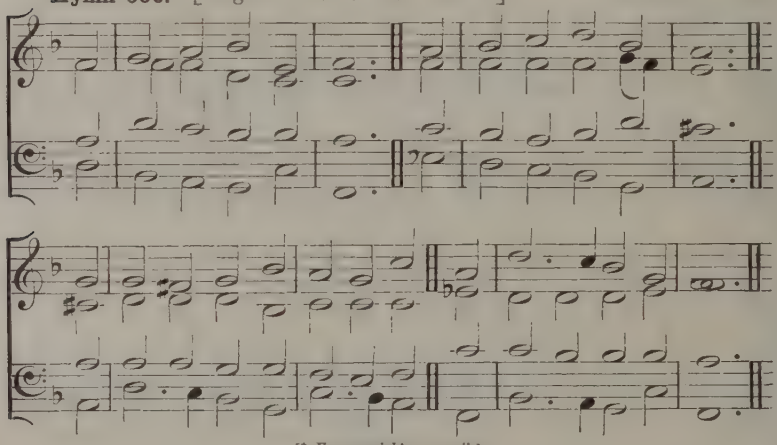
Within one broadening stream unite
The alms of rich and poor,
All equal in Thy holy sight,
Who press Thy temple floor;
How vain all earthly pride and place
When GOD and man are face to face!

The silver and the gold are Thine;
Thine own we give to Thee,
Whene'er before Thy sacred shrine
We bow th' adoring knee;
O merciful High Priest, receive
The lowly gifts Thy children give. Amen.

THIS HYMN, by Basil Edwards (b. 1846), written in 1883, was first published in his *Songs of a Parish Priest*, 1883.

THE TUNE is set to "Geduld hilft in der Trübsal auf" in a book published at Halle in 1767 under the title *Melodeien zu der Wernigerödischen Neuen Samlung geistlicher Lieder.* See Zahn 2369.

Hymn 550. [Orig. Ed.* 371 : Rev. Ed. 366.]



[* *For copyright, see* p. vii.]

Whoso hath this world's goods, and seeth his brother have need, and shutteth up his bowels of compassion from him, how dwelleth the love of God in him?—1 St. John iii. 17.

ALMSGIVING.

WE give Thee but Thine own,
Whate'er the gift may be:
All that we have is Thine alone,
A trust, O LORD, from Thee.

May we Thy bounties thus
As stewards true receive,
And gladly, as Thou blessest us,
To Thee our first-fruits give.

Oh hearts are bruised and dead,
And homes are bare and cold,
And lambs, for whom the Shepherd bled,
Are straying from the fold.

To comfort and to bless,
To find a balm for woe,
To tend the lone and fatherless,
Is Angels' work below.

The captive to release,
To GOD the lost to bring,
To teach the way of life and peace,
It is a Christ-like thing.

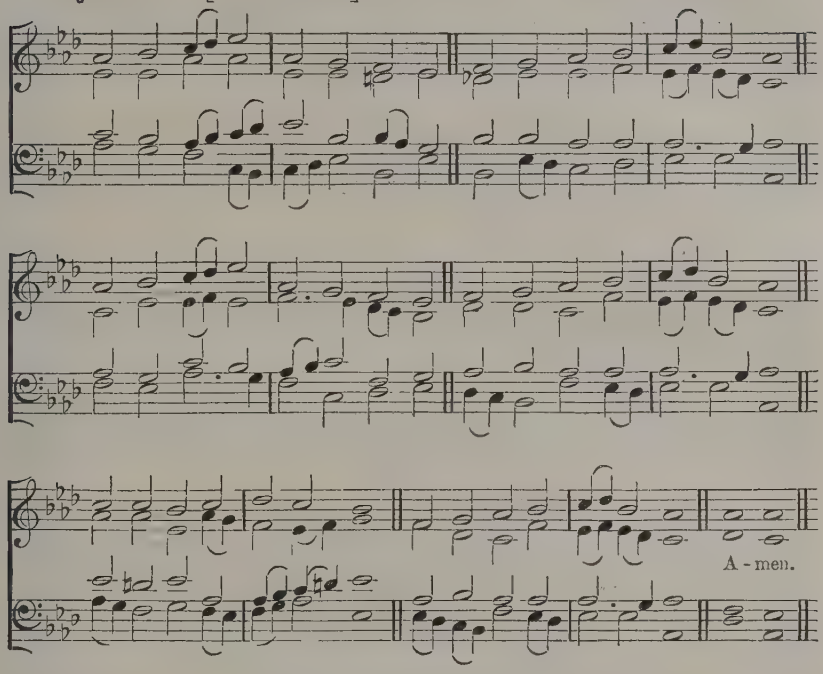
And we believe Thy word,
Though dim our faith may be;
Whate'er for Thine we do, O LORD,
We do it unto Thee.

All might, all praise be Thine,
FATHER, Co-equal SON,
And SPIRIT, Bond of love divine,
While endless ages run. Amen.

THIS HYMN, by Bishop William Walsham How (1823–1897), was written in 1854, and first published in Morrell and How, *Psalms and Hymns*, 1864, No. 197, in six stanzas of four lines. The Doxology is added.

THE TUNE (We give Thee but Thine own = R 366) was written by E. H. Thorne for this hymn in the Revised Edition. It was previously set to St. Michael. The setting has been slightly altered in this edition.

Hymn 551. [Rev. Ed. 368.]



They brought unto him all sick people that were taken with divers diseases . . . and he healed them.—St. Matt. iv. 24.

HOSPITALS.

THOU to Whom the sick and dying
Ever came, nor came in vain,
Still with healing word replying
To the wearied cry of pain,
Hear us, JESU, as we meet
Suppliants at Thy mercy-seat.

Still the weary, sick, and dying
Need a brother's, sister's care;
On Thy higher help relying
May we now their burden share,
Bringing all our offerings meet,
Suppliants at Thy mercy-seat.

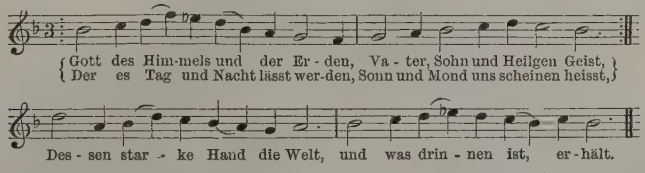
May each child of Thine be willing,
Willing both in hand and heart,
All the law of love fulfilling,
Ever comfort to impart;
Ever bringing offerings meet,
Suppliant to Thy mercy-seat.

So may sickness, sin, and sadness
To Thy healing virtue yield,
Till the sick and sad, in gladness,
Rescued, ransom'd, cleansèd, heal'd,
One in Thee together meet,
Pardon'd at Thy judgment-seat.
Amen.

ALTERNATIVE TUNE, HYMN 240.

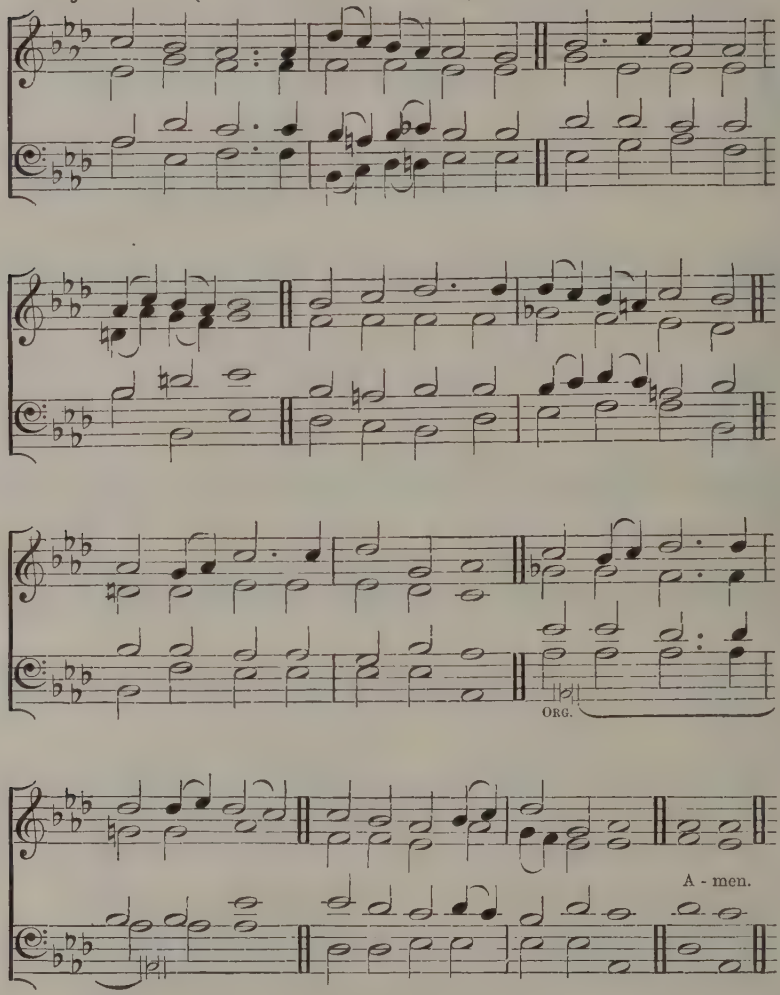
THIS HYMN, by Godfrey Thring (1823–1903), written in 1870, was first published in a *Supplement* by Rev. Henry W. Hutton, Lincoln, 1871.

THE TUNE (Waltham, or Godesberg = R 368[1]), by Heinrich Albert, is found in the fifth part of his *Arien oder Melodeyen*, 1642, set to the hymn "Gott des Himmels und der Erden." The original is in triple time, thus :—



The present form is taken from that used by J. S. Bach to close part 4 of the *Christmas Oratorio*, set to the words "Zwar ist solche Herzens-stube," which are of slightly different metre; but there had been various intermediate stages of modification. See Zahn 3614. The setting is in the main a simplified form of Bach's above-mentioned. (See *Choralgesänge*, 210 = 35.)

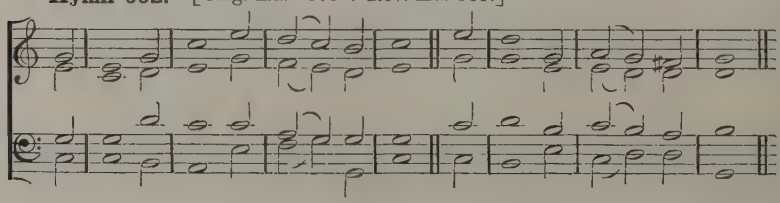
Hymn 551. (Tune in the Supplement.)



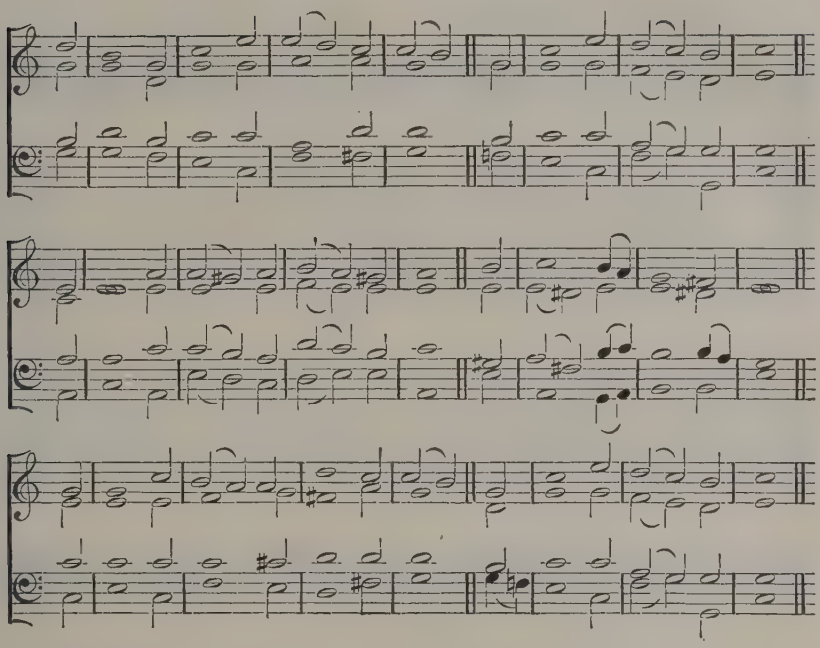
[*For copyright, see* p. vii.]

The Tune in the Supplement (Requiem = R 368[2]) is by W. Schulthes, and appeared first in *Oratory Hymn-Tunes*, 1871, set to the hymn, "Like the voiceless starlight falling."

Hymn 552. [Orig. Ed.* 373 : Rev. Ed. 369.]



CHURCH WORK.



They brought unto him all that were diseased, and besought him that they might only touch the hem of his garment; and as many as touched were made perfectly whole.—St. Matt. xiv. 35, 36.

HOSPITALS.

THINE arm, O LORD, in days of old,
Was strong to heal and save:
It triumph'd o'er disease and death,
O'er darkness and the grave;
To Thee they went, the blind, the dumb,
The palsied and the lame,
The leper with his tainted life,
The sick with fever'd frame.

And lo! Thy touch brought life and health,
Gave speech, and strength, and sight;
And youth renew'd and frenzy calm'd
Own'd Thee, the LORD of light;
And now, O LORD, be near to bless
Almighty as of yore,
In crowded street, by restless couch,
As by Gennesareth's shore.

Be Thou our great Deliverer still,
Thou LORD of life and death;
Restore and quicken, soothe and bless
With Thine Almighty Breath;
To hands that work, and eyes that see,
Give wisdom's heav'nly lore,
That whole and sick, and weak and strong
May praise Thee evermore. Amen.

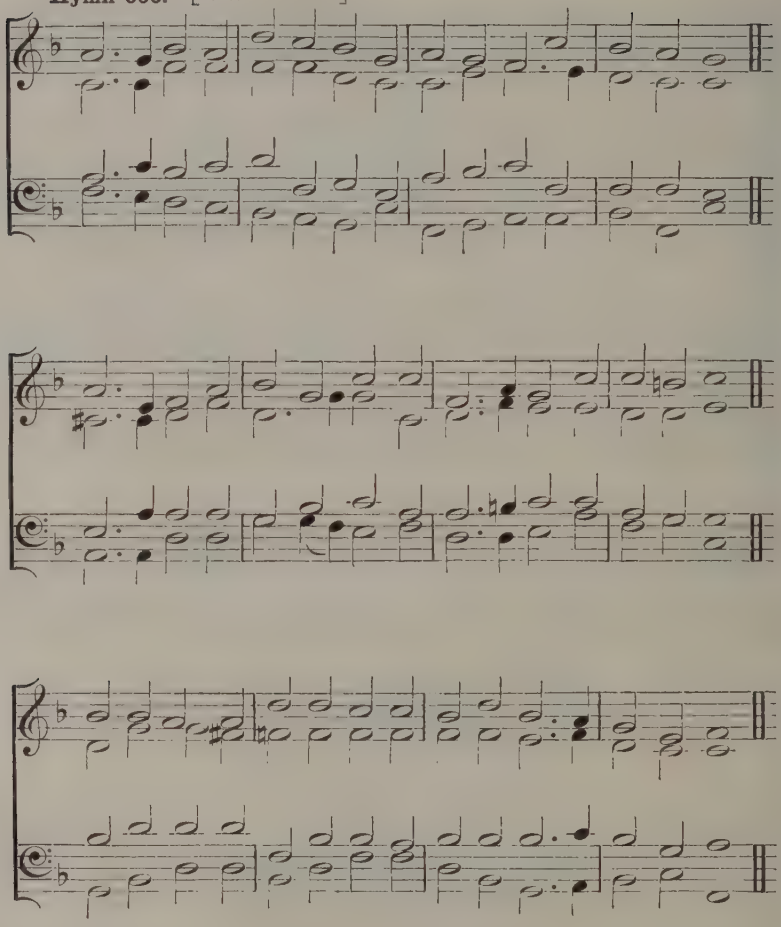
ALTERNATIVE TUNE, HYMN 477.

THIS HYMN, by Edward Hayes Plumptre (1821–1891), written in 1864, was first printed as a leaflet, "A Hymn used in the Chapel of King's College Hospital." It was included in *Lazarus and Other Poems*, second edition, 1865.

THE TUNE (St. Matthew = O* 373 = R 369) is first found in the sixth edition of the *Supplement to the New Version*, 1708. It is there anonymous, like other tunes in the collection; in later publications it is generally ascribed to W. Croft, who is said to have been concerned in the production of the edition in question (see also, p. 537). See a facsimile in *Mus. Times*, June, 1908.

The following Hymn is also suitable:
30 At even when the sun did set.

Hymn 553. [Rev. Ed.* 581.]



I heard the voice of the Lord, saying, Whom shall I send, and who will go for us? Then said I, Here am I, send me.—Isai. vi. 8.

THEOLOGICAL COLLEGES.

ONE Thy Light, the temple filling,
Holy, Holy, Holy, THREE:
Meanest men and brightest Angels
Wait alike the word from Thee;
Highest musings, lowliest worship,
Must their preparation be.

Here are we, Redeemer, send us!
But because Thy work is fire,
And our lips, unclean and earthly,
Breathe no breath of high desire,
Send Thy Seraph from the altar,
Veil'd, but in his bright attire.

Now Thou speakest—hear we trembling—
From the glory comes a voice,
Who accepts th' Almighty's mission?
Who will make CHRIST's work his choice?
Who for Us proclaim to sinners,
Turn, believe, endure, rejoice?

Cause him, LORD, to fly full swiftly
With the mystic coal in hand,
Sin-consuming, soul-transforming
(Faith and love will understand);
Touch our lips, Thou awful Mercy,
With Thine own keen healing brand.

CHURCH WORK.

Thou didst come that fire to kindle ;
  Fain would we Thy torches prove,
Far and wide Thy beacons lighting
  With th' undying spark of love :
Only feed our flame, we pray Thee,
  With Thy breathings from above.

Now to God, the soul's Creator,
  To His Word and Wisdom sure,
To His all-enlightening Spirit,
  Patron of the frail and poor,
Three in One, be praise and glory
  Here and while the heav'ns endure.
  Amen.

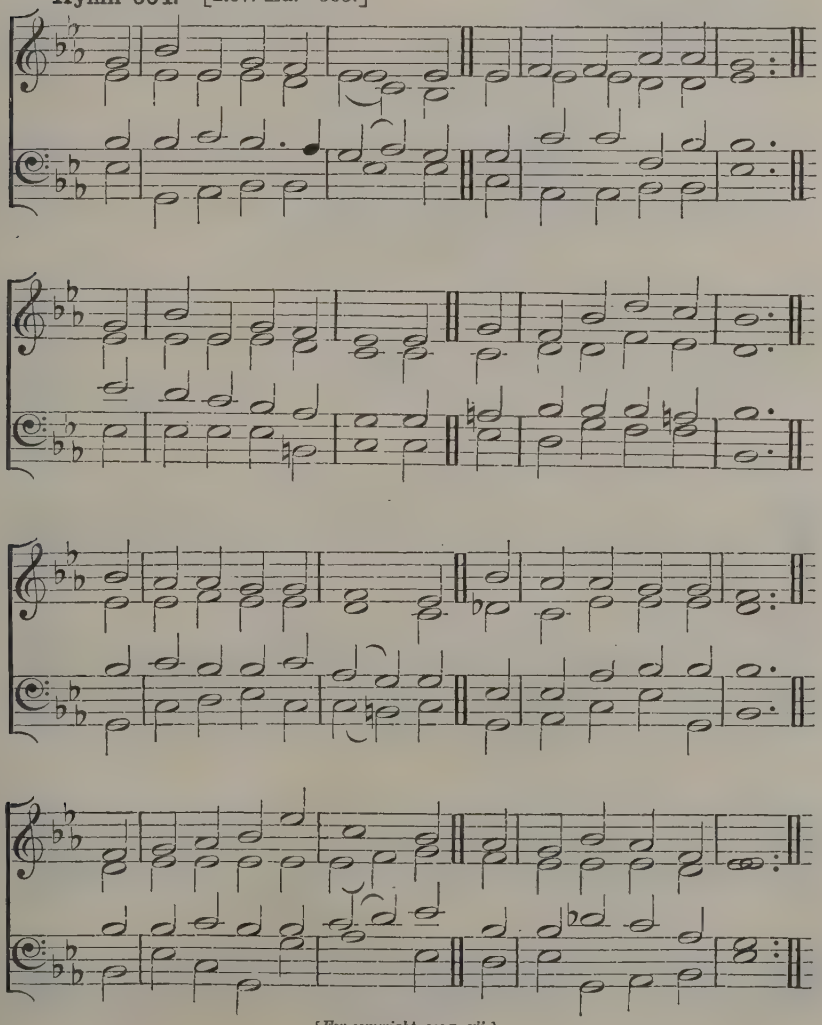
A higher setting of this Tune is given at Hymn 239.

Alternative Tune, Hymn 338.

This Hymn, by John Keble (1792–1866), was written by request for the *Book of Prayers* at Cuddesdon College, 1856, in ten stanzas of six lines; it was printed there, and in the author's posthumous *Miscellaneous Poems*, 1869, p. 287. It was given in full in the Supplement to the Revised Edition, and in an abbreviated form, stanzas 5–10, in this edition.

The Tune (St. Dionysius), by E. G. Monk, has been dealt with at Hymn 239.

Hymn 554. [Rev. Ed.* 605.]



[*For copyright, see* p. vii.]

CHURCH WORK.

Blessed are the pure in heart: for they shall see God.—St. Matt. v. 8.

TEMPERANCE.

O LORD, our strength in weakness,
We pray to Thee for grace;
For power to fight the battle,
For speed to run the race;
When Thy baptismal waters
Were pour'd upon our brow,
We then were made Thy children,
And pledged our earliest vow.

CHRIST with His own Blood bought us,
And made the purchase sure;
His are we; may He keep us
Sober, and chaste, and pure.
He, GOD in Man, has carried
Our nature up to heaven;
And thence the HOLY SPIRIT
To dwell in us has given.

Conform'd to His own likeness,
May we so live and die,
That in the grave our bodies
In holy peace may lie,
And at the Resurrection
Forth from those graves may spring
Like to the glorious Body
Of CHRIST, our LORD and King.

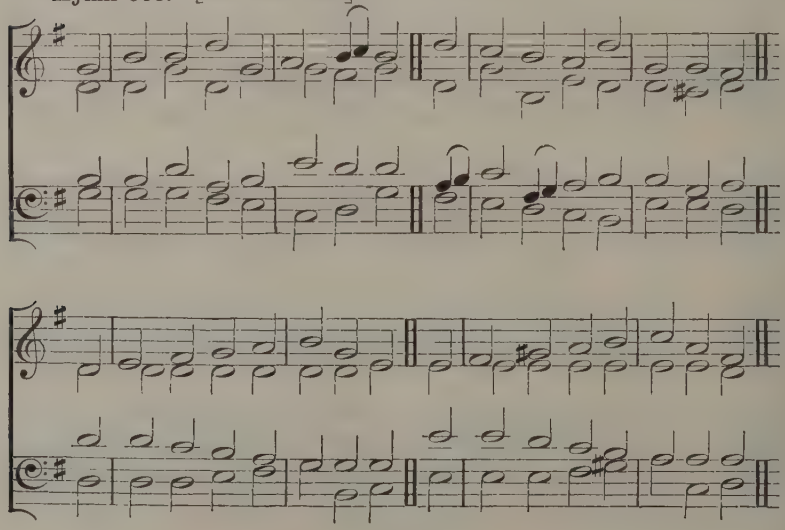
The pure in heart are blessèd,
For they shall see the LORD,
For ever and for ever
By Seraphim adored;
And they shall drink the pleasures,
Such as no tongue can tell,
From the clear crystal river,
And Life's eternal well.

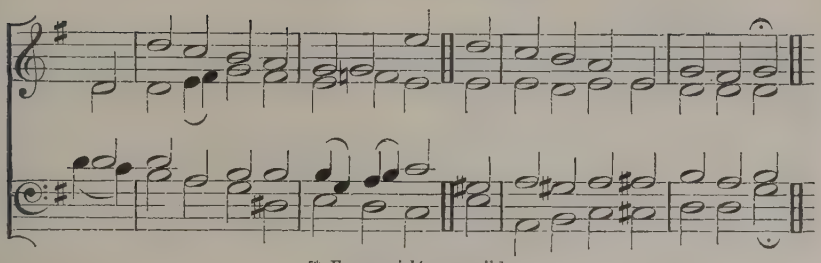
Sing therefore to the FATHER,
Who sent the SON in love;
And sing to GOD the SAVIOUR,
Who leads to realms above:
Sing we with Saints and Angels,
Before the heav'nly throne,
To GOD the HOLY SPIRIT;
Sing to the THREE in ONE. Amen.

THIS HYMN, by Bishop Christopher Wordsworth (1807–1885), was written in 1881 for *The Lincoln Diocesan Manual of the Girls' Friendly Society*, 1881.

THE TUNE (Stoke = R* 605) is by Mrs. G. E. Cole, and was contributed by her to the Supplement of the Revised Edition.

Hymn 555. [Rev. Ed.* 606.]





[* *For copyright, see* p. vii.]

This kind goeth not out but by prayer and fasting.—St. Matt. xvii. 21.

TEMPERANCE.

O FATHER, in Whose great design
Our hearts are fill'd with love divine,
Teach us to give our love to those
By sin beset and all its woes ;
On Thee for them to cast our care,
By fasting and by lowly prayer.

LORD JESU, grant us eyes to see
In our poor brethren Thine and Thee—
To give ourselves where others need ;
Where others sin to intercede ;
And thus, by fasting and by prayer,
Our brethren's burden seek to bear.

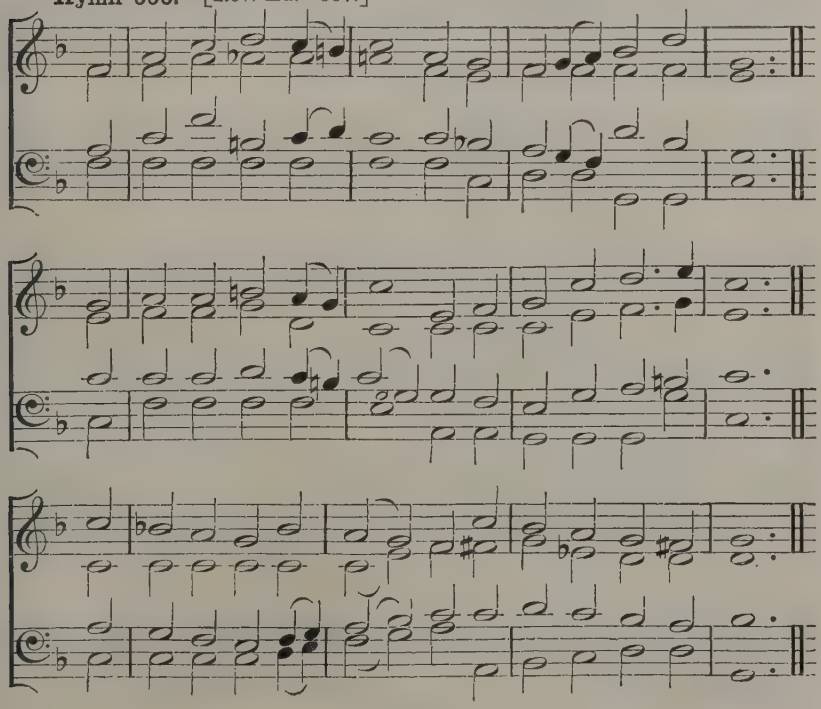
O SPIRIT, by Whose grace alone
The many members are made one ;
O warm our hearts, inspire our will,
That we Thy purpose may fulfil ;
And thus by fasting and by prayer,
Through Thee the glorious Church prepare.

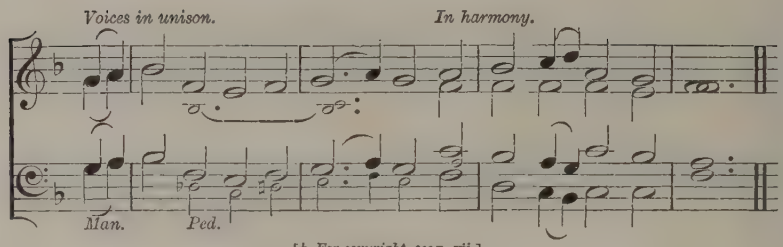
O GOD, all-loving THREE in ONE,
Whom we shall see beyond the sun ;
Where walk in white the blood-bought throng,
Where soars to Thee the sweet new song,
Grant that we find the brethren there
We sought by fasting and by prayer. Amen.

THIS HYMN, by Samuel John Stone (1839–1900), appeared in the Supplement to the Revised Edition. The second line was altered by him in view of the present edition.

THE TUNE (Bickley = R* 606) was written by W. H. Monk for this hymn at its appearance.

Hymn 556. [Rev. Ed.* 607.]





[† *For copyright, see* p. vii.]

The Lord hath done great things for us already.—Ps. cxxvi. 4.

TEMPERANCE.

O THOU before Whose presence
Naught evil may come in,
Yet Who dost look in mercy
Down on this world of sin;
O give us noble purpose
To set the sin-bound free,
And CHRIST-like tender pity
To seek the lost for Thee.

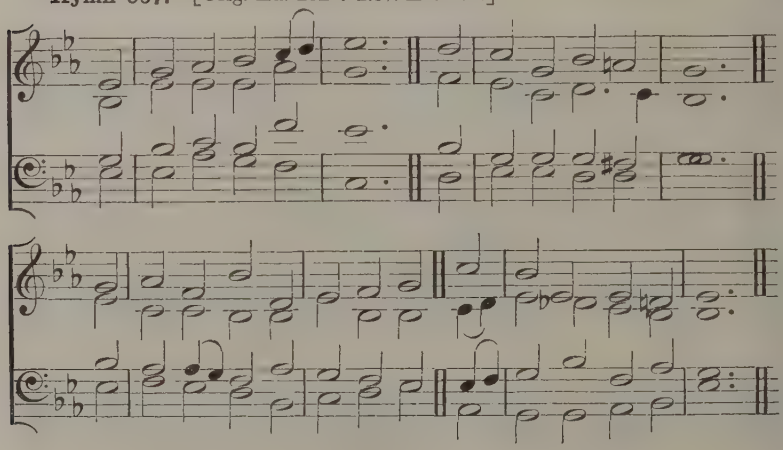
Fierce is our subtle foeman:
The forces at his hand
With woes that none can number
Despoil the pleasant land;
All they who war against them,
In strife so keen and long,
Must in their Saviour's armour
Be stronger than the strong.

So hast Thou wrought among us
The great things that we see!
For things that are we thank Thee,
And for the things to be:
For bright Hope is uplifting
Faint hands and feeble knees,
To strive beneath Thy blessing
For greater things than these.

Lead on, O Love and Mercy,
O Purity and Power!
Lead on till Peace eternal
Shall close this battle-hour:
Till all who pray'd and struggled
To set their brethren free,
In triumph meet to praise Thee,
Most HOLY TRINITY. Amen.

THIS HYMN, by Samuel John Stone (1839–1900), appeared in the Supplement to the Revised Edition.
THE TUNE (Day of Rest = R 271 and 607) was written by J. W. Elliott for the hymn "O day of rest and gladness" (see Hymn 40), and first published in *Church Hymns*, 1874.

Hymn 557. [Orig. Ed. 232 : Rev. Ed. 380.]



Bear ye one another's burdens, and so fulfil the law of Christ.—Eph. vi. 2.

BENEFIT SOCIETIES.

O PRAISE our GOD to-day,
His constant mercy bless,
Whose love hath help'd us on our way,
And granted us success.

His arm the strength imparts
Our daily toil to bear;
His grace alone inspires our hearts
Each other's load to share.

CHURCH WORK.

O happiest work below,
Earnest of joy above,
To sweeten many a cup of woe
By deeds of holy love!

LORD, may it be our choice
This blessed rule to keep,
"Rejoice with them that do rejoice,
And weep with them that weep."

O praise our GOD to-day,
His constant mercy bless,
Whose love hath help'd us on our way,
And granted us success. Amen.

ALTERNATIVE TUNE, HYMN 210.

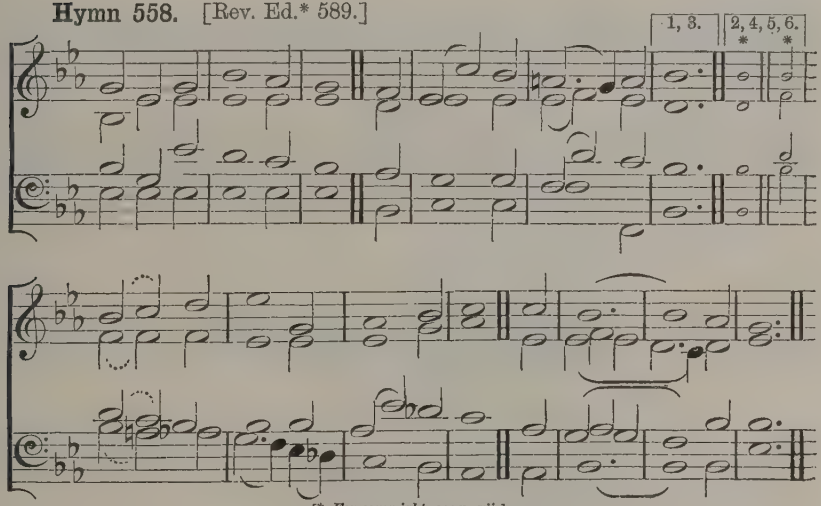
THIS HYMN, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was first published in the Original Edition.

THE TUNE (Ben Rhydding) is by A. R. Reinagle, and appeared first in Reid, *Praise Book*, 1866.

The following Hymns are suitable for Men's Services:

439 SON of GOD, Eternal Saviour.
440 O GOD of Truth, Whose living word.
442 Through the night of doubt and sorrow.
443 Brothers, joining hand in hand.
444 O LORD, how joyful 'tis to see.

Hymn 558. [Rev. Ed.* 589.]



[* *For copyright, see* p. vii.]

The Lord himself give you peace always by all means.—2 Thess. iii. 16.

FOR A SERVICE OF FAREWELL.

WITH the sweet word of Peace
We bid our brethren go;
Peace as a river to increase,
And ceaseless flow.

With the calm word of Prayer
We earnestly commend
Our brethren to Thy watchful care,
Eternal Friend!

With the dear word of Love
We give our brief farewell;
Our love below, and Thine above,
With them shall dwell.

With the strong word of Faith
We stay ourselves on Thee,
That Thou, O LORD, in life and death
Their help shalt be.

Then the bright word of Hope
Shall on our parting gleam,
And tell of joys beyond the scope
Of earth-born dream.

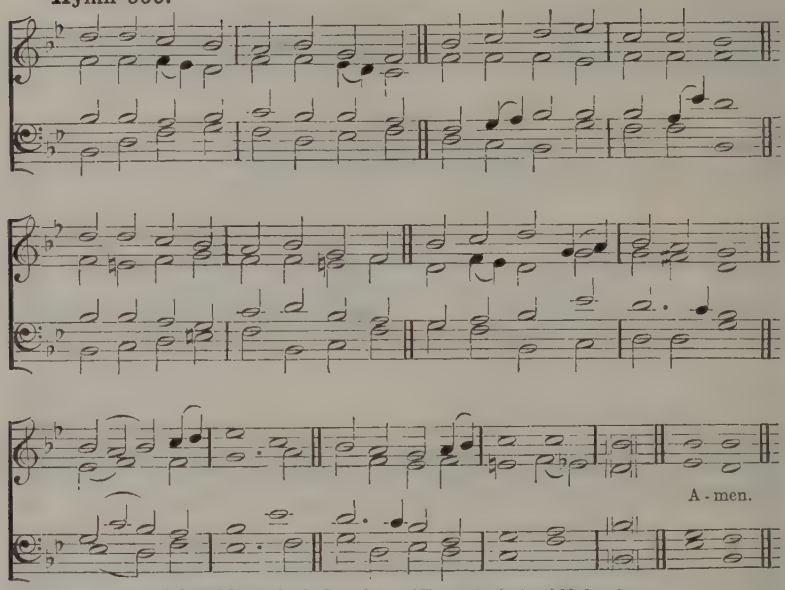
Farewell! in hope and love,
In faith and peace and prayer,
Till He Whose home is ours above,
Unite us there! Amen.

* *In Verses* 2, 4, 5, 6—*with a slur over the following notes.*

THIS HYMN, by George Watson (1816–1898), written in 1867, was published by the Rev. E. Paxton Hood in *Our Hymn Book*, 1868, No. 572. It was given, with several alterations, in *Church Hymns*, 1874, No. 320, and that altered form is given here.

THE TUNE (Verbum pacis = R* 589) was written by W. H. Monk for this hymn in the Supplement to the Revised Edition. It was the last tune that he wrote.

Hymn 559.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

The Lord shall preserve thy going out and thy coming in.—Ps. cxxi. 8.

FOR ABSENT FRIENDS.

FOR the dear ones parted from us
We would raise our hymns of prayer;
By the tender love which watcheth
Round Thy children everywhere,
Holy FATHER,
Keep them ever in Thy care.

Through each trial and temptation,
Dangers faced by night and day,
By the infinite compassion
Pleading for the souls that stray,
Loving SAVIOUR,
Keep them in the narrow way.

In their hours of doubt and sorrow,
When their faith is sorely tried,
By the grace divine which strengthens
Souls for whom the Saviour died,
Gracious SPIRIT,
Be Thou evermore their guide.

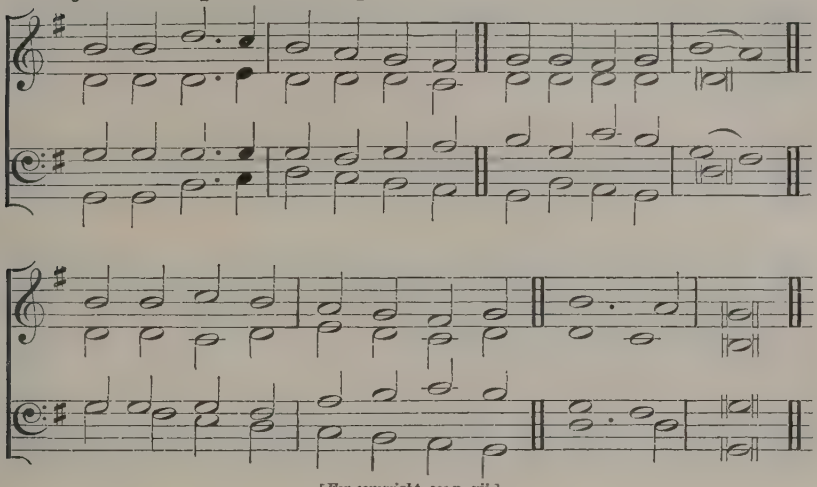
In their joys, by friends surrounded,
In their strife, by foes oppress'd,
May Thy blessing still be with them,
May Thy presence give them rest,
GOD Almighty,
FATHER, SON, and SPIRIT blest. Amen.

ALTERNATIVE TUNE, HYMN 422.

THIS HYMN, by Ada Rundall Greenaway (b. Oct. 12, 1861), is published for the first time in this edition.
THE TUNE (Gurney) was written by W. Phillips for this edition.

CHURCH WORK.

Hymn 560. [Rev. Ed.* 595.]



[*For copyright, see* p. vii.]

The Lord watch between me and thee, when we are absent one from another.—Gen. xxxi. 49.

For Absent Friends.

Holy Father, in Thy mercy
Hear our anxious prayer;
Keep our loved ones, now far absent,
'Neath Thy care.

Jesus, Saviour, let Thy presence
Be their light and guide;
Keep, O keep them, in their weakness,
At Thy side.

When in sorrow, when in danger,
When in loneliness,
In Thy love look down and comfort
Their distress.

May the joy of Thy salvation
Be their strength and stay;
May they love and may they praise Thee
Day by day.

Holy Spirit, let Thy teaching
Sanctify their life;
Send Thy grace, that they may conquer
In the strife.

Father, Son, and Holy Spirit,
God the One in Three,
Bless them, guide them, save them, keep them
Near to Thee. Amen.

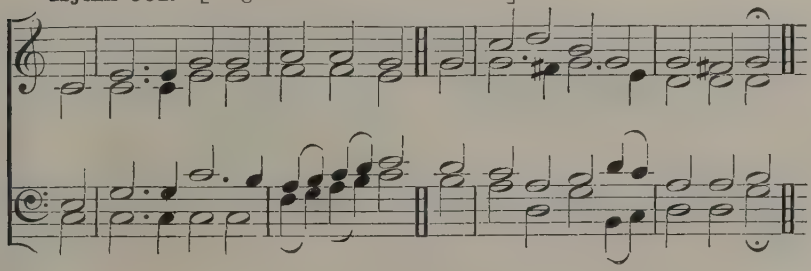
Alternative Tune, Hymn 305.

This Hymn, by Isabella S. Stephenson, was first published in the Supplement to the Revised Edition.

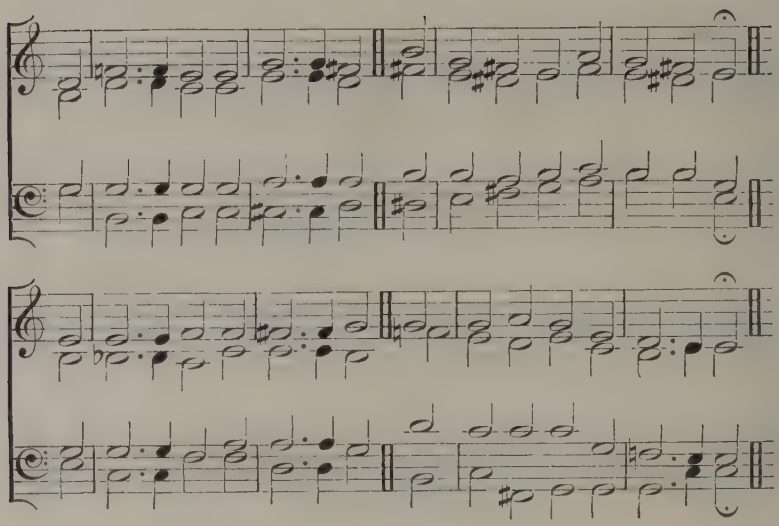
The Tune (Cairnbrook = R* 595) was written by E. Prout, and first published in the *Congregational Church Hymnal*, 1887.

ON BEHALF OF THOSE AT SEA.

Hymn 561. [Orig. Ed. 222 : Rev. Ed. 370.]



ON BEHALF OF THOSE AT SEA.



Thou rulest the raging of the sea.—Ps. lxxxix. 10.

ETERNAL FATHER, strong to save,
Whose arm hath bound the restless wave,
Who bidd'st the mighty ocean deep
Its own appointed limits keep;
O hear us when we cry to Thee
For those in peril on the sea.

O CHRIST, Whose voice the waters heard
And hush'd their raging at Thy word,
Who walkedst on the foaming deep,
And calm amid the storm didst sleep;
O hear us when we cry to Thee
For those in peril on the sea.

O HOLY SPIRIT, Who didst brood
Upon the waters dark and rude,
And bid their angry tumult cease,
And give, for wild confusion, peace;
O hear us when we cry to Thee
For those in peril on the sea.

O TRINITY of love and power,
Our brethren shield in danger's hour;
From rock and tempest, fire and foe,
Protect them wheresoe'er they go;
Thus evermore shall rise to Thee
Glad hymns of praise from land and sea. Amen.

THIS HYMN, by William Whiting (1825–1878), written in 1860, was revised by the Compilers of *Hymns A. & M.*, 1861, No. 222, and given as it is given here. It was again revised by the Author in 1869 into the form as now given in *Church Hymns*, 1903, No. 317, and *The Public School Hymn Book*, 1903, No. 190.

The original hymn is given, *Hymns A. & M., with Annotations, &c.*, L. C. Biggs, 1867, p. 270, as follows:—

St. 1., l. 1. O Thou Who bidd'st the ocean deep,
Its own appointed limits keep,
Thou, Who didst bind the restless wave,
Eternal FATHER, strong to save.
. . . . . .
l. 6. For all . . . .

St. 2. O Saviour, Whose almighty word
The wind and waves submissive heard.

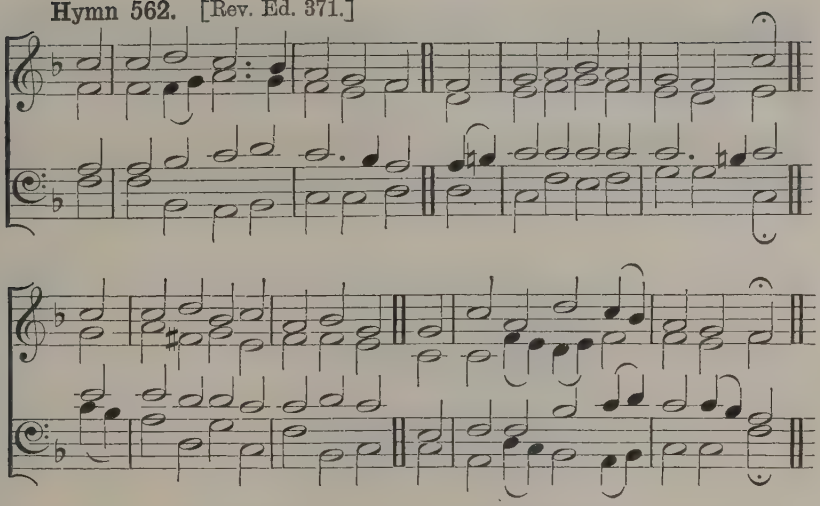
St. 3, l. 1. O Sacred SPIRIT . . . .
l. 3. Who bad'st . . . .
l. 4. And light diffused, and life, and peace.

St. 4, l. 3. . . . . them defend;
To safety's harbour them attend;
And ever let there . . . .

In January 1874, the Author sent to the Rev. Sir H. Baker a revised version of the hymn, which contained all the alterations made by the Compilers, except one or two small details.

THE TUNE (Melita = O 222 = R 370) was written by the Rev. J. B. Dykes for this hymn in the Original Edition.

Hymn 562. [Rev. Ed. 371.]



Thou shalt shew us wonderful things in thy righteousness, O God of our salvation: thou that art the hope of all the ends of the earth, and of them that remain in the broad sea.—Ps. lxv. 5.

ALMIGHTY FATHER, hear our cry,
As o'er the trackless deep we roam;
Be Thou our haven always nigh,
On homeless waters Thou our home.

O JESU, Saviour, at Whose voice
The tempest sank to perfect rest,
Bid Thou the fearful heart rejoice,
And cleanse and calm the troubled breast.

O HOLY GHOST, beneath Whose power
The ocean woke to life and light,
Command Thy blessing in this hour,
Thy fostering warmth, Thy quickening might.

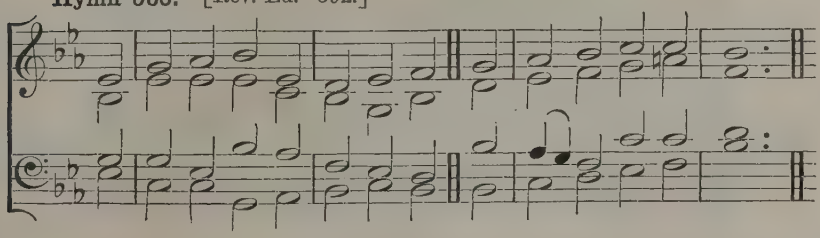
Great GOD of our salvation, Thee
We love, we worship, we adore;
Our Refuge on time's changeful sea,
Our Joy on heav'n's eternal shore. Amen.

ALTERNATIVE TUNE, HYMN 345.

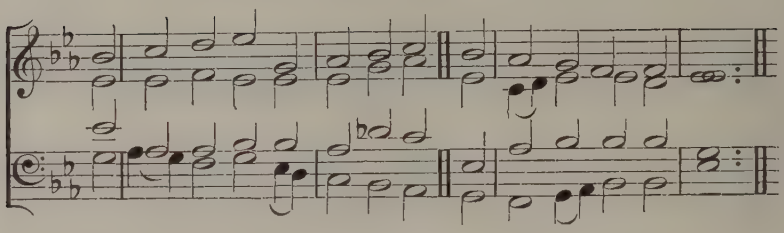
THIS HYMN, by Bishop Edward Henry Bickersteth (1825–1906), was written in 1869, and first published in his *Hymnal Companion*, 1870, No. 392. In its original form the hymn began, "Lord of the ocean, hear our cry." (See Bishop Bickersteth's *Two Brothers*, 1871, p. 249.)

THE TUNE (Westminster), ascribed to B. Cooke, is found in Tattersall, *Improved Psalmody*, 1794, set to a version of Psalm ix. in sevens. The melody therefore differs from the form here given; each line begins on the first of the bar, and the note here set to the first syllable of each line is wanting. The tune is there said to be "Harmonised by Dr. Cooke," in contradistinction to others in the Collection which merely bear his name.

Hymn 563. [Rev. Ed.* 592.]



FOR USE AT SEA.



The sea is his.—Ps. xcv. 5.

O LORD, be with us when we sail
  Upon the lonely deep,
Our Guard when on the silent deck
  The midnight watch we keep.

We need not fear, though all around
  'Mid rising winds we hear
The multitudes of waters surge,
  For Thou, O GOD, art near.

The calm, the breeze, the gale, the storm,
  That pass from land to land,
All, all are Thine, are held within
  The hollow of Thy hand.

If duty calls from threaten'd strife
  To guard our native shore,
And shot and shell are answering fast
  The booming cannon's roar,

Be Thou the mainguard of our host,
  Till war and danger cease :
Defend the right, put up the sword,
  And through the world make peace.

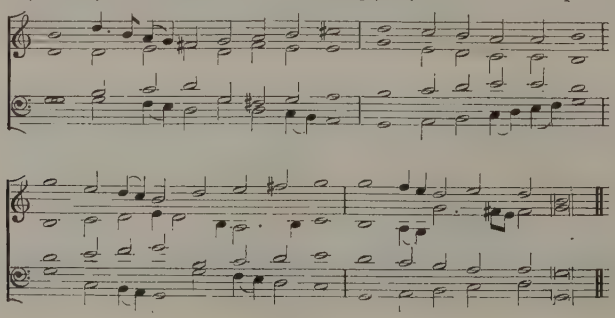
To Thee the FATHER, Thee the SON,
  Whom earth and sky adore,
And SPIRIT, moving o'er the deep,
  Be praise for evermore. Amen.

ALTERNATIVE TUNE, HYMN 83.

THIS HYMN, by Edwin Arthur Dayman (1807–1890), written in 1865, was first published in the *Sarum Hymnal*, 1868, No. 287. It is divided into a "General Heading" of three stanzas, followed by Parts I., II., and III., and a closing doxology. The present cento consists of the General Heading, Part II., and the doxology.

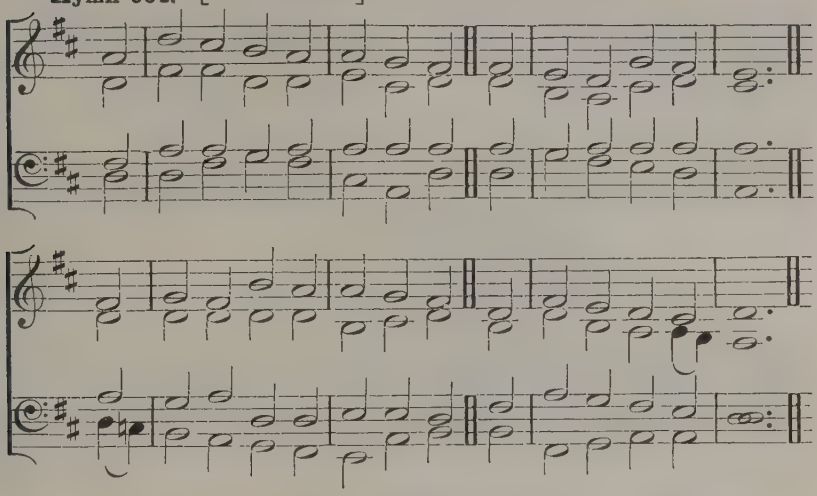
In the original :—St. 4, l. 3. are answering.
St. 5, l. 2. dangers.
St. 6, l. 3. on the deep.

THE TUNE (Caithness) is first found in the *Psalmes*, Edinburgh, 1635, where it is set in four parts as follows :—



FOR USE AT SEA.

Hymn 564. [Rev. Ed.* 596.]



Pray that ye enter not into temptation.—St. Luke xxii. 40.

O SAVIOUR! when Thy loving hand
Has brought us o'er the sea,
Through perils many, safe to land—
The land we long'd to see;

O help us, for Thy help we need
Each moment more and more,
In perils that we scarcely heed,
More deadly, on the shore.

LORD, save us! and the Christian name,
O help us pure to keep,
On sea or land, alike the same,
Till we in death shall sleep.

Then through Thy merits, wash'd and clean
From sin's polluting stain,
In raiment white may we be seen
With all Thy Saints to reign. Amen.

A higher setting of this Tune is given at Hymn 491.

THIS HYMN, by Elizabeth Missing Sewell (1815–1906), was first published in the Supplement to the Revised Edition.

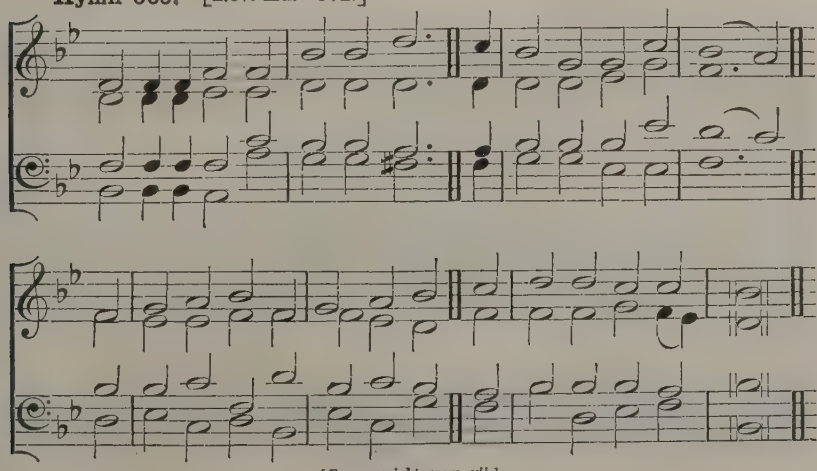
THE TUNE (St. Peter = R* 596), by A. R. Reinagle, has been dealt with already at Hymn 491.

The following Hymn is also suitable:

643 Litany for use at Sea.

FOR THE YOUNG.

Hymn 565. [Rev. Ed.* 571.]



[*For copyright, see* p. vii.]

FOR THE YOUNG.

To him that is able to keep you from falling.—St. Jude 24.

SING to the LORD the children's hymn ;
His gentle love declare,
Who bends amid the Seraphim
To hear the children's prayer.

He at a mother's breast was fed,
Though GOD's own SON was He ;
He learnt the first small words He said
At a meek mother's knee.

Close to His loving heart He press'd
The children of the earth ;
He lifted up His hands and bless'd
The babes of human birth.

Lo ! from the stars His face will turn
On us with glances mild ;
The Angels of His presence yearn
To bless the little child.

Keep us, O JESUS, LORD, for Thee,
That so, by Thy dear grace,
We, children of the font, may see
Our heav'nly FATHER's face. Amen.

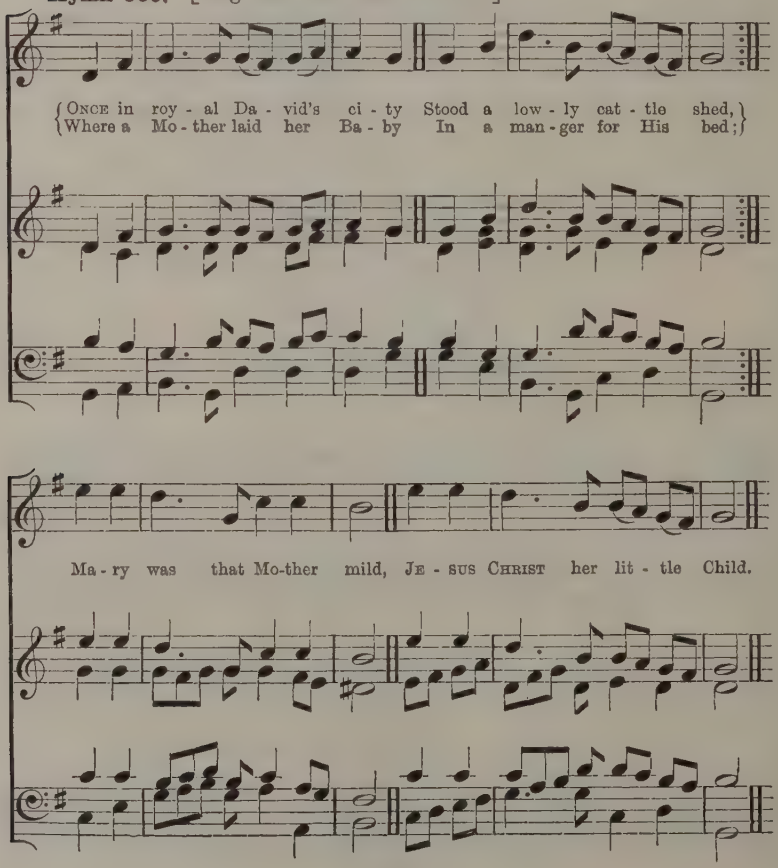
ALTERNATIVE TUNE, HYMN 403.

THIS HYMN, by the Rev. Robert Stephen Hawker (1804–1873), was probably issued first as a leaflet. It appeared in *Reeds shaken with the Wind*, 1843, and is given in his *Poetical Works*, 1879, p. 77, in seven stanzas of four lines. It is headed "The Song of the School ; St. Mark's, Morwenstow," and dated 1840.

Stanzas 4 and 7 = 1 are omitted here. Original has—St. 3, l. 1. He held us to His mighty breast.

THE TUNE (Nativity = R 299), by H. Lahee, is first found in Irons and Lahee, *Metrical Psalter*, 1855, Appendix, p. 2, set to the hymn, "High let us swell our tuneful notes" (see Hymn 61).

Hymn 566. [Orig. Ed.* 361 : Rev. Ed. 329.]



FOR THE YOUNG.

The child Jesus.—St. Luke ii. 27.

ONCE in royal David's city
Stood a lowly cattle shed,
Where a Mother laid her Baby
In a manger for His bed;
Mary was that Mother mild,
JESUS CHRIST her little Child.

He came down to earth from heaven
Who is GOD and LORD of all,
And His shelter was a stable,
And His cradle was a stall;
With the poor, and mean, and lowly,
Lived on earth our Saviour Holy.

And through all His wondrous Childhood
He would honour and obey,
Love, and watch the lowly Maiden,
In whose gentle arms He lay;
Christian children all must be
Mild, obedient, good as He.

For He is our childhood's pattern,
Day by day like us He grew,
He was little, weak, and helpless,
Tears and smiles like us He knew;
And He feeleth for our sadness,
And He shareth in our gladness.

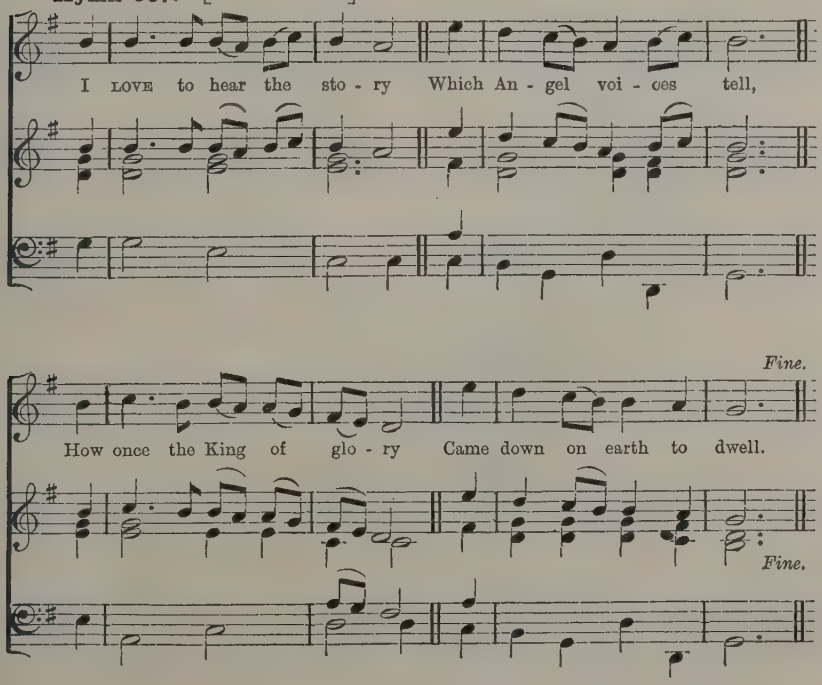
And our eyes at last shall see Him,
Through His own redeeming love,
For that Child so dear and gentle
Is our LORD in heav'n above;
And He leads His children on
To the place where He is gone.

Not in that poor lowly stable,
With the oxen standing by,
We shall see Him; but in heaven,
Set at GOD's right hand on high;
When like stars His children crown'd
All in white shall wait around. Amen.

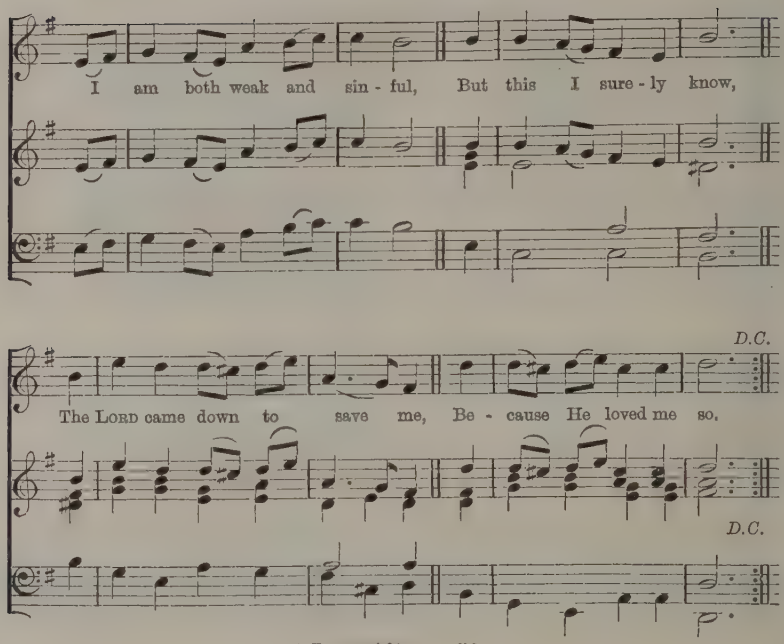
THIS HYMN, by Mrs. Cecil Frances Alexander (1823–1895), was first published in her *Hymns for Little Children*, 1848, p. 30, on the Article of the Creed, "Who was conceived by the Holy Ghost, born of the Virgin Mary."

THE TUNE (Irby = O* 361 = R 329) is by H. J. Gauntlett, and appeared first allied to this hymn in *Christmas Carols*, 1849. In his *Hymns for Little Children*, 1858, it was set for one voice with pianoforte accompaniment. The four-part setting was made by the Composer for the Original Edition. The tune is in this edition brought back into something more like its original form, though with altered harmonies in places. The original setting in the last two lines is much more satisfactory and simple, but the elaborate form was too familiar to be displaced. See *Mus. Times*, Dec. 1902.

Hymn 567. [Rev. Ed. 330.]



FOR THE YOUNG.



[* *For copyright, see* p. vii.]

The love of Christ.—Eph. iii. 19.

I LOVE to hear the story
Which Angel voices tell,
How once the King of glory
Came down on earth to dwell.
I am both weak and sinful,
But this I surely know,
The LORD came down to save me,
Because He loved me so.
I love to hear the story
Which Angel voices tell,
How once the King of glory
Came down on earth to dwell.

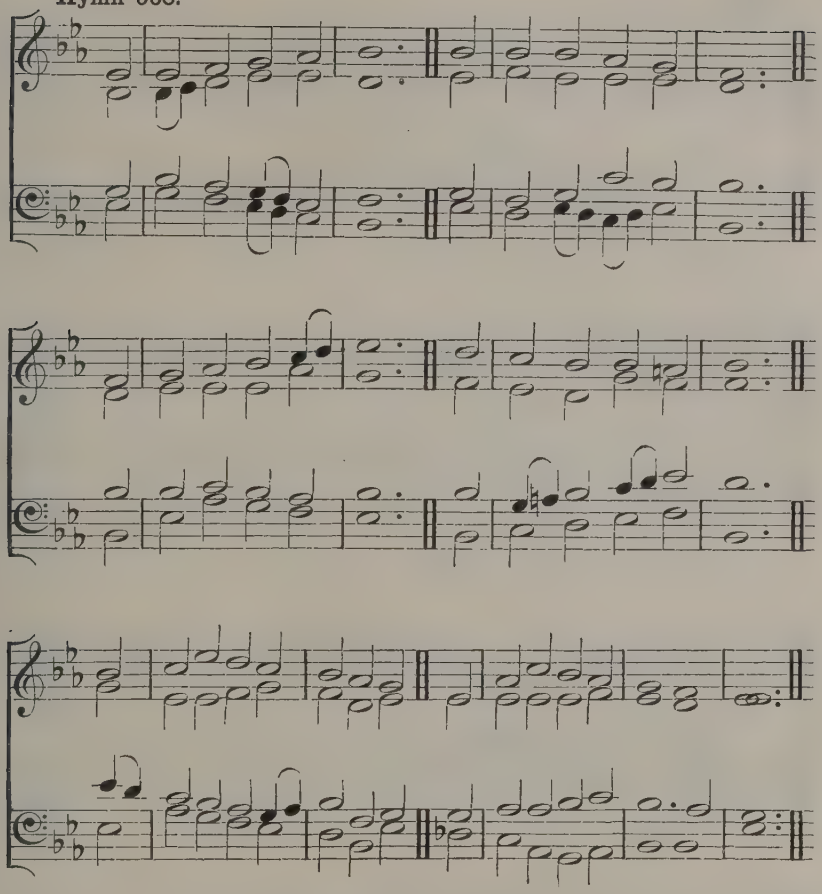
My Blessèd LORD and SAVIOUR
Was once a Child like me,
To show how pure and holy
His little ones might be;
And if I try to follow
His footsteps here below,
He never will forget me,
Because He loves me so.
I love to hear the story
Which Angel voices tell,
How once the King of glory
Came down on earth to dwell.

To tell His love and mercy
My sweetest songs I raise;
And though I cannot see Him,
I know He hears my praise;
For He Himself has promised
That even I may go
To sing among His Angels,
Because He loves me so.
I love to hear the story
Which Angel voices tell,
How once the King of glory
Came down on earth to dwell. Amen.

THIS HYMN, by Emily Miller (b. 1833), was written in 1867, and published in *The Little Corporal*, a magazine for young people, of which Mrs. Miller was joint editor.

THE TUNE (I love to hear the story = R 300), by H. J. Gauntlett, was first published in the Revised Edition.

Hymn 568.



Let this mind be in you which was also in Christ Jesus.—Phil. ii. 5.

BEHOLD a little Child,
Laid in a manger bed;
The wintry blasts blow wild
Around His infant head.
But Who is this so lowly laid?
'Tis He by Whom the worlds were made.

Alas! in what poor state
The SON of GOD is seen;
Why doth the LORD so great
Choose out a home so mean?
That we may learn from pride to flee,
And follow His humility.

Where Joseph plies his trade,
Lo! JESUS labours too;
The hands that all things made
An earthly craft pursue,
That weary men in Him may rest,
And faithful toil through Him be blest.

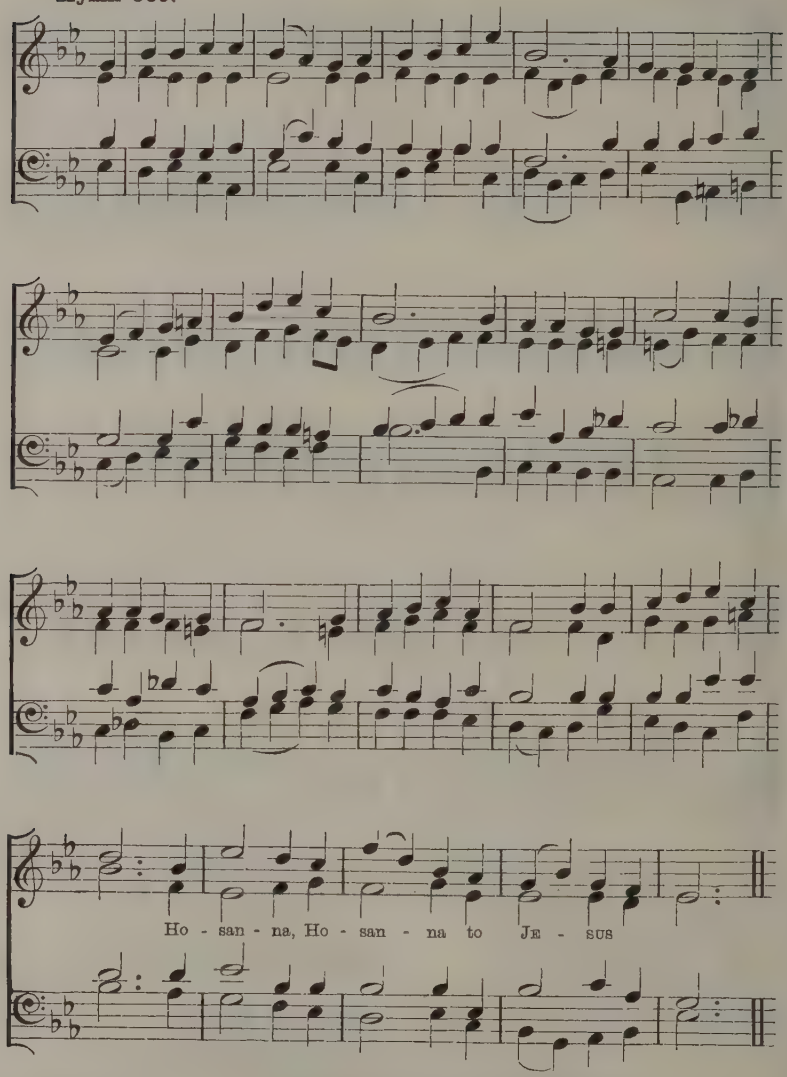
Among the doctors see
The Boy so full of grace;
Say, wherefore taketh He
The scholar's lowly place?
That Christian boys, with rev'rence meet,
May sit and learn at JESUS' feet.

CHRIST! once Thyself a Boy,
Our boyhood guard and guide;
Be Thou its light and joy,
And still with us abide,
That Thy dear love, so great and free,
May draw us evermore to Thee. Amen.

THIS HYMN, by Bishop William Walsham How (1823–1897), was first published in S.P.C.K., *Children's Hymns*, 1872, and afterwards in Mrs. Carey Brock's *Children's Hymn Book*, No. 222.

THE TUNE (Bevan), by Sir John Goss, was written in 1853 for Maurice, *Choral Harmony*, 1854.

Hymn 569.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

Children crying in the temple, and saying, Hosanna to the Son of David.—St. Matt. xxi. 15.

WHEN, His salvation bringing,
To Zion JESUS came,
The children all stood singing
Hosanna to His Name;
Nor did their zeal offend Him,
But, as He rode along,
He let them still attend Him,
And listen'd to their song.
Hosanna to JESUS they sang.

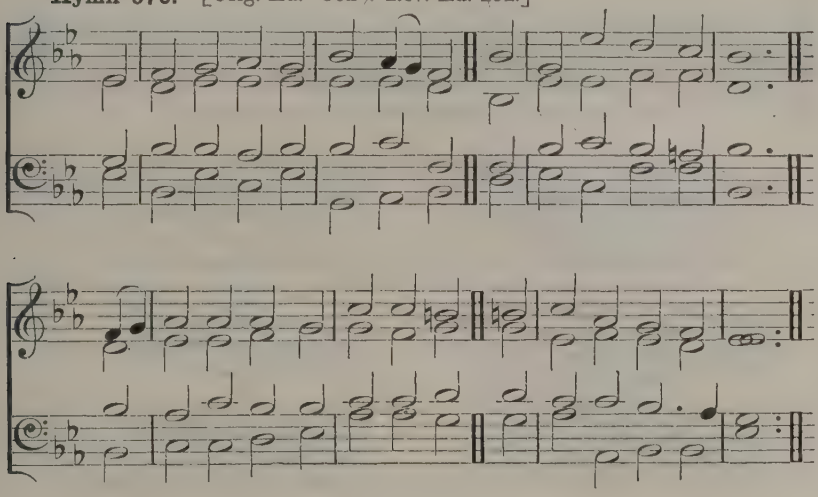
And since the LORD retaineth
His love for children still,
Though now as King He reigneth
On Zion's heav'nly hill:
We'll flock around His banner,
Who sits upon the throne,
And cry aloud "Hosanna,"
To David's royal Son.
Hosanna to JESUS we'll sing.

For should we fail proclaiming
Our great Redeemer's praise,
The stones, our silence shaming,
Would their Hosannas raise.
But shall we only render
The tribute of our words?
No! while our hearts are tender,
They, too, shall be the LORD'S.
Hosanna to JESUS, our King. Amen.

THIS HYMN is by John King (1789-1858). A writer in *Notes and Queries*, August 5, 1855, assigns it to a Mr., Mrs., or Miss "Rooker;" but it is usually assigned to John King, and was published with his signature.

THE TUNE (Infantium laudes) was written by Sir Hubert Parry for this edition.

Hymn 570. [Orig. Ed.* 362 ; Rev. Ed. 232.]



While we were yet sinners, Christ died for us.—Rom. v. 8.

THERE is a green hill far away,
Outside a city wall,
Where the dear LORD was crucified,
Who died to save us all.

We may not know, we cannot tell,
What pains He had to bear,
But we believe it was for us
He hung and suffer'd there.

He died that we might be forgiven,
He died to make us good,
That we might go at last to heaven,
Saved by His precious Blood.

There was no other good enough
To pay the price of sin;
He only could unlock the gate
Of heav'n, and let us in.

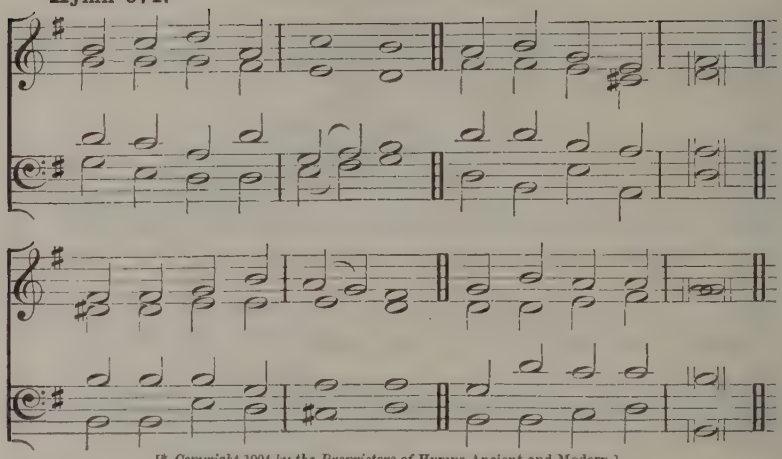
Oh, dearly, dearly has He loved,
And we must love Him too,
And trust in His redeeming Blood,
And try His works to do. Amen.

THIS HYMN, by Mrs. Cecil Frances Alexander (1823-1895), was first published in her *Hymns for Little Children*, 1848, p. 31, on the Article of the Creed, "Suffered under Pontius Pilate, was crucified, dead, and buried." It first appeared in the Supplement to the Revised Edition. The hymn was written by Mrs. Alexander while sitting by the bedside of a sick child.

In stanza 1, l. 2, Mrs. Alexander originally wrote "without a city wall," and changed it to "outside," as in this edition.

THE TUNE (Horsley = O* 362 = R 232) was written by W. Horsley, and published originally in his *Twenty-four Psalm Tunes*, 1844.

Hymn 571.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

Let us hold fast the profession of our faith without wavering.—Heb. x. 23.

I WAS made a Christian
When my name was given,
One of God's dear children,
And an heir of heaven.

In the name of Christian
I will glory now,
Evermore remember
My baptismal vow.

I must, like a Christian,
Shun all evil ways,
Keep the faith of Jesus,
Serve Him all my days.

Call'd to be a Christian,
I will praise the Lord,
Seek for His assistance
So to keep my word.

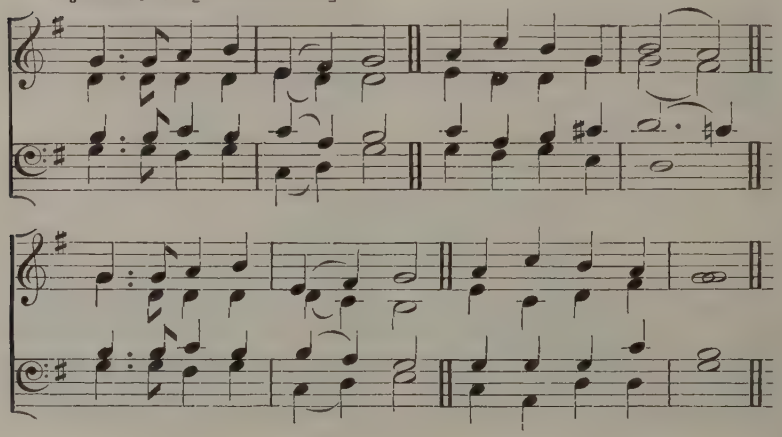
All a Christian's blessings
I will claim for mine:
Holy work and worship,
Fellowship divine.

Father, Son, and Spirit,
Give me grace, that I
Still may live a Christian,
And a Christian die. Amen.

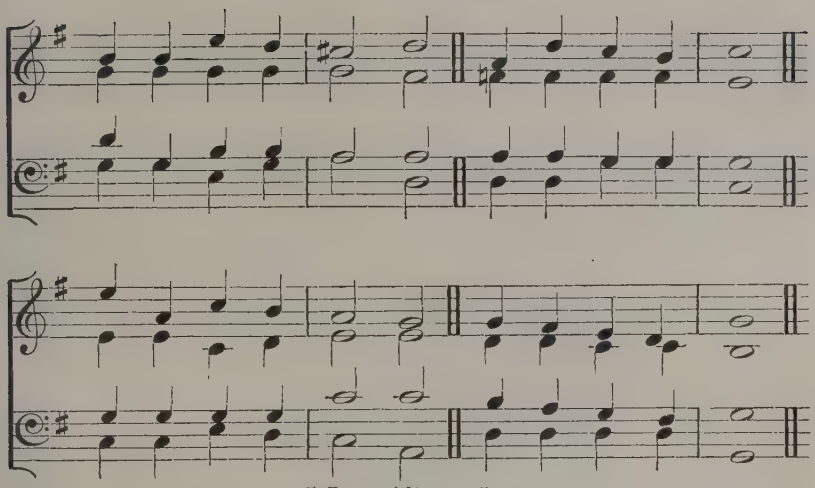
This Hymn, by John Samuel Jones (b. 1831), originally written for a very young Sunday-school class, was first published in the *Children's Hymn Book*, 1881, No. 287.

The Tune (Bournemouth) was written by Sir Hubert Parry for this edition.

Hymn 572. [Rev. Ed. 333.]



FOR THE YOUNG.



[* *For copyright, see* p. vii.]

He took them up in his arms.—St. Mark x. 16.

CHRIST, Who once amongst us
As a Child did dwell,
Is the children's Saviour
And He loves us well.
If we keep our promise
Made Him at the font,
He will be our Shepherd,
And we shall not want.

There it was they laid us
In those tender arms,
Where the lambs are carried
Safe from all alarms;
If we trust His promise,
He will let us rest
In His arms for ever,
Leaning on His breast.

Though we may not see Him
For a little while,
We shall know He holds us,
Often feel His smile;
Death will be to slumber
In that sweet embrace,
And we shall awaken
To behold His face.

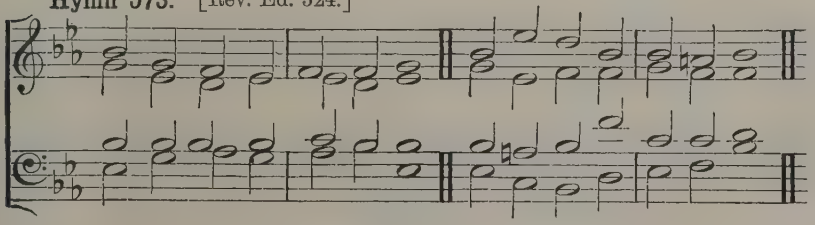
He will be our Shepherd
After as before,
By still heav'nly waters
Lead us evermore,
Make us lie in pastures
Beautiful and green,
Where none thirst or hunger,
And no tears are seen.

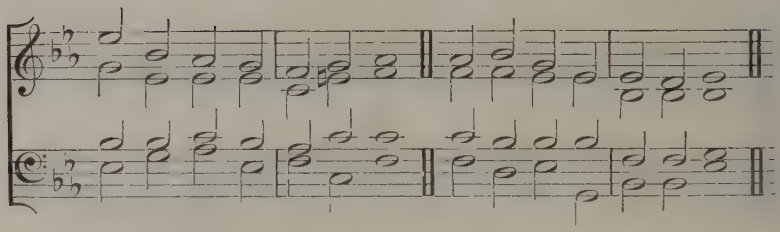
JESUS, our good Shepherd,
Laying down Thy life,
Lest Thy sheep should perish
In the cruel strife,
Help us to remember
All Thy love and care,
Trust in Thee, and love Thee
Always, everywhere. Amen.

THIS HYMN, by Rev. William St. Hill Bourne (b. 1846), written in 1868, was first published in the Revised Edition.

THE TUNE (Pastor Bonus = R 333) is by Sir John Stainer, and was written by him for the Revised Edition.

Hymn 573. [Rev. Ed. 324.]





My sheep hear my voice, and I know them, and they follow me.—St. John x. 27.

LOVING Shepherd of Thy sheep,
Keep Thy lamb, in safety keep;
Nothing can Thy power withstand,
None can pluck me from Thy hand.

Loving Saviour, Thou didst give
Thine own life that we might live,
And the hands outstretch'd to bless
Bear the cruel nails' impress.

I would praise Thee every day,
Gladly all Thy will obey,
Like Thy blessèd ones above,
Happy in Thy precious love.

Loving Shepherd, ever near,
Teach Thy lamb Thy voice to hear;
Suffer not my steps to stray
From the straight and narrow way.

Where Thou leadest I would go,
Walking in Thy steps below,
Till before the FATHER's throne
I shall know as I am known. Amen.

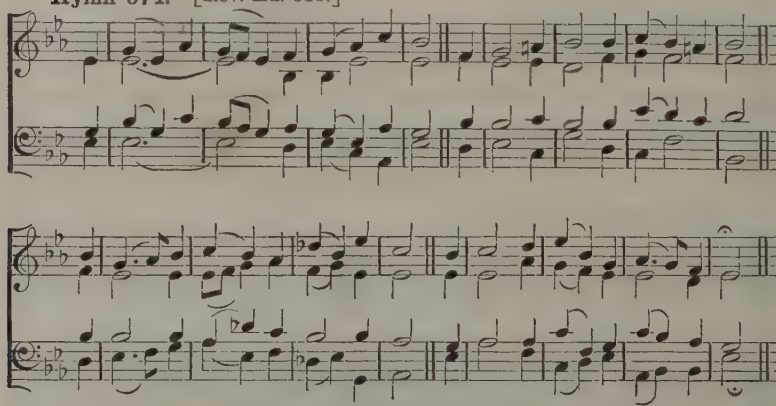
THIS HYMN, by Jane Eliza Leeson (1807–1882), was published in her *Hymns and Scenes of Childhood*, 1842, No. 17, in three stanzas of eight lines.

The original:—St. 1, l. 5–8, are omitted.

Bought with blood, and bought for Thee,
Thine, and only Thine, I'd be,
Holy, harmless, humble, mild,
Jesus Christ's obedient child.

THE TUNE (Buckland = R. 334) is by Rev. L. G. Hayne, and appeared in *The Merton Tune Book*, 1863, of which he was musical editor, set in the key of D.

Hymn 574. [Rev. Ed. 335.]



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

FOR THE YOUNG.

He shall give his angels charge over thee, to keep thee in all thy ways.—Ps. xci. 11.

AROUND the throne of God a band
Of glorious Angels ever stand;
Bright things they see, sweet harps they hold,
And on their heads are crowns of gold.

Some wait around Him, ready still
To sing His praise and do His will;
And some, when He commands them, go
To guard His servants here below.

Lord, give Thy Angels every day
Command to guide us on our way,
And bid them every evening keep
Their watch around us while we sleep.

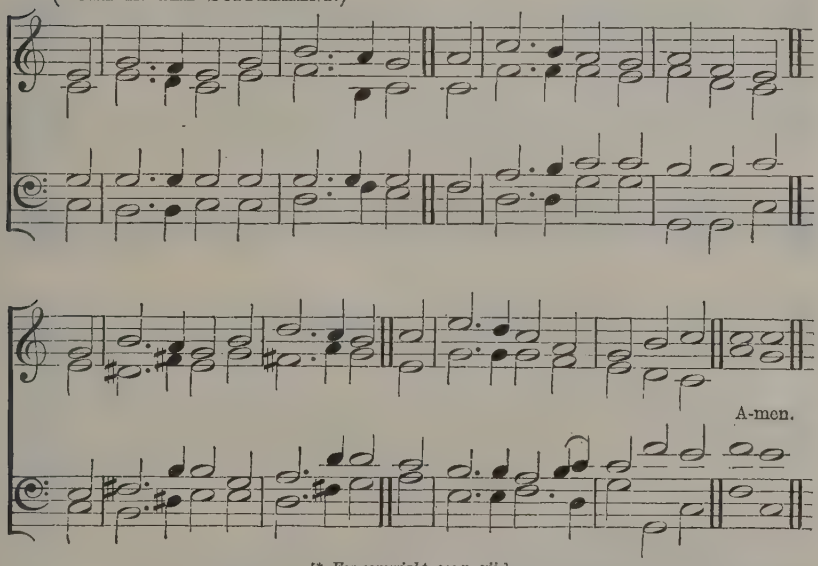
So shall no wicked thing draw near,
To do us harm or cause us fear;
And we shall dwell, when life is past,
With Angels round Thy throne at last.
Amen.

This Hymn, by John Mason Neale (1818–1866), was published in his *Hymns for Children*, 1st Series, 1843, No. 31, in nine stanzas of four lines, with Doxology.

This cento consists of stanzas 1, 2, 8, 9.

The Tune (Innocence) is by B. Luard Selby, and was written by him for this edition.

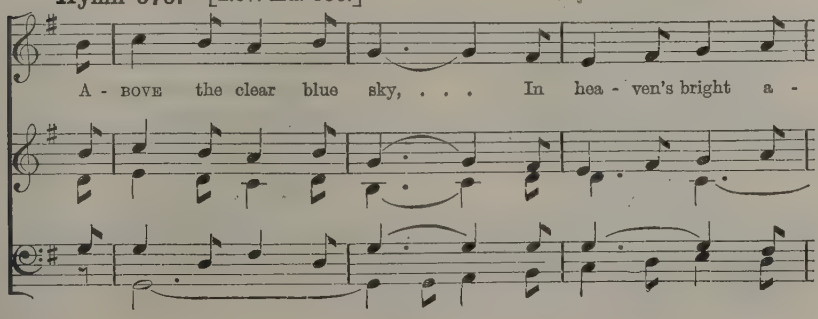
(Tune in the Supplement.)



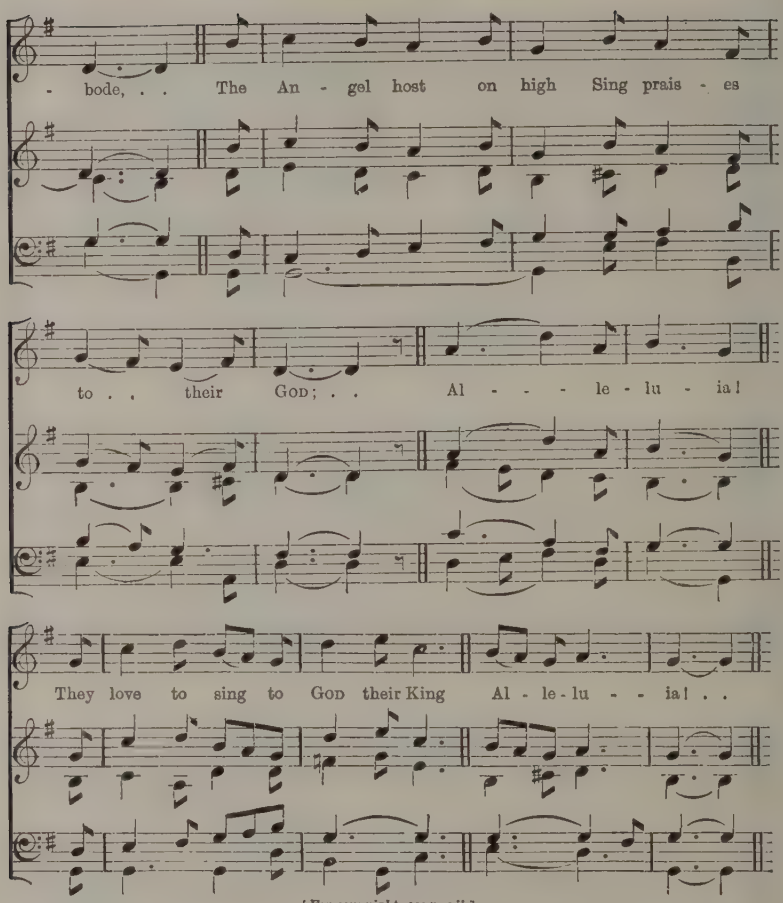
[* *For copyright, see* p. vii.]

The Tune in the Supplement (Guardian Angels = R 335) is by E. H. Thorne, and was written for the Revised Edition.

Hymn 575. [Rev. Ed. 336.]



FOR THE YOUNG.



[*For copyright, see* p. vii.]

Praise our God, all ye his servants, and ye that fear him, both small and great.—Rev. xix. 5.

ABOVE the clear blue sky,
In heaven's bright abode,
The Angel host on high
Sing praises to their God;
Alleluia!
They love to sing
To God their King
Alleluia!

But God from infant tongues
On earth receiveth praise;
We then our cheerful songs
In sweet accord will raise:
Alleluia!
We too will sing
To God our King
Alleluia!

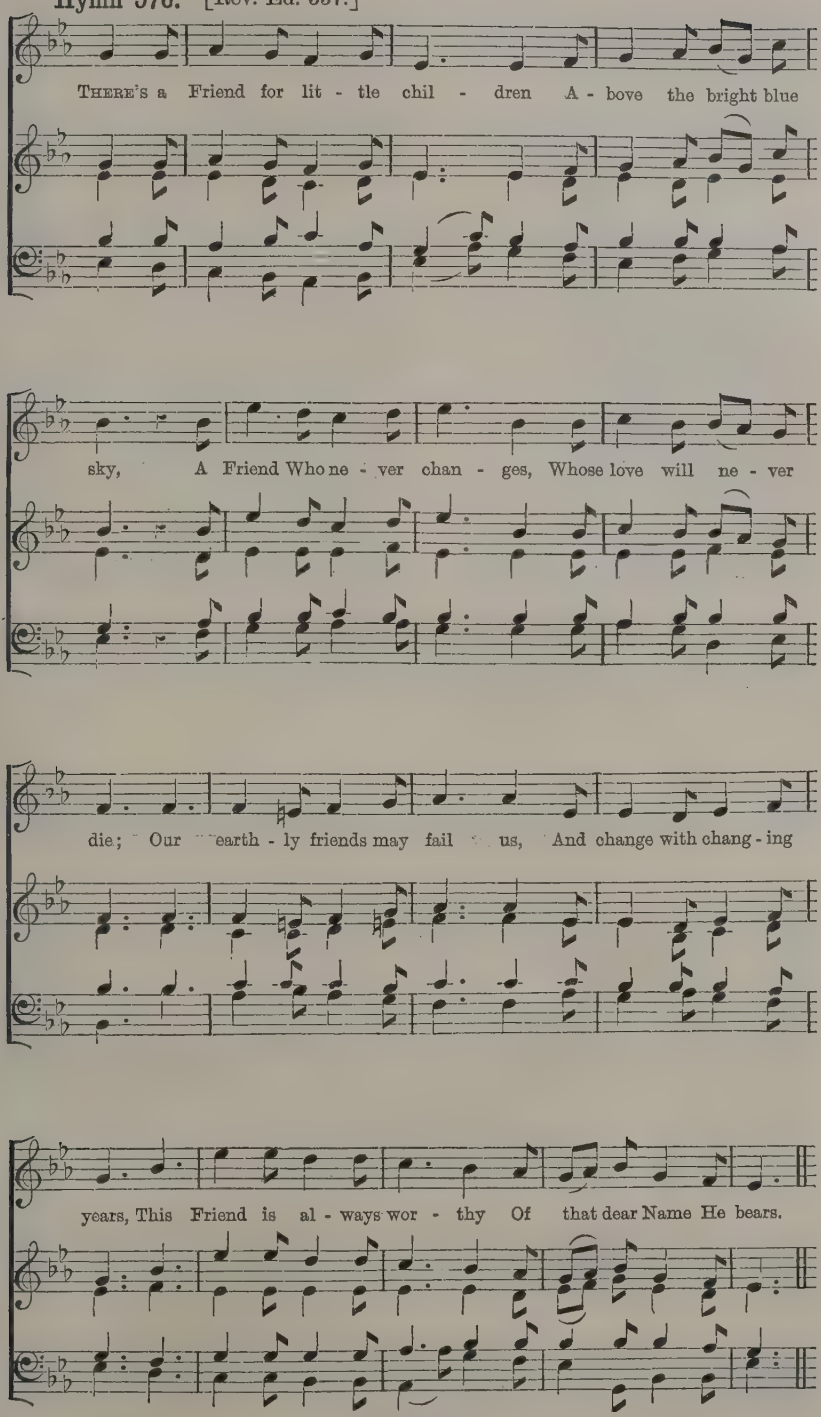
O Blessèd Lord, Thy truth
To us betimes impart,
And teach us in our youth
To know Thee as Thou art.
Alleluia!
Then shall we sing
To God our King
Alleluia!

O may Thy holy word
Spread all the world around;
And all with one accord
Uplift the joyful sound,
Alleluia!
All then shall sing
To God their King
Alleluia! Amen.

THIS HYMN, by the Rev. John Chandler (1806–1876), was published in his *Hymns of the Church, mostly Primitive*, 1841, in four stanzas of eight lines, No. 83, and subsequently in the Irish collection of *Hymns for Public Worship*, Dublin, 1856.

THE TUNE (Children's Voices = R 336) is by E. J. Hopkins, and was written by him for *Church Hymns*, 1874.

Hymn 576. [Rev. Ed. 337.]



[* *For copyright, see* p. vii.]

FOR THE YOUNG.

Jesus . . . took a child, and set him by him.—St. Luke ix. 47.

THERE'S a Friend for little children
Above the bright blue sky,
A Friend Who never changes,
Whose love will never die;
Our earthly friends may fail us,
And change with changing years;
This Friend is always worthy
Of that dear Name He bears.

There's a rest for little children
Above the bright blue sky,
Who love the Blessèd Saviour,
And to the FATHER cry;
A rest from every turmoil,
From sin and sorrow free,
Where every little pilgrim
Shall rest eternally.

There's a home for little children
Above the bright blue sky,
Where JESUS reigns in glory,
A home of peace and joy;
No home on earth is like it,
Nor can with it compare;
And every one is happy,
For all are holy there.

There's a crown for little children
Above the bright blue sky,
And all who look for JESUS
Shall wear it by and by;
A crown of brightest glory,
Which He will then bestow
On those who found His favour
And loved His Name below.

There's a song for little children
Above the bright blue sky,
A song that will not weary,
Though sung continually;
A song which even Angels
Can never, never sing;
They know not CHRIST as Saviour,
But worship Him as King.

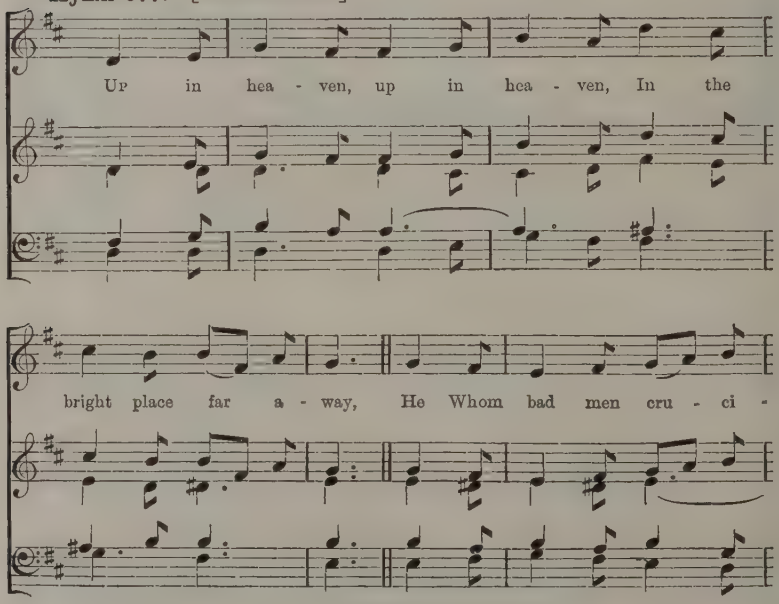
There's a robe for little children
Above the bright blue sky:
And a harp of sweetest music,
And palms of victory.
All, all above is treasured,
And found in CHRIST alone;
LORD, grant Thy little children
To know Thee as their own. Amen.

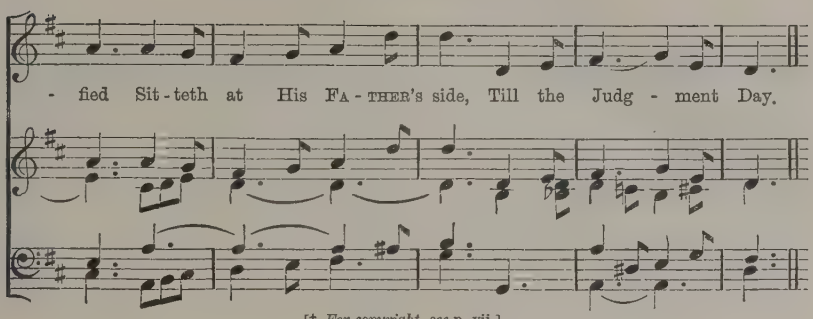
THIS HYMN, by Albert Midlane (1825–1909), was written Feb. 7, 1859, and was published in a little serial called *Good News for the Little Ones*, edited by C. H. Macintosh, and published by Broom, as the final article for the year 1859.

In the original MS., and as first printed, the order of verses was different, thus: Nos. 2, 3, 1, &c.

THE TUNE (In Memoriam = R 337) is by Sir John Stainer, and was written by him for the Revised Edition.

Hymn 577. [Rev. Ed.* 565.]





[‡ *For copyright, see* p. vii.]

The Son of man shall come in his glory, and all the holy angels with him.—St. Matt. xxv. 31.

UP in heaven, up in heaven,
In the bright place far away,
He Whom bad men crucified
Sitteth at His FATHER'S side,
Till the Judgment Day.

And He loves His little children,
And He pleadeth for them there,
As their great High Priest in heaven,
That their sins may be forgiven,
And He hears their prayer.

Never more a helpless Baby,
Born in poverty and pain,
But with awful glory crown'd,
With His Angels standing round,
He shall come again.

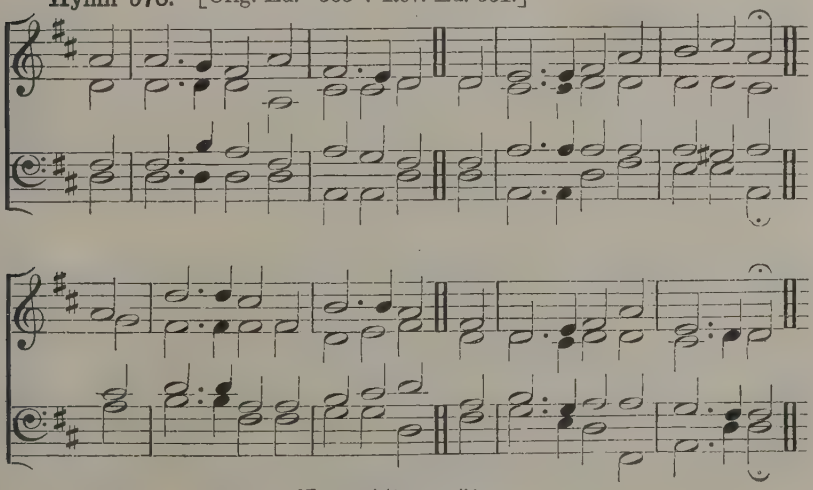
Then the wicked souls shall tremble,
And the good souls shall rejoice;
Parents, children, every one,
Then shall stand before His throne
And shall hear His voice.

And all faithful, holy Christians,
Who their Master's work have done,
Shall appear at His right hand
And inherit the fair land
That His love has won. Amen.

THIS HYMN, by Mrs. Cecil Frances Alexander (1823–1895), was published in her *Hymns for Little Children*, 1848, for Ascension.

THE TUNE (Up in Heaven = R* 565) is by Sir John Stainer, and was contributed by him to the Revised Edition.

Hymn 578. [Orig. Ed.* 363 : Rev. Ed. 331.]



[*For copyright, see* p. vii.]

FOR THE YOUNG.

Even a child is known by his doings.—Prov. xx. 11.

WE are but little children weak,
And He is King above the sky;
What can we do for JESUS' sake,
Who is so good, and great, and high?

We know the Holy Innocents
Laid down for Him their infant life,
And Martyrs brave, and patient Saints
Have stood for Him in fire and strife.

We wear the Cross they wore of old,
Our lips have learn'd like vows to make;
We are not call'd like them to die,
What may we do for JESUS' sake?

Oh, day by day each Christian child
Has much to do, without, within;
A death to die for JESUS' sake,
A weary war to wage with sin.

When deep within our swelling hearts
The thoughts of pride and anger rise,
When bitter words are on our tongues,
And tears of passion in our eyes;

Then we may stay the angry blow,
Then we may check the hasty word,
Give gentle answers back again,
And fight a battle for our LORD.

With smiles of peace, and looks of love,
Light in our dwellings we may make,
Bid kind good humour brighten there,
And still do all for JESUS' sake.

There's not a child so small and weak
But has his little cross to take,
His little work of love and praise
That he may do for JESUS' sake. Amen.

THIS HYMN, by Mrs. Cecil Frances Alexander (1823–1895), was first published in Dr. Hook's Leeds Church *Sunday School Hymn Book*, 1850, in nine stanzas of four lines.

We are but little children *poor*,
And born in very low estate;
What can we do for JESUS' sake
Who is so high, and good, and great?

It appeared in the Appendix to the Original Edition as—

We are but little children *weak*,
Nor born in any high estate.

Mrs. Alexander wrote to the Chairman of *Hymns A. & M.* on May 20, 1868: "The hymn was written exclusively for very poor children at a crowded city Sunday School. I have endeavoured to alter the first verse so as to make it more fit for a mixed congregation, but I am afraid I have done it badly."

The alteration in the present edition was suggested by the late Bishop Walsham How, and adopted by the Compilers.

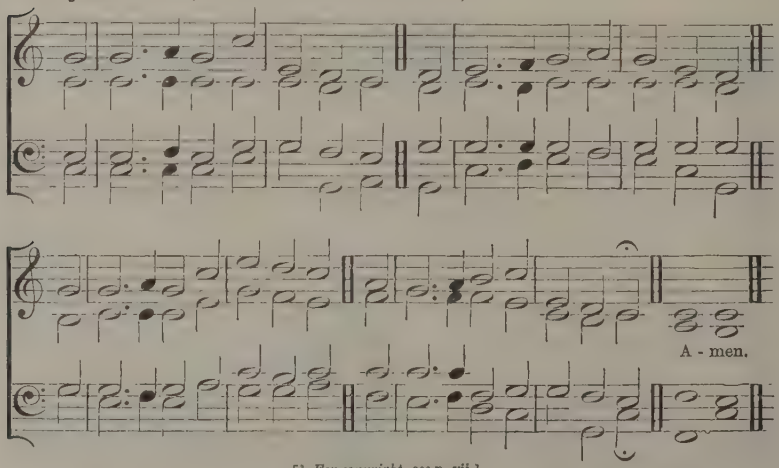
Stanza 5 is omitted here:—

When adverse seems our parents' will,
And hard the effort to obey,
Then we may cross our own desire;
'Tis thus He bids us die to-day.

In the original:—St. 7, l. 2. We may light up our dwellings dim
l. 4. And consecrate our homes to Him.

THE TUNE (Lyra), by A. Patton, was written in 1873 for the Irish *Church Hymnal*, 1874, and set to this hymn.

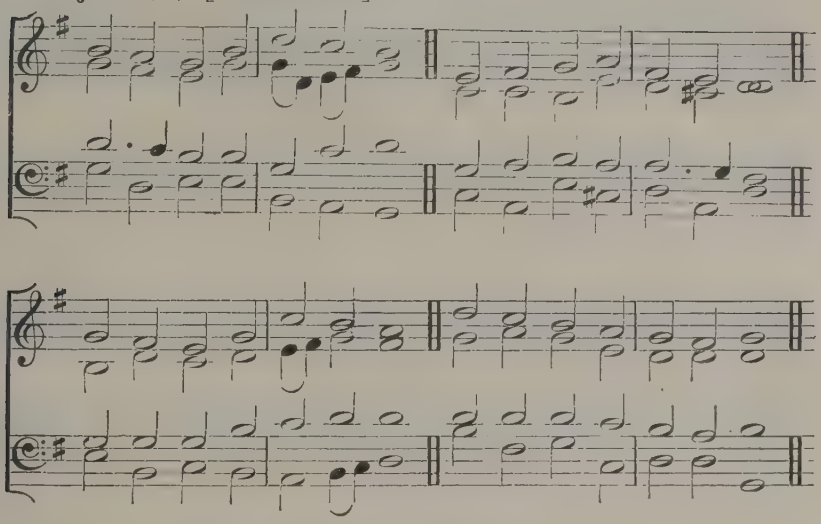
Hymn 578. (TUNE IN THE SUPPLEMENT.)



[* *For copyright, see* p. vii.]

THE TUNE IN THE SUPPLEMENT (Alstone = O* 363 = R 331) is by C. E. Willing, and was written by him for the Appendix to the Original Edition, where the tune appeared in the key of D major.

Hymn 579. [Rev. Ed.* 568.]



Looking unto Jesus.—Heb. xii. 2.

LAMB of GOD, I look to Thee,
Thou shalt my example be:
Thou art gentle, meek, and mild,
Thou wast once a little Child.

Fain I would be as Thou art;
Give me Thy obedient heart;
Thou art pitiful and kind,
Let me have Thy loving mind.

Meek and lowly may I be;
Thou art all humility:
Let me to my betters bow,
Subject to Thy parents Thou.

Let me above all fulfil
GOD my heav'nly FATHER's will;
Never His good SPIRIT grieve,
Only to His glory live.

Loving JESU, gentle LAMB,
In Thy gracious hands I am;
Make me, Saviour, what Thou art;
Live Thyself within my heart.

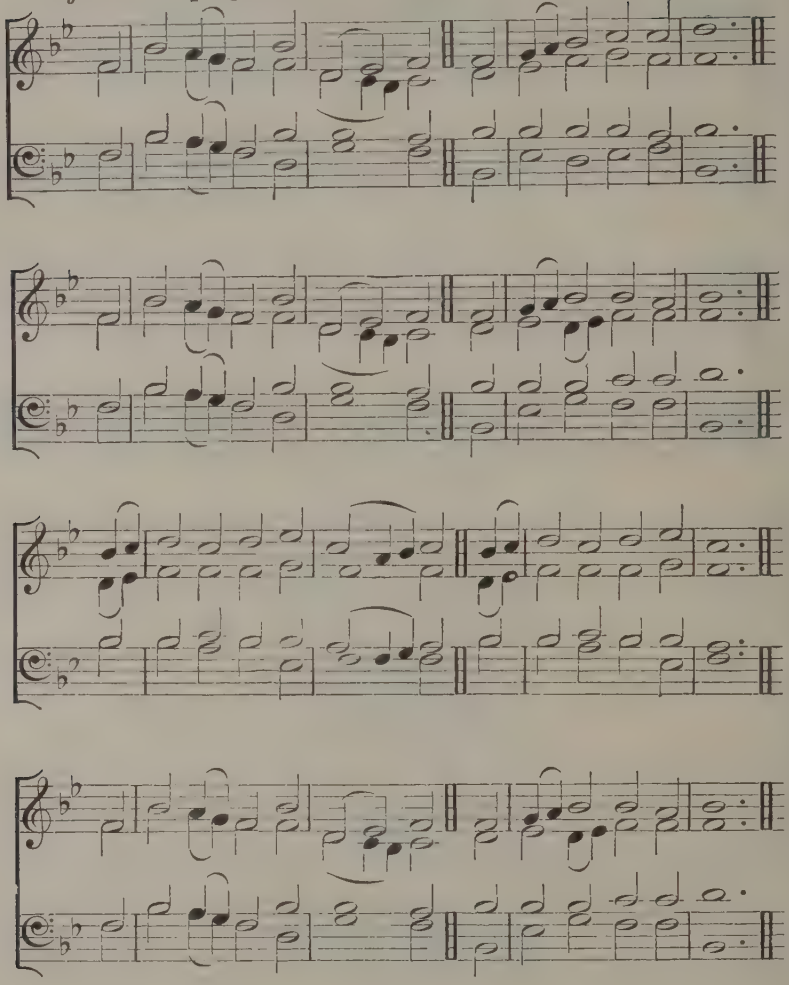
I shall then show forth Thy praise,
Serve Thee all my happy days;
Then the world shall always see
CHRIST, the Holy Child, in me. Amen.

THIS HYMN, by Charles Wesley (1707-1788), is given as Part II. of the hymn, "Gentle Jesus, meek and mild," in his *Hymns and Sacred Poems*, 1742, and in his *Hymns for Children*, 1763, in seven stanzas of four lines.

Stanza 5 is omitted here.

THE TUNE (Ohne Rast, or Vienna, or St. Boniface = O 24 = R* 568, &c.) is by J. H. Knecht, and is found in the *Vollständige Sammlung*, Stuttgart, 1799, edited by him in conjunction with Christmann. It is set to J. A. Schlegel's hymn, "Ohne Rast und unverweilt" (see Zahn 1238).

Hymn 580. [Orig. Ed.* 366 : Rev. Ed. 341.]



My song shall be alway of the loving-kindness of the Lord.—Ps. lxxxix. 1.

COME, sing with holy gladness,
High Alleluias sing,
Uplift your loud Hosannas
To JESUS, LORD and King;
Sing, boys, in joyful chorus
Your hymn of praise to-day,
And sing, ye gentle maidens,
Your sweet responsive lay.

O boys, be strong in JESUS;
To toil for Him is gain,
And JESUS wrought with Joseph
With chisel, saw, and plane.

O maidens, live for JESUS,
Who was a maiden's Son;
Be patient, pure, and gentle,
And perfect grace begun.

'Tis good for boys and maidens
Sweet hymns to CHRIST to sing;
'Tis meet that children's voices
Should praise the children's King;
For JESUS is salvation,
And glory, grace, and rest;
To babe, and boy, and maiden
The one Redeemer Blest. Amen.

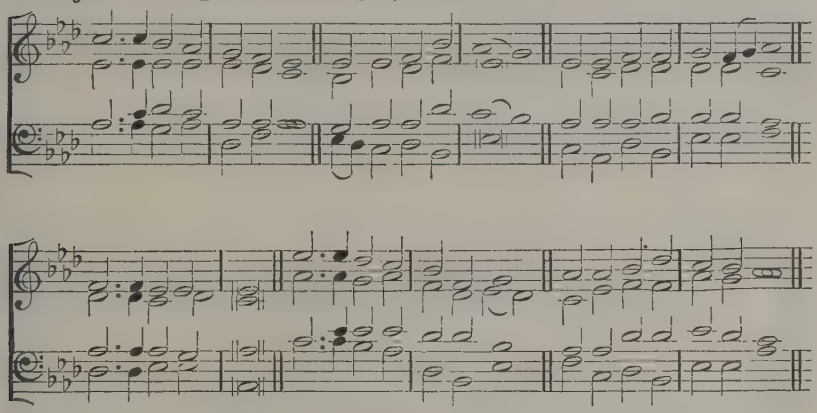
FOR THE YOUNG.

THIS HYMN, by John Jeremiah Daniell (1819–1890), was written about 1864. A copy of the hymn in the handwriting of the author (signed, John J. Daniell, Vicarage, Langley Fitzurse, Chippenham, Feb. 8, 1868) is in the possession of the Proprietors of *Hymns A. & M.* It consists of eight stanzas of eight lines. Four stanzas of the hymn (1, 2, 5, 8 altered) were published in the Appendix to the Original Edition, and in the Revised Edition. In this edition only stanzas 1, 5, 2 are given.

In the original:—St. 1, l. 1. Come, sing triumphant glory,
l. 3. Sing anthem and hosanna
l. 6. A loud exultant lay;
l. 7. And sing, with holy sweetness,
Ye maidens, glad and gay.

THE TUNE (Ellacombe = O* 366 = R 341), taken from the *Gesang Buch der Herzogl. Wirtemburgischen Katholischen Hofkapelle*, 1784, and Hartig, *Vollständige Sammlung der gewöhnlichen Melodien zum Mainzer Gesangbuche*, Mainz, *c.* 1833, where it is set to the hymn, "Der du im heil'gen Sakrament."

Hymn 581. [Rev. Ed.* 570.] (FIRST TUNE.)



[*For copyright, see* p. vii.]

Thine eyes shall see the King in his beauty; they shall behold the land that is very far off.
Isai. xxxiii. 17.

EVERY morning the red sun
Rises warm and bright;
But the evening cometh on,
And the dark, cold night.
There's a bright land far away,
Where 'tis never-ending day.

Every spring the sweet young flowers
Open bright and gay,
Till the chilly autumn hours
Wither them away.
There's a land we have not seen,
Where the trees are always green.

Little birds sing songs of praise
All the summer long,
But in colder, shorter days
They forget their song.
There's a place where Angels sing
Ceaseless praises to their King.

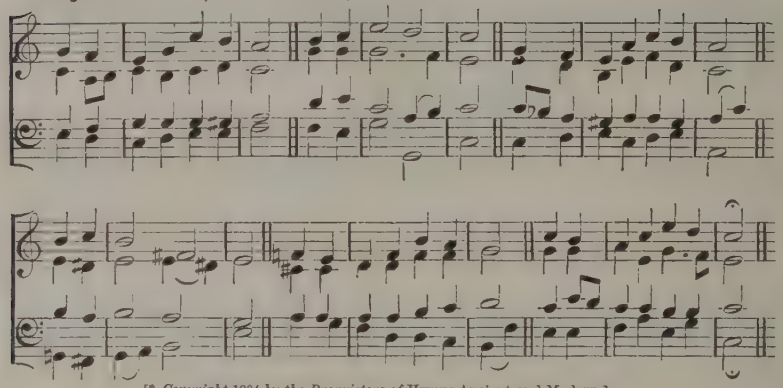
CHRIST our LORD is ever near
Those who follow Him;
But we cannot see Him here,
For our eyes are dim.
There is a most happy place,
Where men always see His face.

Who shall go to that bright land?
All who do the right:
Holy children there shall stand
In their robes of white;
For that heav'n, so bright and blest,
Is our everlasting rest. Amen.

THIS HYMN, by Mrs. Cecil Frances Alexander (1823–1895), was published in her *Hymns for Little Children*, 1848, No. 20, in five stanzas of six lines, on the Article in the Creed, "And the life everlasting." It first appeared in the Supplement to the Revised Edition.

THE FIRST TUNE (Eternity) is by Miss L. J. Hutton, and first appeared set to this hymn in her *Twenty Hymns for Children*, lithographed for private circulation, 1880. It has been slightly altered in harmonization, notably by the omission of a B♮ in the tenor on the second beat of the fourth bar; also the last note but three of the melody has been changed from B to D.

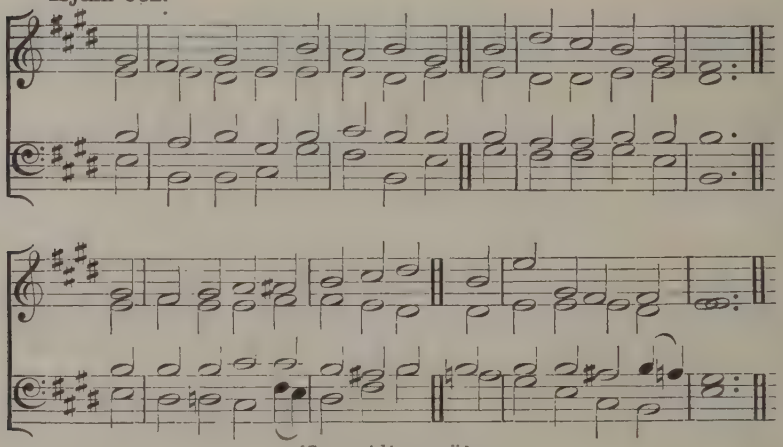
Hymn 581. (Second Tune.)



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

The Second Tune (Heaven) is by B. Luard Selby, and was written by him for this edition.

Hymn 582.



[*For copyright, see* p. vii.]

There is mercy with thee, therefore shalt thou be feared.—Ps. cxxx. 4.

As now Thy children lowly kneel,
And all for mercy pray,
O Father, make us truly feel
The solemn words we say.

Teach us to hate the power of sin,
Which parts our souls from Thee;
Help us to make our life within
What Thou wilt love to see.

Teach us to trust the Lamb of God,
Who takes our sins away;
Help us to choose the path He trod,
And so Thy will obey.

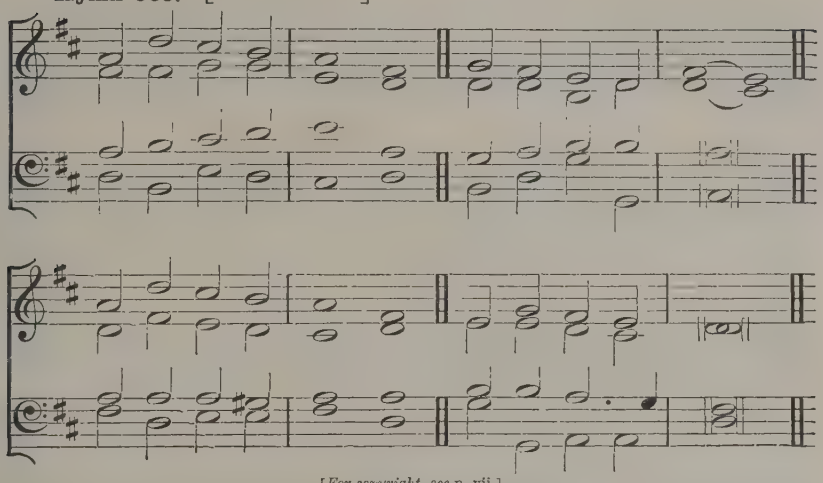
Teach us to keep Thy holy laws
Because we trust Thy love;
Help us to rise, when Jesus draws
To better joys above.

O teach us more our sin to fear,
And more Thy word to love:
Help us on earth the cross to bear,
And win the crown above. Amen.

This Hymn, by Laurence Tuttiett (1825–1897), was given in his *Original Hymns for the Children of the Church*, 1862 and 1880.

The Tune (Beulah = R* 536) is by G. M. Garrett, and was written by him for the Supplement of the Revised Edition.

Hymn 583. [Rev. Ed.* 569.]



[*For copyright, see* p. vii.]

Cease to do evil, learn to do well.—Isai. i. 16, 17.

DO no sinful action,
  Speak no angry word;
Ye belong to JESUS,
  Children of the LORD.

CHRIST is kind and gentle,
  CHRIST is pure and true;
And His little children
  Must be holy too.

There's a wicked spirit
  Watching round you still,
And he tries to tempt you
  To all harm and ill.

But ye must not hear him,
  Though 'tis hard for you
To resist the evil,
  And the good to do.

For ye promised truly
  In your infant days
To renounce him wholly,
  And forsake his ways.

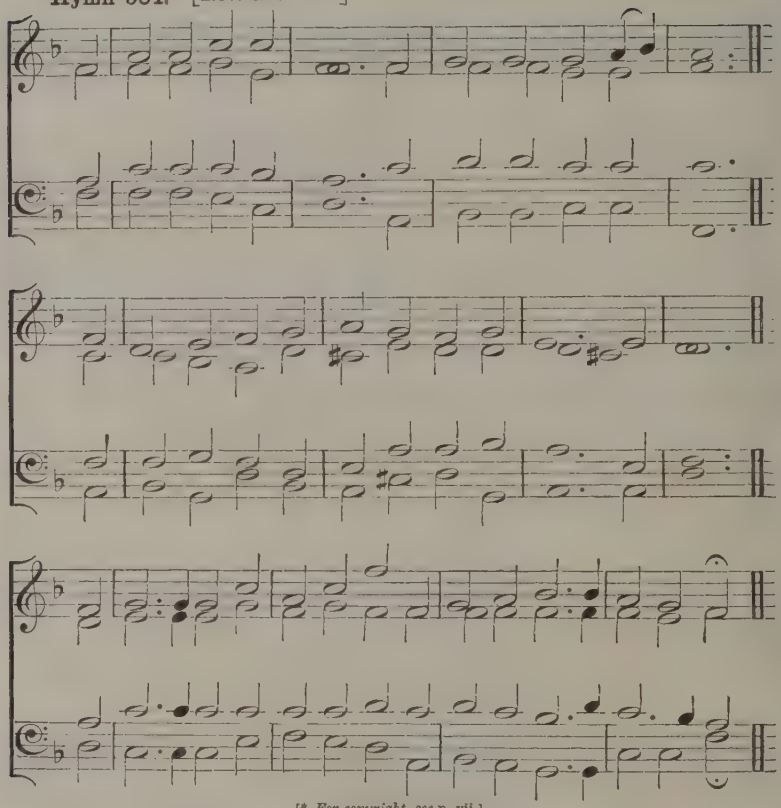
Ye are new-born Christians,
  Ye must learn to fight
With the bad within you,
  And to do the right.

CHRIST is your own Master,
  He is good and true,
And His little children
  Must be holy too. Amen.

THIS HYMN, by Mrs. Alexander (1823–1895), was first published in her *Hymns for Little Children*, 1848, No. 5, on "The first promise, to renounce the devil and all his works."

THE TUNE (Newland = R* 569[2]) is by T. Armstrong, and was contributed by him to the Supplement of the Revised Edition. The tune has been reset in this edition.

Hymn 584. [Rev. Ed.* 574.]



[* *For copyright, see* p. vii.]

Speak, Lord, for thy servant heareth.—1 Sam. iii. 9.

HUSH'D was the evening hymn,
The temple courts were dark;
The lamp was burning dim
Before the sacred ark;
When suddenly a voice divine
Rang through the silence of the shrine.

The old man meek and mild,
The priest of Israel, slept;
His watch the temple child,
The little Levite, kept;
And what from Eli's sense was seal'd,
The LORD to Hannah's son reveal'd.

O give me Samuel's ear,
The open ear, O LORD,
Alive and quick to hear
Each whisper of Thy word;
Like him to answer at Thy call,
And to obey Thee first of all.

O give me Samuel's heart,
A lowly heart, that waits
Where in Thy house Thou art,
Or watches at Thy gates,—
By day and night, a heart that still
Moves at the breathing of Thy will.

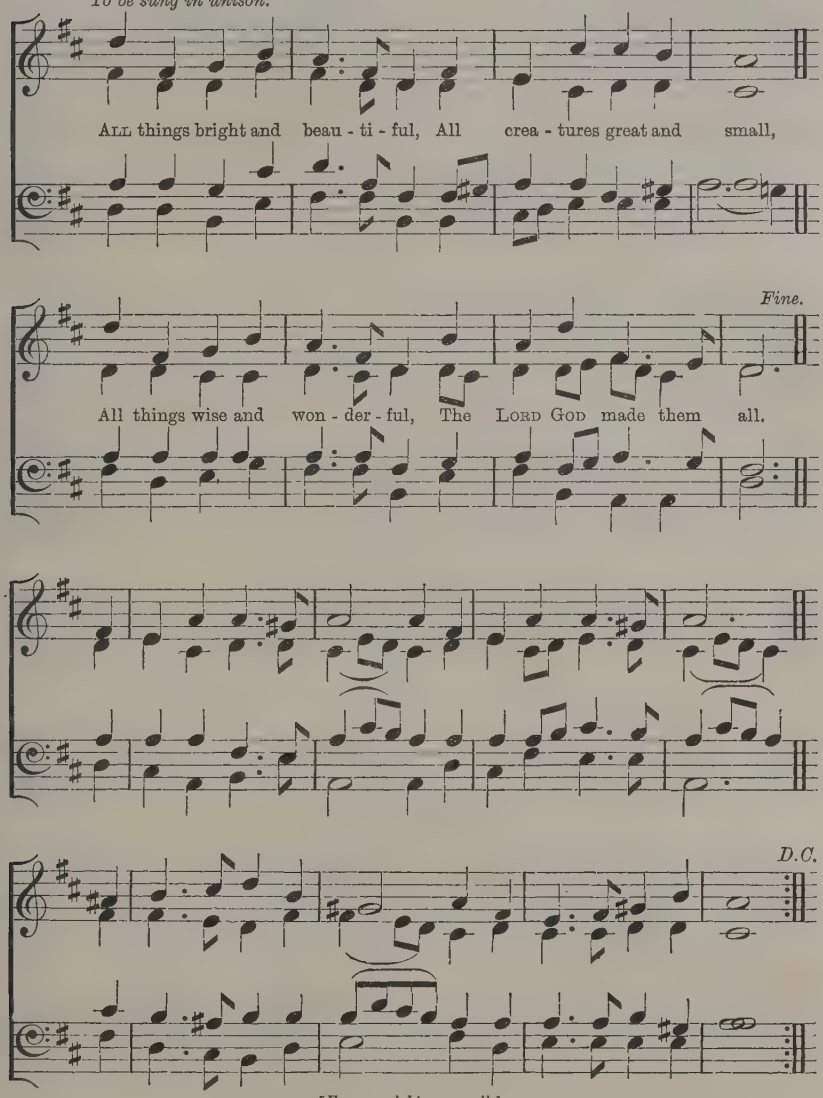
O give me Samuel's mind,
A sweet unmurmuring faith,
Obedient and resign'd
To Thee in life and death;
That I may read with child-like eyes
Truths that are hidden from the wise. Amen.

THIS HYMN, by James Drummond Burns (1823–1864), was published in five stanzas of six lines in *The Evening Hymn*, 1857, a small book of prayers and hymns, consisting of an original hymn and prayer for every evening in the month, published by T. Nelson and Sons, London.

THE TUNE (Samuel = R* 574) is by W. H. Monk, and was contributed by him to the Supplement of the Revised Edition. In this edition the opening of the tune has been altered, and a slight change in harmony has been made in the last line.

Hymn 585. [Rev. Ed.* 573.]

To be sung in unison.



[*For copyright, see* p. vii.]

The Lord made all things.—Prov. xvi. 4.

ALL things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.

Each little flower that opens,
Each little bird that sings,
He made their glowing colours,
He made their tiny wings.
All things bright, &c.

The rich man in his castle,
The poor man at his gate,
God made them high or lowly,
And order'd their estate.
All things bright, &c.

The purple-headed mountain,
The river running by,
The sunset, and the morning
That brightens up the sky ;—
All things bright, &c.

The cold wind in the winter,
The pleasant summer sun,
The ripe fruits in the garden,—
He made them every one;
All things bright, &c.

He gave us eyes to see them,
And lips that we might tell,
How great is God Almighty,
Who has made all things well.
All things bright, &c. Amen.

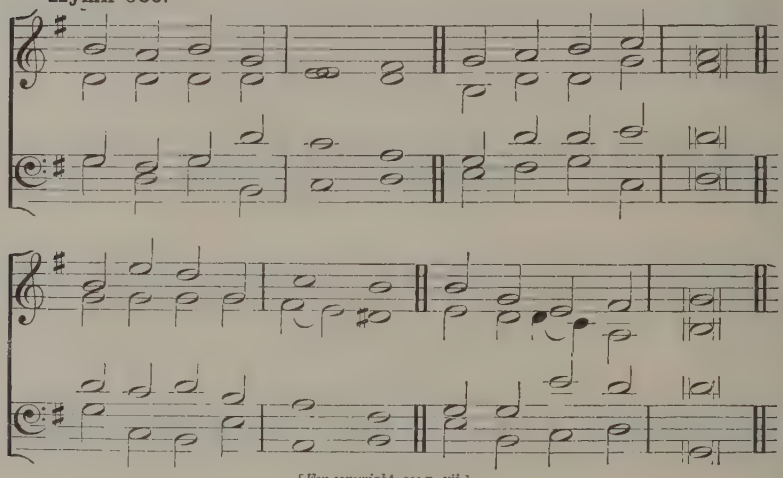
THIS HYMN, by Mrs. Cecil Frances Alexander (1823–1895), was published in her *Hymns for Little Children*, 1848, in seven stanzas of four lines, on the Article of the Creed, "Maker of heaven and earth." It first appeared in the Supplement of the Revised Edition.

Stanza 6 is omitted in this edition:—

The tall trees in the greenwood,
The meadows where we play,
The rushes by the water
We gather every day.

THE TUNE (All things bright and beautiful = R* 573) is by W. H. Monk, and was written by him for the *Home Hymn Book*, 1887.

Hymn 586.



[*For copyright, see* p. vii.]

The cup which my Father hath given me, shall I not drink it?—St. John xviii. 11.

SOME time o'er our pathway
Passing clouds must fall;
Some time pain and sorrow
Come to each and all.

God, our FATHER, gives us
Ever what is best;
We in faith and patience
Find our only rest.

If the cup be bitter
It is meant to heal;
And our good Physician
Pities all we feel.

What are all our troubles,
What our greatest loss,
When we think of JESUS
Dying on the Cross?

So our great Example
We must follow still;
When our FATHER calls us
Yielding up our will.

Then, through joy or sorrow,
By His SPIRIT led,
We shall rise to glory
With our royal Head. Amen.

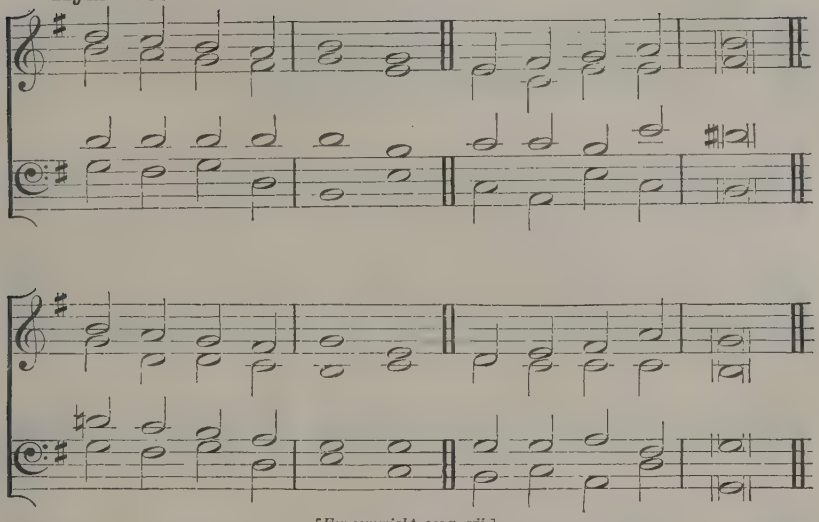
THIS HYMN, by Laurence Tuttiett (1825–1897), was first published in his *Hymns for the Children of the Church*, 1862. It appeared in Mrs. Carey Brock's *Children's Hymn Book*, 1881, with a few slight variations from this.

This hymn differs from *Hymns A. & M.*, 1904, in:—

St. 1, l. 5. God our Father sends us.
St. 2, l. 3. And our kind Redeemer
l. 4. Pities what we feel.
St. 3. Then our great Example
We must learn to find,
When our Father calls us,
Yielding heart and mind;
So, through joy and sorrow.

THE TUNE (Mirfield, or St. Martin), was written by C. Steggall in 1870, and first printed in his *Hymns for the Church of England* 1875, set to "O let him whose sorrow" (see Hymn 473).

Hymn 587.



[*For copyright, see* p. vii.]

Give ear, O Shepherd of Israel.—Ps. lxxx. 1 (A.V.).

FAITHFUL Shepherd, feed me
In the pastures green;
Faithful Shepherd, lead me
Where Thy steps are seen.

Hold me fast, and guide me
In the narrow way;
So, with Thee beside me,
I shall never stray.

Daily bring me nearer
To the heav'nly shore;
May my faith grow clearer,
May I love Thee more.

Hallow every pleasure,
Every gift and pain;
Be Thyself my treasure,
Though none else I gain.

Day by day prepare me
As Thou seest best,
Then let Angels bear me
To Thy promised rest. Amen.

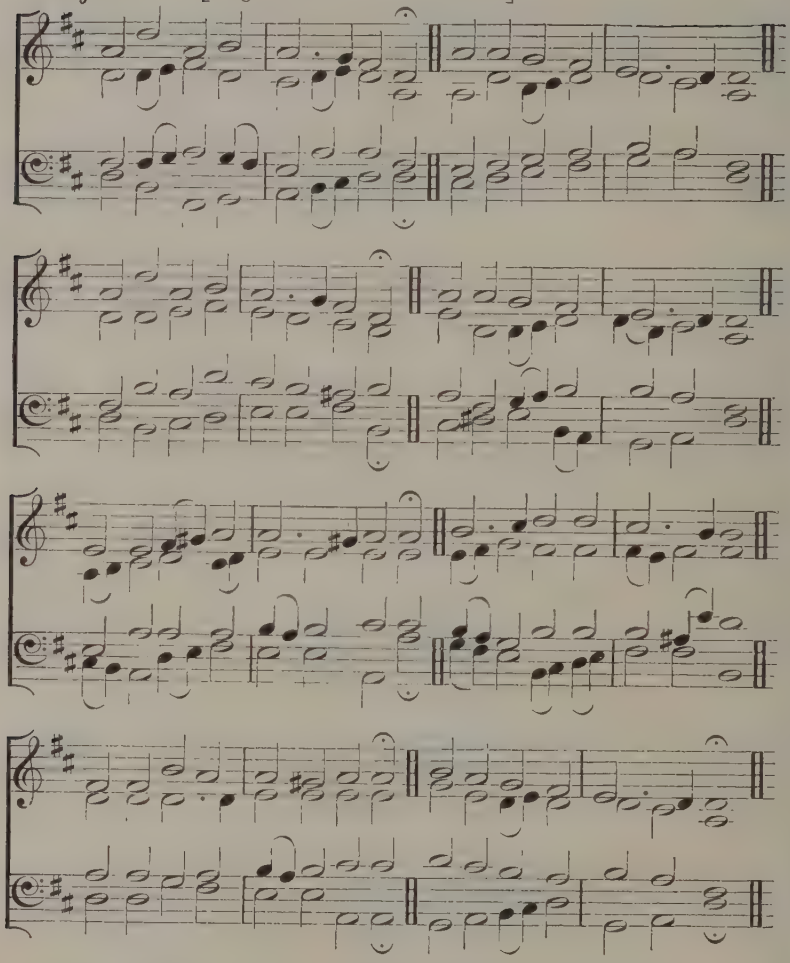
THIS HYMN, by Thomas Benson Pollock (1836–1896), is taken from a *Litany of the Contrite*:—

Holy Saviour, hear me;
On Thy Name I call,

published in the *Gospeller*, 1868.

THE TUNE (Claudia) was written by Miss Frances Ridley Havergal in 1870 for the hymn "Jesu, meek and gentle" (see Hymn 483). It was first published in *Havergal's Psalmody*, 1871, a collection which she edited, consisting mainly of tunes and chants by her father, Rev. W. H. Havergal.

Hymn 588. [Orig. Ed.* 364 : Rev. Ed. 338.]



Be ye therefore followers of God, as dear children.—Eph. v. 1.

HEAV'NLY FATHER, send Thy blessing
On Thy children gather'd here ;
May they all, Thy Name confessing,
Be to Thee for ever dear :
May they be, like Joseph, loving,
Dutiful, and chaste, and pure ;
And their faith, like David, proving,
Steadfast unto death endure.

Holy SAVIOUR, Who in meekness
Didst vouchsafe a Child to be,
Guide their steps, and help their weakness,
Bless and make them like to Thee ;
Bear Thy lambs when they are weary,
In Thine arms and at Thy breast :
Through life's desert, dry and dreary,
Bring them to Thy heav'nly rest.

FOR THE YOUNG.

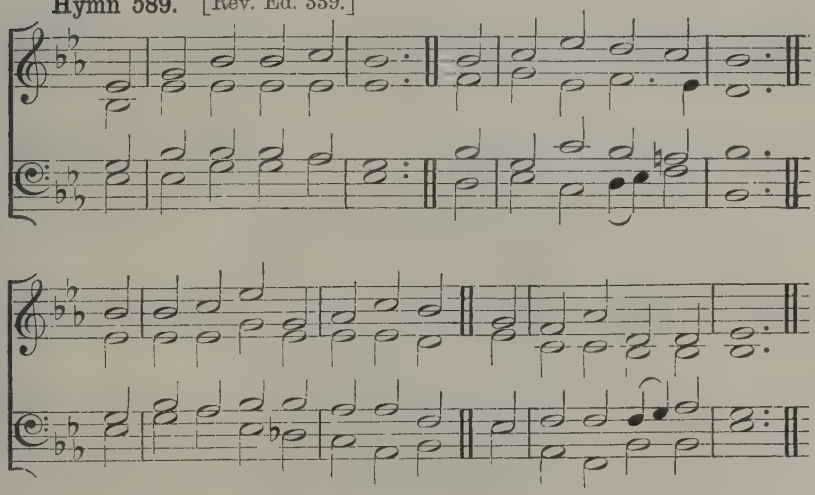
Spread Thy golden pinions o'er them,
  Holy Spirit, from above,
Guide them, lead them, go before them,
  Give them peace, and joy, and love :
Thy true temples, Holy Spirit,
  May they with Thy glory shine,
And immortal bliss inherit,
  And for evermore be Thine. Amen.

Alternative Tune, Hymn 523.

This Hymn, by Bishop Christopher Wordsworth (1807–1885), was given in his *Holy Year*, 1863, 3rd edition.

The Tune (Alle Menschen müssen sterben, or Salzburg, or Schönberg = O 113 = R 127) is by J. Hintze, and is found in the 19th Berlin edition of *Praxis Pietatis Melica*, 1678. It is given with his initials in the later edition, the 24th, of 1690. The melody has appeared in various forms; the present one keeps fairly close to the original. In previous editions another form was given, which was mutilated to make it fit a 7 7 7 7 D. metre. See Bach, *Choralgesänge*, 158 = 153.

Hymn 589. [Rev. Ed. 339.]



Thou shalt not delay to offer the first of thy ripe fruits.—Ex. xxii. 29.

FAIR waved the golden corn
  In Canaan's pleasant land,
When full of joy, some shining morn,
  Went forth the reaper-band.

To God so good and great
  Their cheerful thanks they pour ;
Then carry to His temple-gate
  The choicest of their store.

Like Israel, Lord, we give
  Our earliest fruits to Thee,
And pray that, long as we shall live,
  We may Thy children be.

Thine is our youthful prime,
  And life and all its powers ;
Be with us in our morning time,
  And bless our evening hours.

In wisdom let us grow,
  As years and strength are given,
That we may serve Thy Church below,
  And join Thy Saints in heaven. Amen.

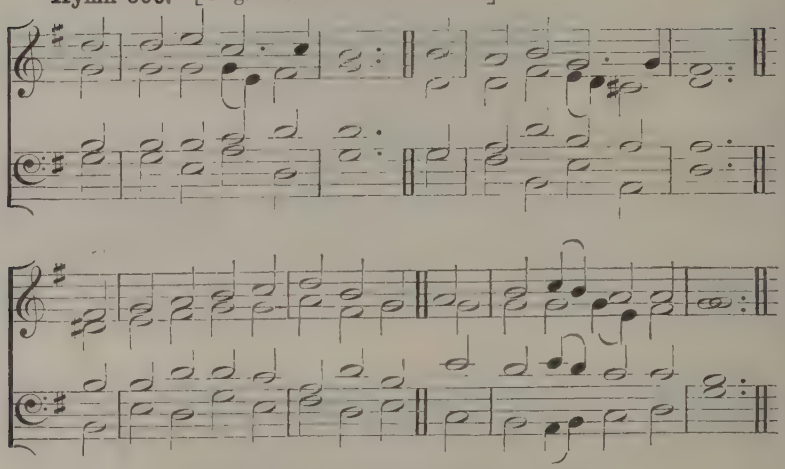
This Hymn, by John Hampden Gurney (1802–1862), was first published in his *Psalms and Hymns for Public Worship, selected for some of the Churches of Marylebone*, London, 1851.

Stanza 3 of the original is omitted :—

For thus the holy word,
Spoken by Moses, ran :
"The first ripe ears are for the Lord,
The rest He gives to man."

The Tune (Holyrood = R 339) is by J. Watson. It is first found in *Psalms and Hymns for Divine Worship*, 1867. The melody is there anonymous, and the harmony is by E. F. Rimbault.

Hymn 590. [Orig. Ed. 228 : Rev. Ed. 344.]



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

Master, we would that thou shouldest do for us whatsoever we shall desire.—St. Mark x. 35.

For a School Feast.

LORD Jesus, God and Man,
For love of man a Child,
The Very God, yet born on earth
Of Mary undefiled;

Lord Jesus, God and Man,
In this our festal day
To Thee for precious gifts of grace
Thy ransom'd people pray.

We pray for childlike hearts,
For gentleness and love,
For strength to do Thy will below
As Angels do above.

We pray for simple faith,
For hope that never faints,
For true communion evermore
With all Thy blessèd Saints.

On friends around us here
O let Thy blessing fall;
We pray for grace to love them well,
But Thee beyond them all.

O joy to live for Thee!
O joy in Thee to die!
O very joy of joys to see
Thy face eternally!

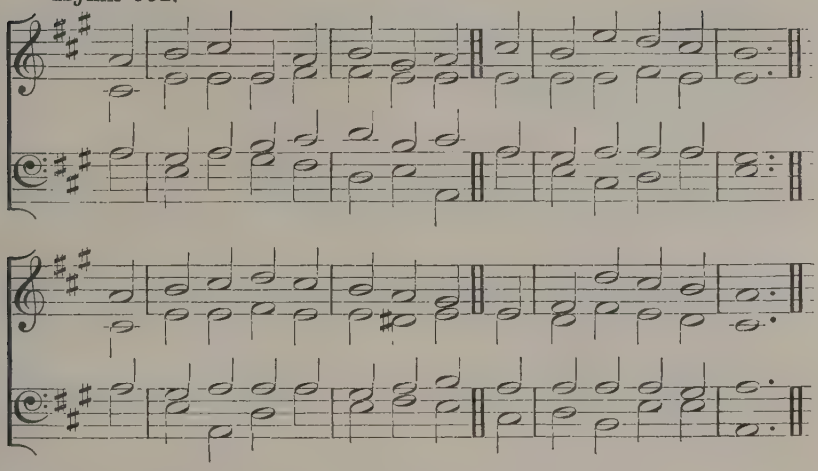
Lord Jesus, God and Man,
We praise Thee and adore,
Who art with God the Father One
And Spirit evermore. Amen.

Alternative Tune, Hymn 213.

This Hymn, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was written in 1852, and first published in the Original Edition.

The Tune (Caring) is by B. Luard Selby, and was written by him for this edition.

Hymn 591.



Suffer the little children to come unto me.—St. Mark x. 14.

FOR LITTLE CHILDREN.

OUR GOD of love Who reigns above
Comes down to us below ;
'Tis sweet to tell He loves so well,
And 'tis enough to know.

So deep, so high—like air and sky,
Beyond us, yet around ;
He Whom our mind can never find,
Can in our heart be found.

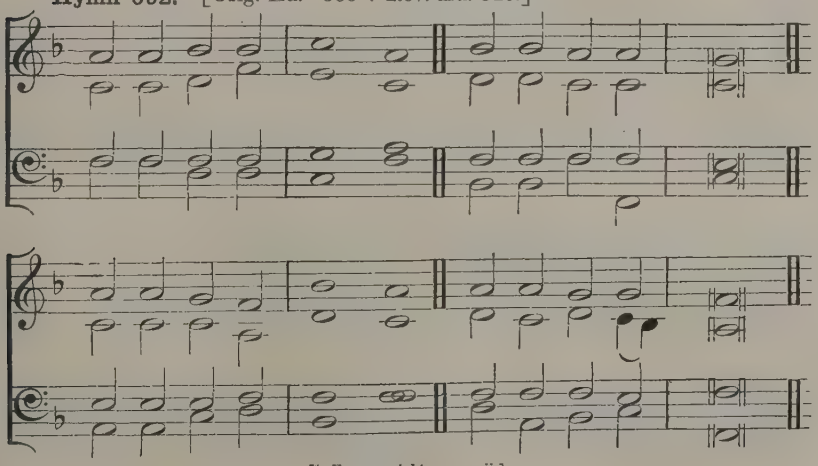
LORD GOD, so far, past sun and star,
Yet close to all our ways !
In love so near, be pleased to hear
Thy little children's praise !

O may that sign that we are Thine—
Our FATHER, SAVIOUR, FRIEND—
Which seal'd our brow, be on us now,
And with us to the end.

Through all our way, and every day
Believed, beloved, adored ;
Be this our grace to see Thy face
In JESUS CHRIST our LORD. Amen.

THIS HYMN, by Samuel John Stone (1839–1900), was first published in *The Church Monthly* for July, 1899.
THE TUNE (St. Paul, or Aberdeen) is first found in a collection published by J. Chalmers at Aberdeen in 1749, of which only one copy is extant, lacking title-page (see Cowan and Love).

Hymn 592. [Orig. Ed.* 368 : Rev. Ed. 346.]



[* *For copyright, see* p. vii.]

FOR THE YOUNG.

When thou liest down thou shalt not be afraid; yea, thou shalt lie down and thy sleep shall be sweet.—Prov. iii. 24.

EVENING.

NOW the day is over,
Night is drawing nigh,
Shadows of the evening
Steal across the sky.

Now the darkness gathers,
Stars begin to peep,
Birds and beasts and flowers
Soon will be asleep.

JESU, give the weary
Calm and sweet repose;
With Thy tenderest blessing
May mine eyelids close.

Grant to little children
Visions bright of Thee;
Guard the sailors tossing
On the deep blue sea.

Comfort every sufferer
Watching late in pain;
Those who plan some evil
From their sin restrain.

Through the long night watches
May Thine Angels spread
Their white wings above me,
Watching round my bed.

When the morning wakens,
Then may I arise
Pure, and fresh, and sinless
In Thy holy eyes.

Glory to the FATHER,
Glory to the SON,
And to Thee, Blest SPIRIT,
Whilst all ages run. Amen.

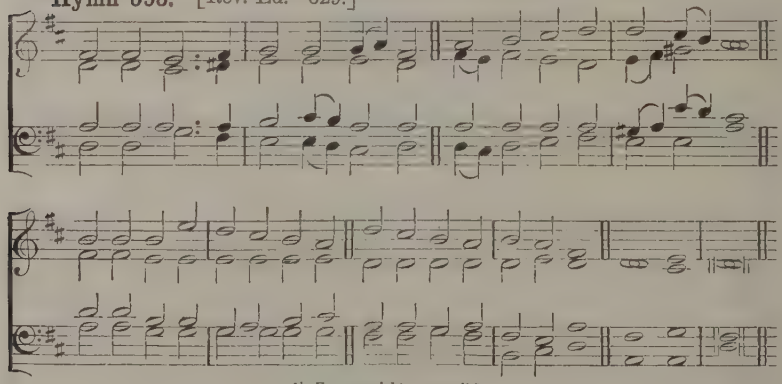
Some of these Hymns are suitable for use in a general congregation.

THIS HYMN, by Sabine Baring-Gould (b. 1834), was written for, and sung by, the children of Horbury Bridge, and was first published in the *Church Times*, Feb. 16, 1867, and then in the Appendix to the Original Edition.

THE TUNE (Eudoxia = O 368 = R 346) is by the Rev. S. Baring-Gould, and was written for the Appendix to the Original Edition.

FOR MISSION SERVICES.

Hymn 593. [Rev. Ed.* 629.]



[‡ *For copyright, see* p. vii.]

There shall be showers of blessing.—Ezek. xxxiv. 26.

LORD, I hear of showers of blessing
Thou art scattering full and free,
Showers the thirsty land refreshing;
Let some drops descend on me—
Even me.

Pass me not, O gracious FATHER,
Sinful though my heart may be;
Thou might'st leave me, but the rather
Let Thy mercy light on me—
Even me.

Pass me not, O gracious SAVIOUR!
Let me love and cling to Thee;
I am longing for Thy favour;
Whilst Thou'rt calling, O call me—
Even me.

Pass me not, O mighty SPIRIT!
Thou canst make the blind to see;
Witnesser of JESU'S merit,
Speak the word of power to me—
Even me.

Have I long in sin been sleeping,
Long been slighting, grieving Thee?
Has the world my heart been keeping?
O forgive and rescue me—
Even me.

Love of God, so pure and changeless;
Blood of Christ, so rich and free;
Grace of God, so strong and boundless,
Magnify it all in me—
Even me.

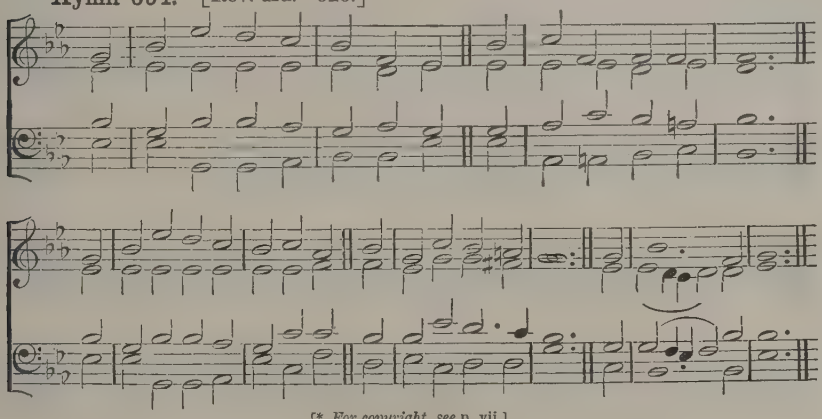
Pass me not; but, pardon bringing,
Bind my heart, O Lord, to Thee;
Whilst the streams of life are springing,
Blessing others, O bless me—
Even me. Amen.

This Hymn, by Elizabeth Codner, was written at Weston-super-Mare, in the summer of 1860, for some young friends, who had been very much impressed by the accounts they had heard at a meeting of the blessings which had resulted from some mission work in Ireland. The writer very earnestly desired that those she loved might not rest satisfied with hearing of the happy experience of others, but themselves be sharers of it; and with this desire in her mind, she wrote, on the Sunday following, this hymn. The hymn was printed and circulated among friends in the same year, and was afterwards published as a leaflet by S. W. Partridge & Co. The hymn has been abundantly blessed to many souls, especially in the mission work of the Church.

In the original:—St. 1, l. 4. Some *droppings* fall.
St. 2, l. 3. might'st *curse* me.
St. 3, l. 1. *tender* Saviour.

The Tune (Etiam et mihi) is by Rev. J. B. Dykes, and first appeared in *The Hymnal Companion to the Book of Common Prayer*, 1870.

Hymn 594. [Rev. Ed.* 628.]



[* *For copyright, see* p. vii.]

Return unto the Lord thy God: for thou hast fallen by thine iniquity.—Hosea xiv. 1.

RETURN, O wanderer, to Thy home,
Thy Father calls for thee:
No longer now an exile roam
In guilt and misery:
Return, return.

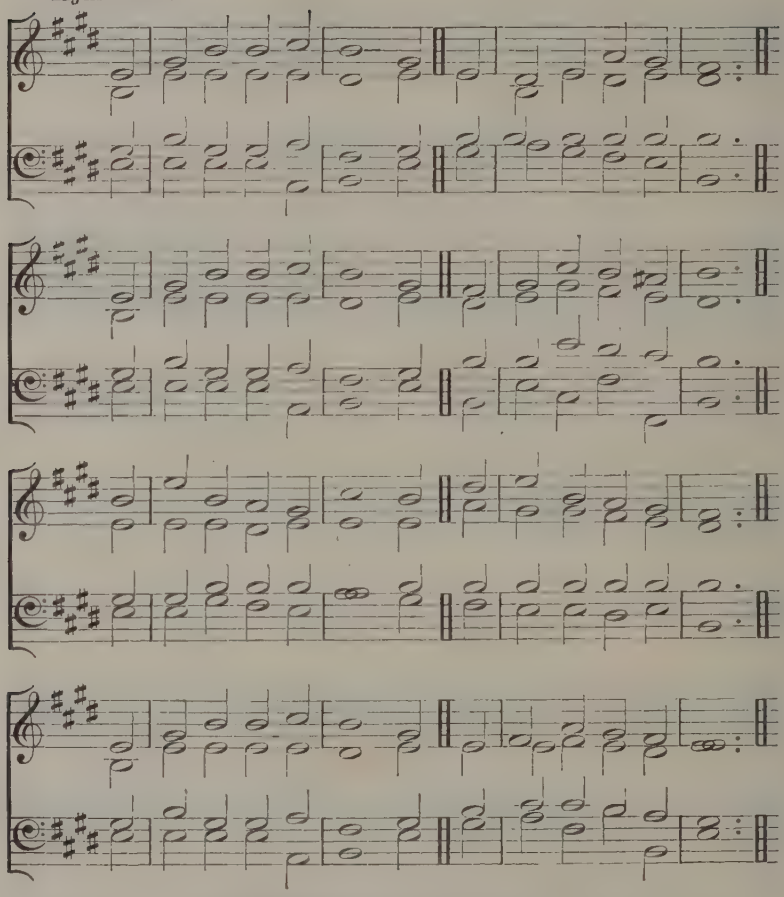
Return, O wanderer, to thy home,
'Tis Jesus calls for thee:
The Spirit and the Bride say, Come;
O now for refuge flee:
Return, return.

Return, O wanderer, to thy home,
'Tis madness to delay:
There are no pardons in the tomb,
And brief is mercy's day:
Return, return. Amen.

This Hymn, by Thomas Hastings, Mus. Doc. (1784–1872), was published in his *Spiritual Songs for Social Worship*, 1831, No. 133, in three stanzas of four lines, with refrain. Dr. Stevenson, in his *Hymns for Church and Home*, London, 1873, says, Dr. Hastings, in a letter written not more than a fortnight before his death, told him "that 'Return, O wanderer,' was written after hearing a stirring revival sermon on the Prodigal Son by the Rev. Mr. Kent, at a large union meeting in the Presbyterian Church."

The Tune (Penitence, or Return = R* 628) is by W. H. Monk, and was written by him for the *Scottish Hymnal*, 1871.

Hymn 595.



I have set before thee an open door.—Rev. iii. 8.

TO-DAY Thy mercy calls us
To wash away our sin,
However great our trespass,
Whatever we have been;
However long from mercy
Our hearts have turn'd away,
The precious Blood can cleanse us,
And make us white to-day.

To-day Thy gate is open,
And all who enter in
Shall find a FATHER's welcome,
And pardon for their sin.
The past shall be forgotten,
A present joy be given,
A future grace be promised,
A glorious crown in heaven.

To-day our FATHER calls us,
His HOLY SPIRIT waits;
His blessèd Angels gather
Around the heav'nly gates;
No question will be ask'd us
How often we have come;
Although we oft have wander'd,
It is our FATHER's home!

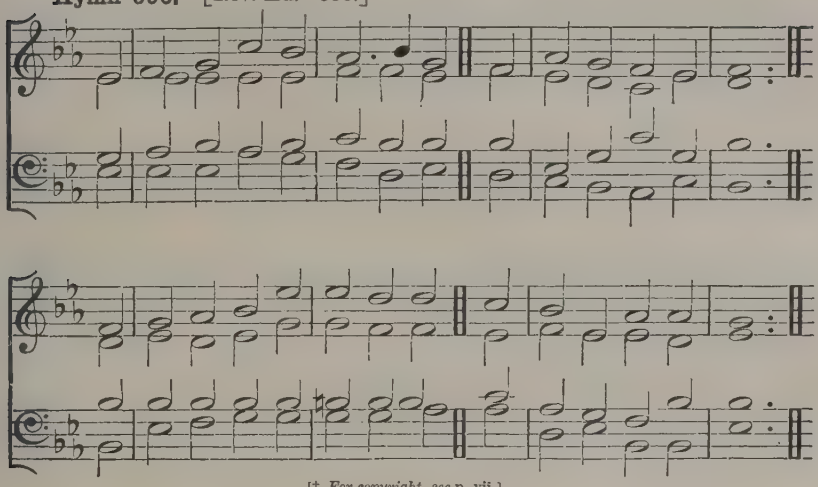
O all-embracing mercy!
O ever-open door!
What should we do without Thee
When heart and eye run o'er?
When all things seem against us,
To drive us to despair,
We know one gate is open,
One ear will hear our prayer! Amen.

THIS HYMN, by Oswald Allen (1816-1878), was published in his *Hymns of the Christian Life*, 1861, p. 102, in four stanzas of eight lines.

In the original:—To-day Thy mercy calls *me*,—and so on.

THE TUNE (Missionary, or Heber) is by L. Mason, was written in 1824 for the hymn, "From Greenland's icy mountains," and first published in *The Boston Handel and Haydn Society Collection*, 9th edition, 1829.

Hymn 596. [Rev. Ed.* 638.]



[‡ *For copyright, see* p. vii.]

If we confess our sins, he is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness.—1 St. John i. 9.

O GOD, to know that Thou art just
  Gives hope and peace within ;
We could not in a mercy trust
  Which takes no count of sin.

I fain would open to Thy sight
  My utmost wickedness ;
Set, LORD, in Thy most searching light
  What I have done amiss.

No stern and needless law was Thine—
  Hard to be understood—
But plainly read in every line,
  Holy, and just, and good.

Though basely weak my fallen race,
  And masterful my foes,
I had th' omnipotence of grace
  To conquer, if I chose.

Well did I know the tender heart
  I outraged by my sin,
Yet with the world I would not part,
  Nor rein my passions in.

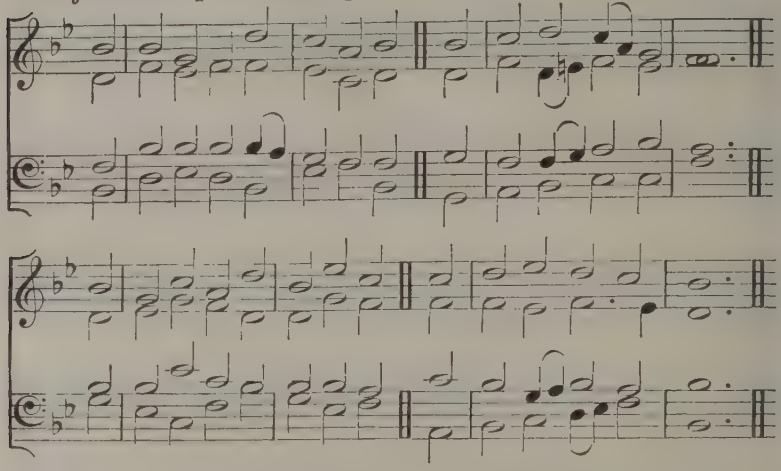
My fault it was, O LORD most High,
  And not my fate alone :
Thou canst not suffer sin, nor I
  In any way atone.

Yet there's a plea that I may trust—
  CHRIST died that I might live !
Cleanse me, my GOD, for Thou art just ;
  Be faithful, and forgive. Amen.

THIS HYMN was written by A. J. Mason (*b.* 1851), and printed in the Supplement to the Revised Edition.

THE TUNE (St. Francis Xavier = R* 638) is by Sir John Stainer, and was contributed by him to the Revised Edition, set originally to the hymn "My God, I love Thee."

Hymn 597. [Rev. Ed.* 626.]



So shall I make answer unto my blasphemers : for my trust is in thy word.—Ps. cxix. 42.

APPROACH, my soul, the mercy-seat,
Where JESUS answers prayer ;
There humbly fall before His feet,
For none can perish there.

Thy promise is my only plea,
With this I venture nigh :
Thou callest burden'd souls to Thee,
And such, O LORD, am I.

Bow'd down beneath a load of sin,
By Satan sorely press'd,
By war without, and fears within,
I come to Thee for rest.

Be Thou my Shield and Hiding-place,
That, shelter'd near Thy side,
I may my fierce accuser face,
And tell him Thou hast died.

O wondrous love, to bleed and die,
To bear the Cross and shame,
That guilty sinners, such as I,
Might plead Thy gracious Name ! Amen.

ALTERNATIVE TUNE, HYMN 166.

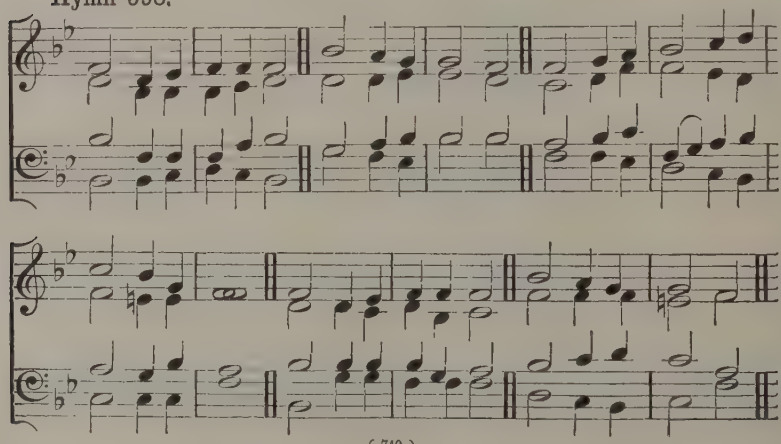
THIS HYMN, by John Newton (1725–1807), was given in *Olney Hymns*, 1779, Book iii., No. 12, in six stanzas of four lines, headed "The effort."

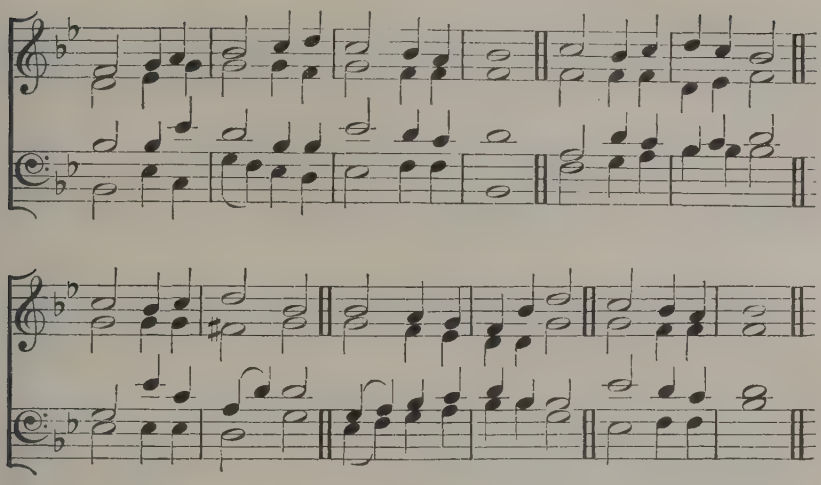
Stanza 6 is omitted here :—

Poor tempest-tossed soul, be still,
My promised grace receive ;
'Tis Jesus speaks—I must, I will,
I can, I do believe.

THE TUNE (Kent) is by S. Stanley, and appeared set to Ps. cxlvii. in his *Twenty-four Tunes in four parts*, *c.* 1800. When first printed in this edition its source was unknown, and it was given the name Gwennap, because it was heard there sung at funerals to "O God, our help in ages past."

Hymn 598.





The Son of man is come to seek and to save that which was lost.—St. Luke xix. 10.

RESCUE the perishing,
Care for the dying,
Snatch them in pity from sin and the grave;
Weep o'er the erring one,
Lift up the fallen,
Tell them of JESUS the mighty to save.
Rescue the perishing,
Care for the dying;
JESUS is merciful,
JESUS will save.

Though they are slighting Him,
Still He is waiting,
Waiting the penitent child to receive;
Plead with them earnestly,
Plead with them gently;
He will forgive if they only believe.
Rescue the perishing, &c.

Down in the human heart,
Crush'd by the tempter,
Feelings lie buried that grace can restore;
Touch'd by a loving heart,
Waken'd by kindness,
Chords that were broken will vibrate once more.
Rescue the perishing, &c.

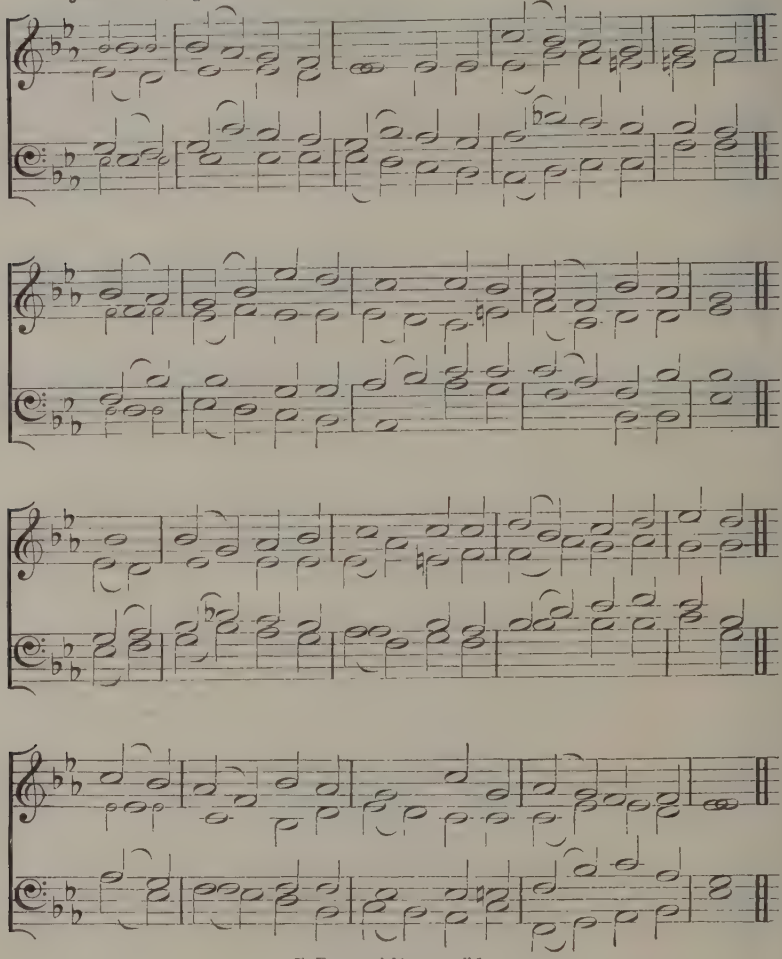
Rescue the perishing,
Duty demands it;
Strength for thy labour the LORD will provide:
Back to the narrow way
Patiently win them;
Tell the poor wanderer a Saviour has died.
Rescue the perishing, &c. Amen.

THIS HYMN, by Mrs. Frances Jane van Alstyne (b. 1823), was published in her *Songs of Devotion*, 1870.

THE TUNE (Rescue) is by W. H. Doane, and was first printed, with the words, in *Songs of Devotion for Christian Associations*, 1870, of which book Doane was the editor.

It has been reset in this edition.

Hymn 599. [Rev. Ed.* 637.]



[* *For copyright, see* p. vii.]

Be of good comfort; rise, he calleth thee.—St. Mark x. 49.

O COME to the merciful Saviour Who calls you,
O come to the LORD Who forgives and forgets;
Though dark be the fortune on earth that befalls you,
There's a bright home above, where the sun never sets.

O come then to JESUS, Whose arms are extended
To fold His dear children in closest embrace;
O come, for your exile will shortly be ended,
And JESUS will show you His beautiful face.

Yes, come to the Saviour, Whose mercy grows brighter
The longer you look at the depth of His love;
And fear not! 'tis JESUS! and life's cares grow lighter
As you think of the home and the glory above.

FOR MISSION SERVICES.

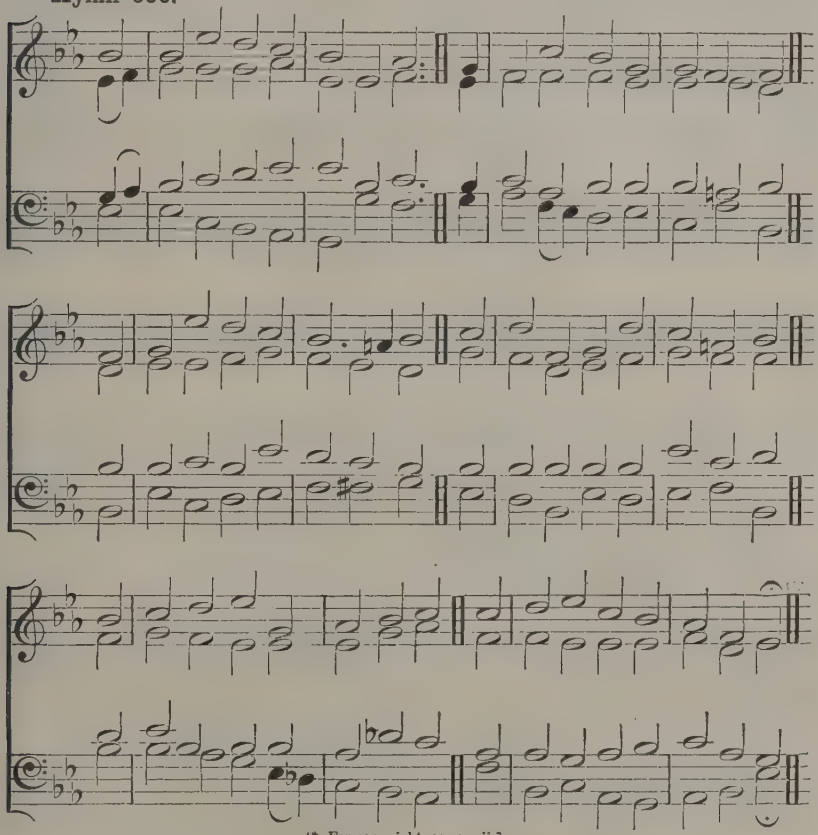
Have you sinn'd as none else in the world have before you?
  Are you blacker than all other creatures in guilt?
O fear not, and doubt not! the mother who bore you
  Loves you less than the Saviour Whose Blood you have spilt!

Then come to His feet, and lay open your story
  Of suffering and sorrow, of guilt and of shame;
For the pardon of sin is the crown of His glory,
  And the joy of our LORD to be true to His Name. Amen.

ALTERNATIVE TUNE, HYMN 254.

THIS HYMN, by Frederick Faber (1814–1863), was first published in his *Oratory Hymns*, 1854; it is given in his *Hymns*, 1861, p. 291, No. 103, "Invitation to the Mission," in eight stanzas of four lines.
Stanzas 3, 6, and 8 are omitted here.
THE TUNE (Compassio = R* 637) is by Cedric Bucknall, and was written by him for this hymn in the Supplement to the Revised Edition.

Hymn 600.



[* *For copyright, see* p. vii.]

O Lord, though our iniquities testify against us, do thou it for thy name's sake; for our backslidings are many.—Jer. xiv. 7.

WEARY of wandering from my GOD,
  And now made willing to return,
I hear, and bow me to the rod;
  For Thee, not without hope, I mourn;
I have an Advocate above,
A Friend before the throne of love.

O JESUS, full of pardoning grace,
  More full of grace than I of sin,
Yet once again I seek Thy face;
  Open Thine arms, and take me in,
And freely my backslidings heal,
And love the faithless sinner still.

Thou know'st the way to bring me back,
My fallen spirit to restore ;
O for Thy truth and mercy's sake
Forgive, and bid me sin no more ;
The ruins of my soul repair,
And make my heart a house of prayer.

The stone to flesh again convert,
The veil of sin once more remove ;
Sprinkle Thy Blood upon my heart,
And melt it with Thy dying love ;
This rebel heart by love subdue,
And make it soft, and make it new.

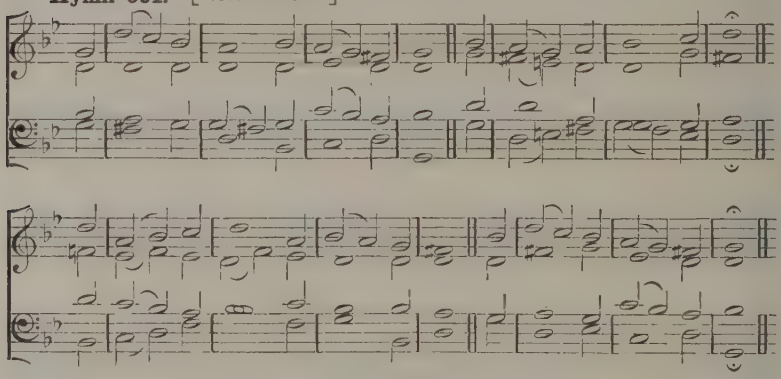
Ah, give me, LORD, the tender heart
That trembles at the approach of sin ;
A godly fear of sin impart,
Implant, and root it deep within,
That I may dread Thy gracious power,
And never dare offend Thee more. Amen.

ALTERNATIVE TUNE, HYMN 304.

THIS HYMN, by Charles Wesley (1707–1788), was given in his *Hymns and Sacred Poems*, 1749. See Lord Selborne, *Book of Praise*, p. 359.
Stanza 5 is omitted here.
In the original :—St. 4, l. 3. *Drop Thy warm* Blood.

THE TUNE (Milton = R* 635) is by W. H. Longhurst. The harmonies have been revised and considerably altered since the tune first appeared in the Supplement to the Revised Edition, for which it was written.

Hymn 601. [Rev. Ed. 633.]



In that day there shall be a fountain opened . . . for sin and for uncleanness.—Zech. xiii. 1.

THERE is a fountain fill'd with Blood,
Drawn from Emmanuel's veins,
And sinners plunged beneath that flood
Lose all their guilty stains.

The dying thief rejoiced to see
That fountain in his day ;
And there may I, as vile as he,
Wash all my sins away.

Dear dying LAMB, Thy precious Blood
Shall never lose its power,
Till all the ransom'd Church of GOD
Be saved to sin no more.

E'er since by faith I saw the stream
Thy flowing wounds supply,
Redeeming love has been my theme
And shall be till I die.

Then in a nobler, sweeter song,
I'll sing Thy power to save,
When this poor lisping, stammering tongue
Lies silent in the grave.

LORD, I believe Thou hast prepared,
Unworthy though I be,
For me a blood-bought free reward,
A golden harp for me.

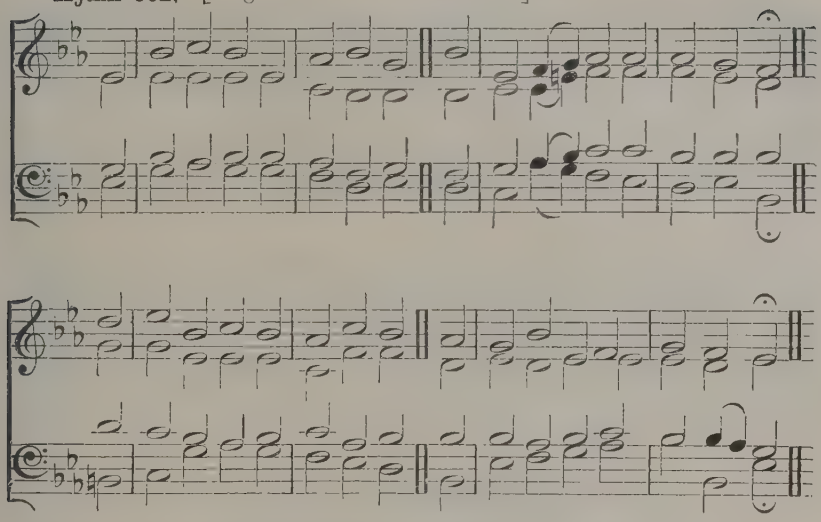
'Tis strung and tuned for endless years,
And form'd by power divine,
To sound in GOD the FATHER'S ears
No other name but Thine. Amen.

ALTERNATIVE TUNE, HYMN 405.

THIS HYMN, by William Cowper (1731–1800), was written in 1770 or 1771, and appeared in Conyers, *Collection of Psalms and Hymns*, 1772, in seven stanzas of four lines ; and in *Olney Hymns*, 1779, Book i., No. 79, as a hymn on the above text.
In the original :—St. 2, l. 3. And there *have* I, *as* vile as he,
Wash'd all.

THE TUNE (Crowle, or Bromsgrove) is found in J. Green, *Book of Psalmody*, 1724, set to Psalm i. It is anonymous, but in later books it is attributed, probably without reason, to various Greens, including Dr. Maurice Greene, the Cambridge Professor (1695–1755).

Hymn 602. [Orig. Ed.* 312 : Rev. Ed. 245.]



If any man sin, we have an advocate with the Father, Jesus Christ the righteous.—1 St. John ii. 1.

WHEN at Thy footstool, LORD, I bend,
And plead with Thee for mercy there,
Think of the sinner's dying Friend,
And for His sake receive my prayer.

O think not of my shame and guilt,
My thousand stains of deepest dye ;
Think of the Blood which JESUS spilt,
And let that Blood my pardon buy.

Think, LORD, how I am still Thine own,
The trembling creature of Thy hand ;
Think how my heart to sin is prone,
And what temptations round me stand.

O think upon Thy holy word,
And every plighted promise there ;
How prayer should evermore be heard,
And how Thy glory is to spare.

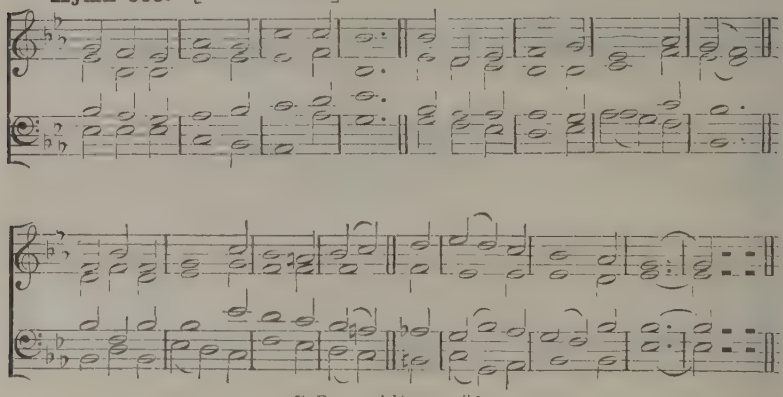
O think not of my doubts and fears,
My strivings with Thy grace divine ;
Think upon JESUS' woes and tears,
And let His merits stand for mine.

Thine eye, Thine ear, they are not dull ;
Thine arm can never shorten'd be ;
Behold me here ; my heart is full ;
Behold, and spare, and succour me. Amen.

THIS HYMN, by Henry Francis Lyte (1793–1847), was first published in his *Poems chiefly Religious*, 1833.

THE TUNE (St. Sepulchre = O* 312 = R 245) is by G. Cooper. It was written in 1836, but first appeared in Chope, *Congregational Hymn and Tune Book*, 1862, set to the hymn "Lord Jesu ! when we stand afar." In this edition the harmony has been altered in the tenor of the third line.

Hymn 603. [Rev. Ed. 255.]



[* *For copyright, see* p. vii.]

Him that cometh to me I will in no wise cast out.—St. John vi. 37.

JUST as I am, without one plea
But that Thy Blood was shed for me,
And that Thou bidd'st me come to Thee,
O LAMB of GOD, I come.

Just as I am, though toss'd about
With many a conflict, many a doubt,
Fightings and fears within, without,
O LAMB of GOD, I come.

Just as I am, poor, wretched, blind;
Sight, riches, healing of the mind,
Yea all I need, in Thee to find,
O LAMB of GOD, I come.

Just as I am, Thou wilt receive,
Wilt welcome, pardon, cleanse, relieve:
Because Thy promise I believe,
O LAMB of GOD, I come.

Just as I am (Thy love unknown
Has broken every barrier down),
Now to be Thine, yea, Thine alone,
O LAMB of GOD, I come.

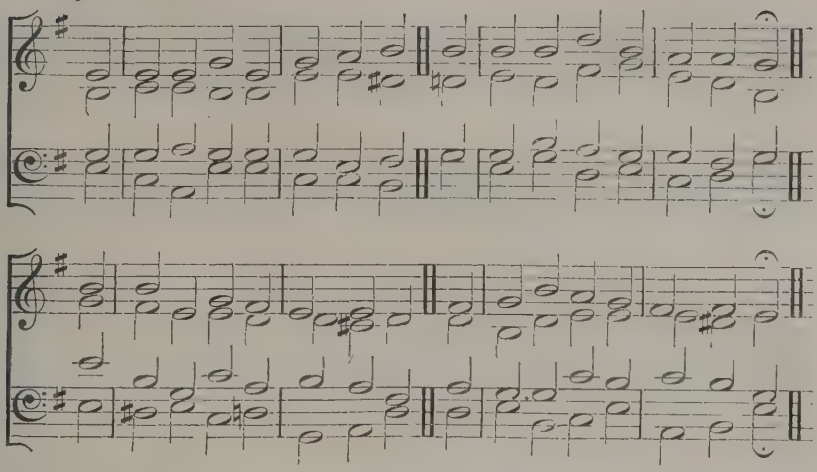
Just as I am, of that free love
The breadth, length, depth, and height to prove,
Here for a season, then above,
O LAMB of GOD, I come. Amen.

THIS HYMN, by Charlotte Elliott (1789–1871), was written in 1834. The Rev. H. V. Elliott had conceived a plan of building a college at Brighton for the education of the daughters of the poorer clergy. All the members of the household were busily engaged with a bazaar which was being held to assist in raising the necessary money. His sister, Charlotte, who was weak and ill, was at home alone, much troubled by thoughts of her own uselessness; then came to her a sudden feeling of peace and contentment, and she wrote without any apparent effort these verses. In 1835 it was printed as a leaflet without her sanction. In 1841 it was published in the *Invalid's Hymn Book* in six stanzas of four lines.

Stanza 2 is omitted here. The last stanza was added by Miss Elliott in her *Hours of Sorrow*, 1849.

THE TUNE (Misericordia = R 255) is by H. Smart, and was written by him for the Revised Edition.

Hymn 604.



Against thee, thee only have I sinned.—Ps. li. 4.

MY GOD! my GOD! and can it be
That I should sin so lightly now,
And think no more of evil thoughts
Than of the wind that waves the bough?

I sin, and heav'n and earth go round,
As if no dreadful deed were done;
As if Thy Blood had never flow'd
To hinder sin, or to atone.

I walk the earth with lightsome step,
Smile at the sunshine, breathe the air,
Do my own will, nor ever heed
Gethsemane and Thy long prayer.

Shall it be always thus, O LORD?
Wilt Thou not work this hour in me
The grace Thy Passion merited,
Hatred of self, and love of Thee?

O by the pains of Thy pure love,
Grant me the gift of holy fear;
And by Thy woes and bloody sweat,
Wash Thou my guilty conscience clear!

Ever when tempted make me see,
Beneath the olives' moon-pierced shade,
My GOD, alone, outstretch'd, and bruised,
And bleeding, on the earth He made;

And make me feel it was my sin,
As though no other sins were there,
That was to Him Who bears the world
A load that He could scarcely bear.
Amen.

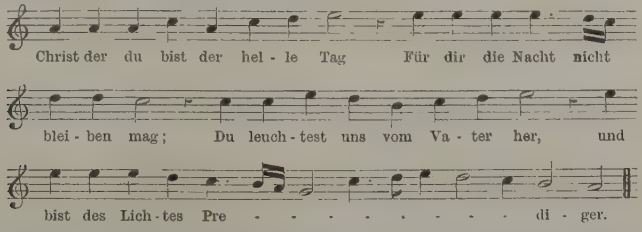
This Hymn is suitable for Passion-tide.

ALTERNATIVE TUNE, HYMN 95.

THIS HYMN, by the Rev. Frederick William Faber (1814–1863), was published in his *Jesus and Mary*, 1849. It is given in his *Hymns*, 1861, No. 25, "The Agony," "O Soul of Jesus, sick to Death!" in fifteen stanzas of four lines. This cento consists of stanzas 9–15.

In the original:—St. 2, l. 3. As if *God's* Blood.
St. 5, l. 3. And *give me of Thy* bloody sweat.

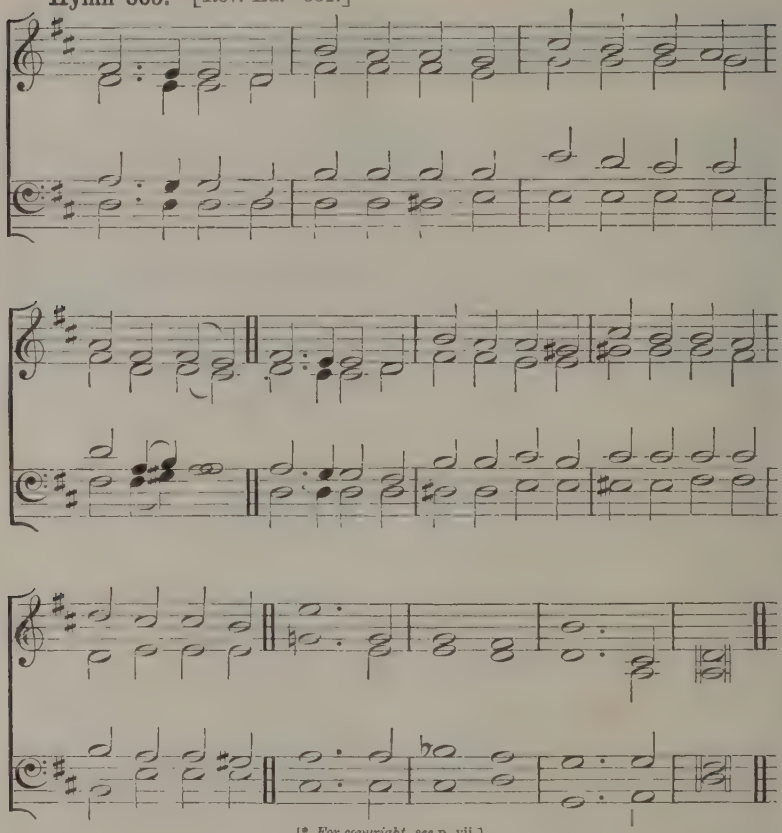
THE TUNE (Saxony = O 74 = R 85) is a modification of the tune set to "Christ der du bist der helle Tag" in Spangenberg, *Christlichs Gesangbüchlein*, Eisleben, 1568:—



The melody has taken many forms. Often the long phrase at the end has been made into a fifth line, or the words of the fourth line have been repeated. In the latter way the melody was utilised by J. S. Bach (*Choralgesänge* 168 = 230), and the authority quoted by his editor is a *Gesang-Buch der Böhmischen Brüder*, 1566.

The tune was given as a five-line tune by Parr in his *Church of England Psalmody* under the name Zell, No. 271, but this form is independent of that and is formed through the omission of the third line: it appeared in Havergal, *Old Church Psalmody*, and was thence adopted into the Original Edition.

Hymn 605. [Rev. Ed.* 631.]



[* *For copyright, see* p. vii.]

He died for all, that they which live should not henceforth live unto themselves.—2 Cor. v. 15.

OH, the bitter shame and sorrow,
That a time could ever be
When I let the Saviour's pity
Plead in vain, and proudly answer'd,
"All of self, and none of Thee."

Yet He found me: I beheld Him
Bleeding on the accursèd tree,
Heard Him pray, "Forgive them,
FATHER;"
And my wistful heart said faintly,
"Some of self, and some of Thee."

Day by day His tender mercy,
Healing, helping, full and free,
Sweet and strong, and ah! so patient,
Brought me lower, while I whisper'd,
"Less of self, and more of Thee."

Higher than the highest heaven,
Deeper than the deepest sea,
LORD, Thy love at last hath conquer'd;
Grant me now my supplication,
"None of self, and all of Thee."
Amen.

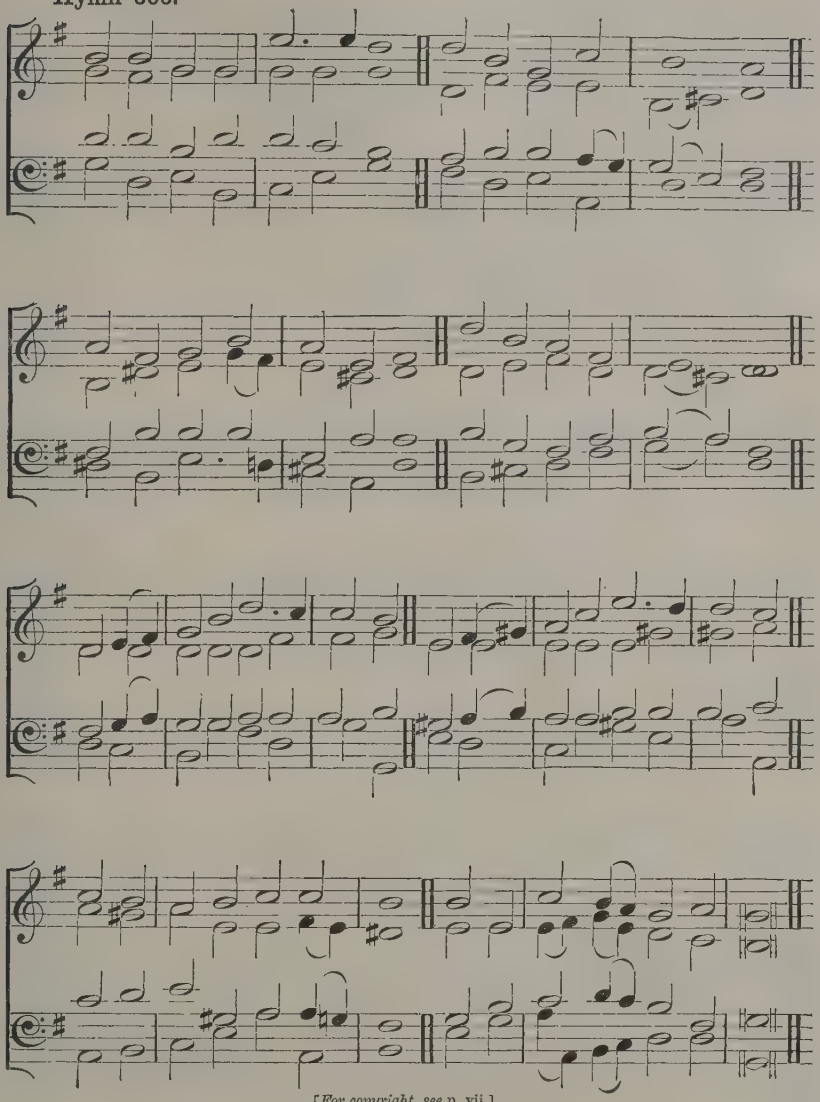
THIS HYMN, by Theodore Monod (b. 1836), "was written by him in English during a series of 'Consecration' meetings held at Broadlands, in July, 1874. It was given by the author to Lord Mount-Temple, and by him printed for use at a series of similar meetings held at Oxford in October, 1874."

In the original:—St. 4, l. 4, reads, Grant me now my soul's desire.

It was altered to its present form by the author's wish.

THE TUNE (Oh, the bitter = R* 631) is by W. H. Monk, and was written by him for the Supplement to the Revised Edition.

Hymn 606.



[*For copyright, see* p. vii.]

The name of the Lord is a strong tower : the righteous runneth into it, and is safe.—Prov. xviii. 10.

Ἰησοῦ γλυκύτατε.

JESU ! Name all names above,
JESU, best and dearest,
JESU, fount of perfect love,
Holiest, tenderest, nearest ;
JESU, source of grace completest,
JESU purest, JESU sweetest,
JESU, well of power divine,
Make me, keep me, seal me Thine.

JESU, open me the gate,
That the robber enter'd,
Who in that most lost estate
Wholly on Thee ventured.
Thou Whose wounds are ever pleading,
And Thy Passion interceding,
From my misery let me rise
To a home in Paradise.

JESU, crown'd with thorns for me,
  Scourged for my transgression,
Witnessing through agony
  That Thy good confession;
JESU, clad in purple raiment,
For my evil making payment,
  Let not all Thy woe and pain,
  Let not Calvary be in vain.

When I reach death's bitter sea,
  And its waves mount higher,
Earthly help forsaking me
  As the storm draws nigher;
JESU, leave me not to languish
Helpless, hopeless, full of anguish:
  JESU, let me hear Thee say
  "Thou shalt be with Me to-day." Amen.

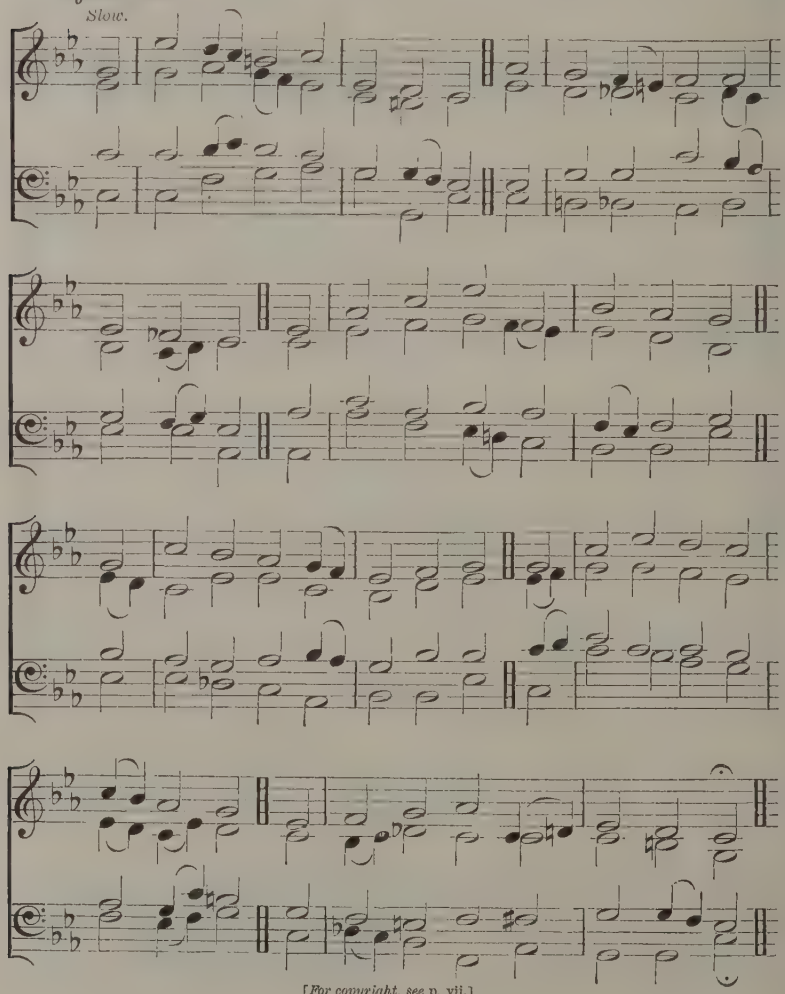
THIS HYMN, by John Mason Neale (1818–1866), was published in his *Hymns of the Eastern Church*, 1862, in six stanzas of eight lines. It is a translation of a cento from "The Suppliant Canon to Jesus," by Theoktistus of the Studium—a monk of the great monastery of the Studium at Constantinople, about A.D. 890. Compare Hymn 103, where the Greek is printed.

Stanzas 3 and 4 are omitted here, and some alterations have been made.

THE TUNE (Theoktistus) is by Rev. Sir F. A. G. Ouseley, and was written for this hymn in the musical edition of *Hymns of the Eastern Church*, 1882.

Hymn 607.

Slow.



[*For copyright, see* p. vii.]

FOR MISSION SERVICES.

There wrestled a man with him until the breaking of the day.—Gen. xxxii. 24.

COME, O Thou Traveller unknown,
  Whom still I hold, but cannot see,
My company before is gone,
  And I am left alone with Thee;
With Thee all night I mean to stay,
And wrestle till the break of day.

I need not tell Thee who I am,
  My misery and sin declare;
Thyself hast call'd me by my name;
  Look on Thy hands, and read it there!
But Who, I ask Thee, Who art Thou?
Tell me Thy Name, and tell me now.

In vain Thou strugglest to get free,
  I never will unloose my hold;
Art Thou the Man that died for me?
  The secret of Thy love unfold;
Wrestling, I will not let Thee go,
Till I Thy Name, Thy Nature know.

Yield to me now, for I am weak,
  But confident in self-despair;
Speak to my heart, in blessings speak,
  Be conquer'd by my instant prayer!
Speak, or Thou never hence shalt move,
And tell me if Thy Name is Love?

'Tis Love! 'tis Love! Thou diedst for me!
  I hear Thy whisper in my heart!
The morning breaks, the shadows flee;
  Pure universal Love Thou art;
To me, to all, Thy mercies move;
Thy Nature and Thy Name is Love. Amen.

ALTERNATIVE TUNE, HYMN 371.

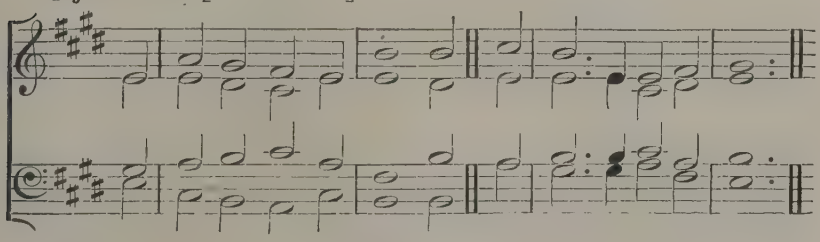
THIS HYMN, by Charles Wesley (1707-1788), was given in his *Hymns and Sacred Poems*, 1742, in two parts containing fourteen stanzas of six lines. For the whole poem, see Lord Selborne's *Book of Praise*, p. 365. It is considered by many to be Charles Wesley's best poem. Though only suitable for use on very exceptional occasions, it is good for all to read, and to use devotionally.

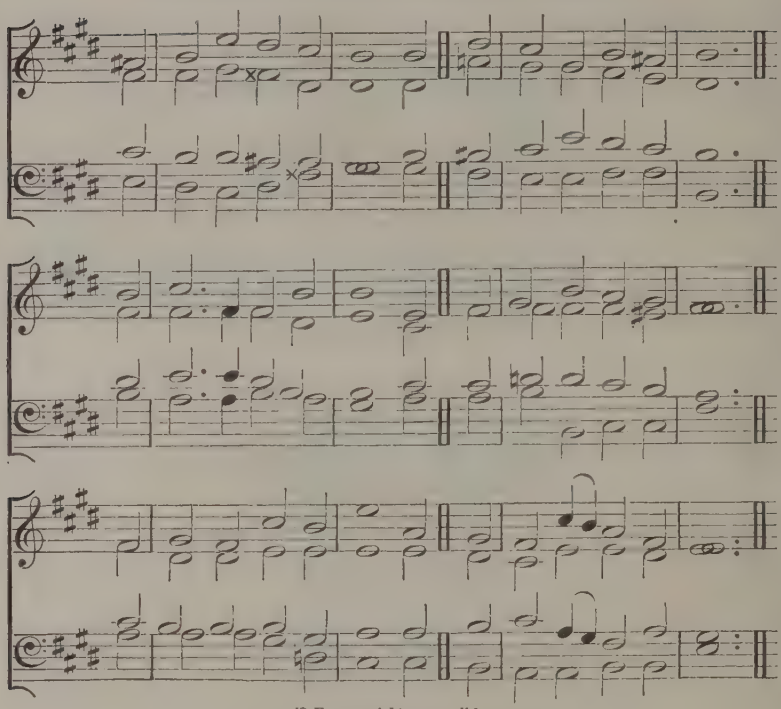
In the original:—St. 2, l. 2. *or* sin.
St. 5, l. 5. Thy *bowels*.

Stanzas 1, 2, 3, 8, 9 are given here.

THE TUNE (Brecknock) is by S. S. Wesley, and is found in his *European Psalmist*, 1872.

Hymn 608. [Rev. Ed. 186.]





[* *For copyright, see* p. vii.]

Without me ye can do nothing.—St. John xv. 5.

I COULD not do without Thee,
O Saviour of the lost,
Whose precious Blood redeem'd me
At such tremendous cost;
Thy righteousness, Thy pardon,
Thy precious Blood must be
My only hope and comfort,
My glory and my plea.

I could not do without Thee,
I cannot stand alone,
I have no strength or goodness,
No wisdom of my own;
But Thou, belovèd Saviour,
Art all in all to me,
And weakness will be power
If leaning hard on Thee.

I could not do without Thee,
For Oh the way is long,
And I am often weary,
And sigh replaces song:
How could I do without Thee?
I do not know the way;
Thou knowest, and Thou leadest,
And wilt not let me stray.

I could not do without Thee,
O Jesus, Saviour dear;
E'en when my eyes are holden,
I know that Thou art near;
How dreary and how lonely
This changeful life would be
Without the sweet communion,
The secret rest with Thee.

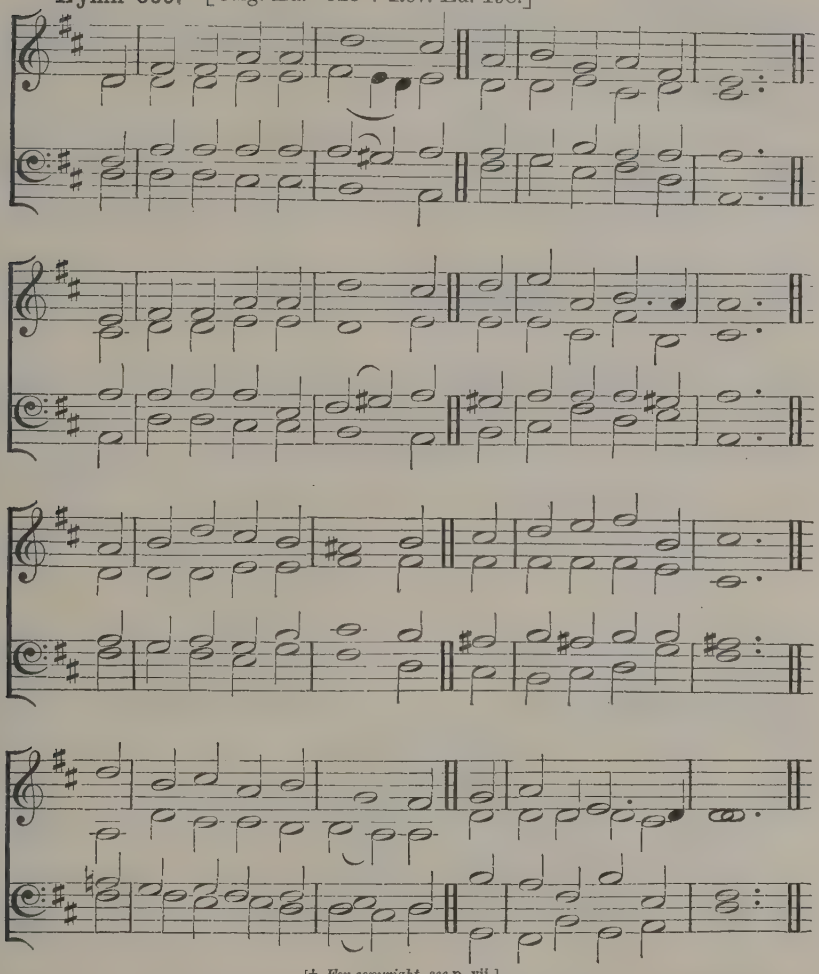
I could not do without Thee;
No other friend can read
The spirit's strange deep longings,
Interpreting its need;
No human heart could enter
Each dim recess of mine,
And soothe, and hush, and calm it,
O Blessèd Lord, but Thine.

I could not do without Thee,
For years are fleeting fast,
And soon in solemn loneness
The river must be pass'd;
But Thou wilt never leave me,
And though the waves roll high,
I know Thou wilt be near me,
And whisper, "It is I." Amen.

This Hymn, by Frances Ridley Havergal (1836–1879), was written May 7, 1873: printed in *Parlane's Leaflets*, 1873; in *Home Words*, 1873.

The Tune (Magdalena = R 186) is by Sir John Stainer, and was written by him for the Revised Edition.

Hymn 609. [Orig. Ed.* 328 : Rev. Ed. 198.]



[† *For copyright, see* p. vii.]

Behold, I stand at the door and knock.—Rev. iii. 20.

O JESU, Thou art standing
Outside the fast-closed door,
In lowly patience waiting
To pass the threshold o'er:
Shame on us, Christian brethren,
His Name and sign who bear,
Oh shame, thrice shame upon us
To keep Him standing there!

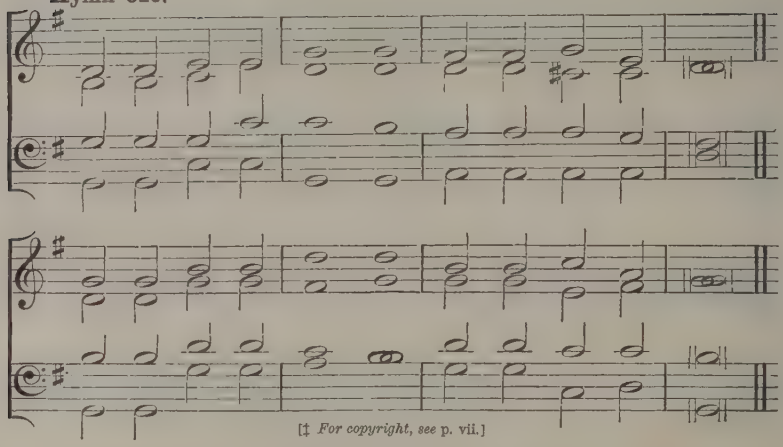
O JESU, Thou art knocking:
And lo! that hand is scarr'd,
And thorns Thy brow encircle,
And tears Thy face have marr'd:
O love that passeth knowledge
So patiently to wait!
O sin that hath no equal
So fast to bar the gate!

O JESU, Thou art pleading
In accents meek and low,
"I died for you, My children,
And will ye treat Me so?"
O LORD, with shame and sorrow
We open now the door:
Dear Saviour, enter, enter,
And leave us never more. Amen.

THIS HYMN, by Bishop William Walsham How (1823–1897), written in 1867, was first published in the Supplement to Morrell and How's *Psalms and Hymns*, 1867, in six stanzas of four lines.

THE TUNE (St. Catherine = O* 328 = R 198) is by Rev. R. F Dale. It first appeared in *Twenty-two original Hymn Tunes by two Oxford Graduates* [1867].

Hymn 610.



[‡ *For copyright, see* p. vii.]

I, if I be lifted up from the earth, will draw all men unto me.—St. John xii. 32.

O MY Saviour, lifted
From the earth for me,
Draw me, in Thy mercy,
Nearer unto Thee.

Lift my earth-bound longings,
Fix them, LORD, above;
Draw me with the magnet
Of Thy mighty love.

LORD, Thine arms are stretching
Ever far and wide,
To enfold Thy children
To Thy loving side.

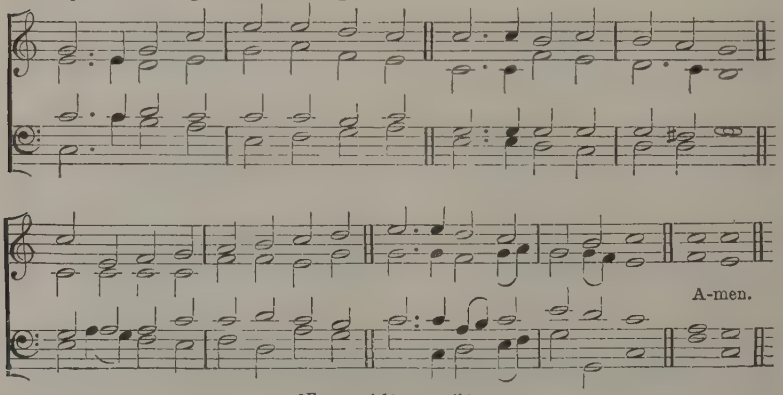
And I come, O JESUS:—
Dare I turn away?
No! Thy love hath conquer'd,
And I come to-day;

Bringing all my burdens,
Sorrow, sin, and care,
At Thy feet I lay them,
And I leave them there. Amen.

THIS HYMN, by Bishop William Walsham How (1823–1897), was first published in *Hymns for Mission Services*, 1876, in six stanzas, the second of which is here omitted.

THE TUNE (North Coates) is by Rev. T. R. Matthews. It first appeared in his *Congregational Melodies*, 1862, set to the hymn "Glory be to Jesus" (see No. 119).

Hymn 611. [Rev. Ed.* 634.]



[*For copyright, see* p. vii.]

I came not to judge the world, but to save the world.—St. John xii. 47.

SOULS of men! why will ye scatter
Like a crowd of frighten'd sheep?
Foolish hearts! why will ye wander
From a love so true and deep?

Was there ever kindest shepherd
Half so gentle, half so sweet,
As the Saviour Who would have us
Come and gather round His feet?

There's a wideness in God's mercy,
Like the wideness of the sea;
There's a kindness in His justice,
Which is more than liberty.

There is no place where earth's sorrows
Are more felt than up in heaven;
There is no place where earth's failings
Have such kindly judgment given.

There is plentiful redemption
In the Blood that has been shed;
There is joy for all the members
In the sorrows of the Head.

For the love of God is broader
Than the measures of man's mind;
And the heart of the Eternal
Is most wonderfully kind.

Pining souls! come nearer Jesus,
And Oh! come not doubting thus,
But with faith that trusts more bravely
His great tenderness for us.

If our love were but more simple,
We should take Him at His word;
And our lives would be all sunshine
In the sweetness of our Lord. Amen.

Alternative Tune, Hymn 82.

This Hymn, by Frederick William Faber (1814–1863), was first published in his *Oratory Hymns*, 1854, in eight stanzas of four lines. In his *Hymns*, 1861, No. 102, headed "Come to Jesus," it has thirteen stanzas of four lines.

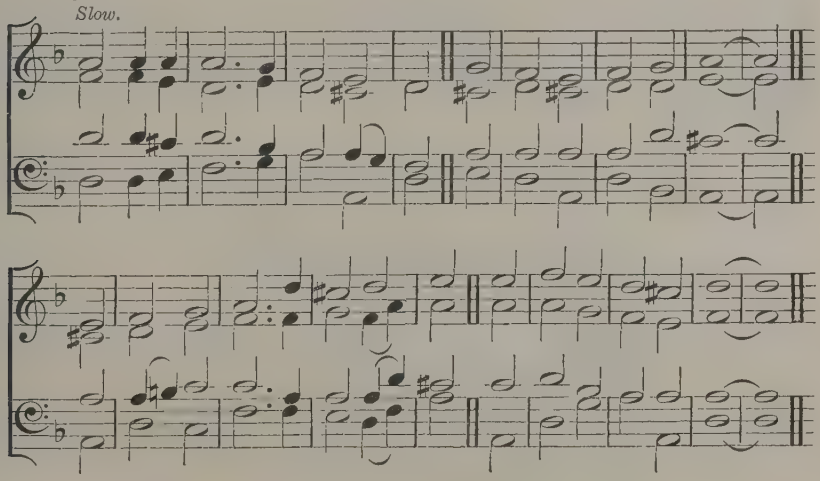
Stanzas 3, 6, 7, 9, 11 are omitted here.

In the original:—St. 7, l. 4. His *huge* tenderness.

The Tune (Clarion = R* 634) is by the Rev. W. S. Sloane-Evans, and was contributed by him to the Supplement of the Revised Edition. In this edition the harmonies have been considerably altered in the first, third and fourth lines.

Hymn 612. [Rev. Ed.* 630.]

Slow.



Oh that my ways were made so direct, that I might keep thy statutes.—Ps. cxix. 5.

OH for a closer walk with God,
A calm and heav'nly frame;
A light to shine upon the road
That leads me to the Lamb!

What peaceful hours I once enjoy'd!
How sweet their memory still!
But they have left an aching void
The world can never fill.

Return, O holy Dove, return,
Sweet messenger of rest:
I hate the sins that made Thee mourn,
And drove Thee from my breast.

The dearest idol I have known,
Whate'er that idol be,
Help me to tear it from Thy throne,
And worship only Thee.

So shall my walk be close with God,
Calm and serene my frame;
So purer light shall mark the road
That leads me to the Lamb. Amen.

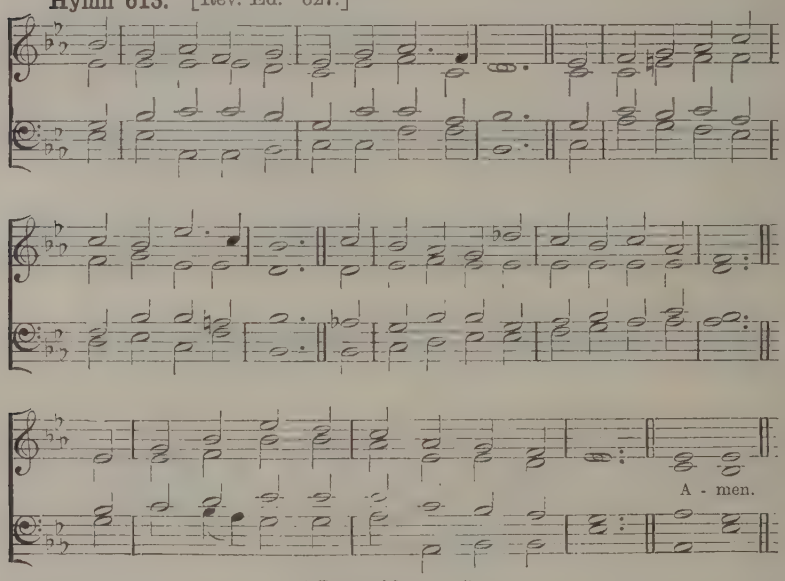
Alternative Tune, Hymn 478.

THIS HYMN, by William Cowper (1731–1800), first appeared in R. Conyers, *Collection of Psalms and Hymns*, 2nd edition, 1772: and later in *Olney Hymns*, 1779, Book I., No. 3, in six stanzas of four lines, as a hymn on the text, Gen. v. 24. The author wrote about his verses on Dec. 10, 1769: "I began to compose them yesterday morning, but fell asleep at the end of the first two lines. When I awaked again the third and fourth were whispered to my heart, in a way which I have often experienced."

Stanza 2 is omitted.

THE TUNE (Wachusett) is set to this hymn in Clark, *Congregational Harmonist*, Part IV., No. 754 (1828). Unlike most tunes in that book, it is anonymous.

Hymn 613. [Rev. Ed.* 627.]



[* *For copyright, see* p. vii.]

Thou hast destroyed thyself: but in me is thy help found.—Hos. xiii. 9.

GOD made me for Himself, to serve Him here
With love's pure service and in filial fear;
To show His praise, for Him to labour now;
Then see His glory where the Angels bow.

All needful grace was mine, through His dear SON,
Whose life and death my full salvation won;
The grace that would have strengthen'd me, and taught;
Grace that would crown me when my work was wrought.

And I, poor sinner, cast it all away;
Lived for the toil or pleasure of each day;
As if no CHRIST had shed His precious Blood,
As if I owed no homage to my GOD.

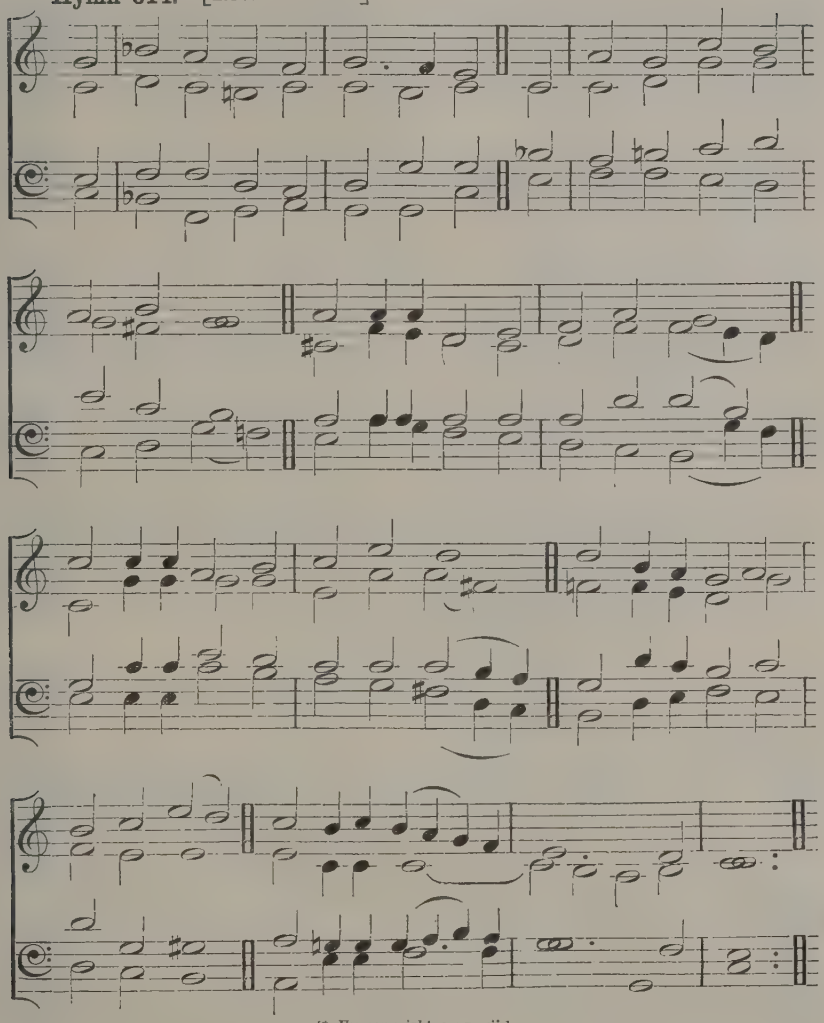
O HOLY SPIRIT, with Thy fire divine,
Melt into tears this thankless heart of mine;
Teach me to love what once I seem'd to hate,
And live to GOD, before it be too late. Amen.

ALTERNATIVE TUNE, HYMN 131.

THIS HYMN, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was first published in *Hymns for Mission Services*, 1876, No. 47, published by the Compilers of *Hymns A. & M.*; and in the Supplement to the Revised Edition.

THE TUNE (God made me = R* 627) is by Sir J. F. Bridge, and was written by him for the Supplement to the Revised Edition.

Hymn 614. [Rev. Ed.* 600.]



[* *For copyright, see* p. vii.]

I am crucified with Christ, nevertheless I live; yet not I, but Christ liveth in me.—Gal. ii. 20.

THOU hidden love of GOD, whose height,
Whose depth unfathom'd, no man [knows;
I see from far Thy beauteous light,
Inly I sigh for Thy repose;
My heart is pain'd, nor can it be
At rest, till it finds rest in Thee.

'Tis mercy all, that Thou hast brought
My mind to seek her peace in Thee;
Yet, while I seek but find Thee not,
No peace my wandering soul shall see;
O when shall all my wanderings end,
And all my steps to Thee-ward tend?

VERBORGNE Gottes Liebe Du,
O Friedensreich so schöne,
Ich seh von ferne Deine Ruh,
Und innig dahin sehne:
Ich bin nicht stille, wie ich soll;
Ich fühl, es ist dem Geist nicht wohl,
Weil er in Dir nicht stehet.

Das Du in mir Dich meldest an,
Ich zwar als Gnad bekenne,
Doch weil ich Dir nicht folgen kann,
Ichs billig Plage nenne;
Ich hab' von ferne was erblickt,
O Liebe, könnt ich unverrückt
Nur Deiner Speer nachgehen!

Is there a thing beneath the sun [share?
That strives with Thee my heart to
Ah, tear it thence, and reign alone,
The LORD of every motion there!
Then shall my heart from earth be free,
When it hath found repose in Thee.

Ist etwas, das ich neben Dir
In aller Welt sollt lieben;
Ach nimm es hin, bis nichts in mir,
Als Du, seist überblieben:
Ich weiss, ich muss von Allem los,
Eh' ich in Deinem Friedensschooss
Kann bleiben ohne Wanken.

O hide this self from me, that I
No more, but CHRIST in me, may live;
My vile affections crucify,
Nor let one hidden lust survive!
In all things nothing may I see,
Nothing desire, apart from Thee.

Entdeck', mein Gott, die Eigenheit
Die Dir stets wiederstrebet;
Und was noch von Unlauterkeit
In meiner Seele lebet;
Soll ich erreichen Deine Ruh',
So muss mein Aug' geradezu
Dich meinen und ansehen.

Each moment draw from earth away
My heart, that lowly waits Thy call;
Speak to my inmost soul, and say,
"I am thy Love, thy GOD, thy All."
To feel Thy power, to hear Thy voice,
To taste Thy love, be all my choice. Amen.

Indessen zeuch zu aller Stund,
Lass mich zu Dir mich kehren;
Herr, rede Du im Seelengrund,
Da lass mich stets Dich hören!
Ach, setze mit Maria mich
Zu Deinen Füssen inniglich,
Dies Eins will ich erwählen.

ALTERNATIVE TUNE, HYMN 221 OR 607.

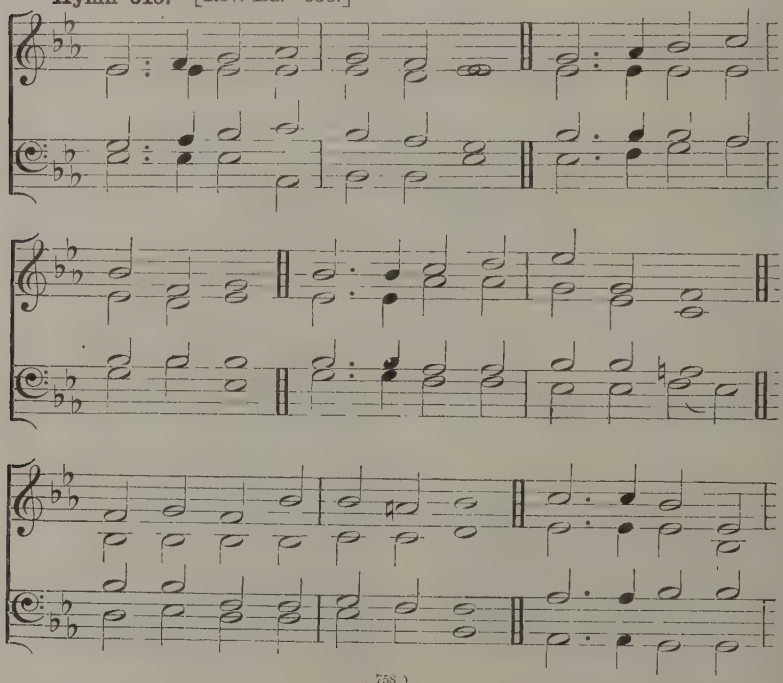
THIS HYMN, by John Wesley (1703–1791), is a translation of some of the stanzas of a long hymn of ten stanzas, written by G. Tersteegen, and published in his *Geistliches Blumengärtlein*, 1729. The translation was written at Savannah and first printed in *Psalms and Hymns*, 1738, in eight stanzas of six lines.

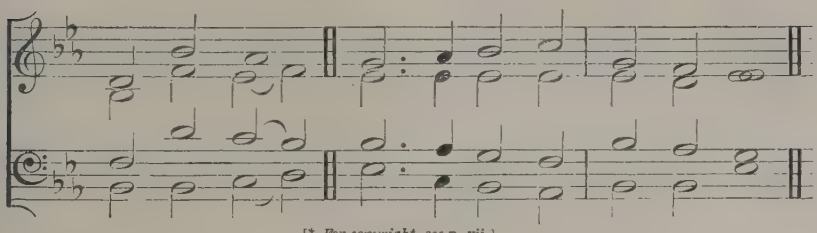
Stanzas 2, 6, 7 are omitted here.

In the original:—St. 4, l. 4. One *darling* lust.
l. 6. desire or seek but Thee.
St. 5. l. 6. *is* all my choice.

THE TUNE (Clamavi) is by E. C. Bairstow, and was contributed by him to this edition.

Hymn 615. [Rev. Ed.* 636.]





[* *For copyright, see* p. vii.]

Yield yourselves unto God . . . and your members as instruments of righteousness.
Rom. vi. 13.

FATHER, SON, and HOLY GHOST,
ONE in THREE, and THREE in ONE,
As by the celestial host,
Let Thy will on earth be done;
Praise by all to Thee be given,
Glorious LORD of earth and heaven.

If a sinner such as I
May to Thy great glory live,
All my actions sanctify,
All my words and thoughts receive;
Claim me for Thy service, claim
All I have, and all I am.

Take my soul and body's powers;
Take my memory, mind, and will,
All my goods, and all my hours,
All I know, and all I feel,
All I think, or speak, or do;
Take my heart;—but make it new!

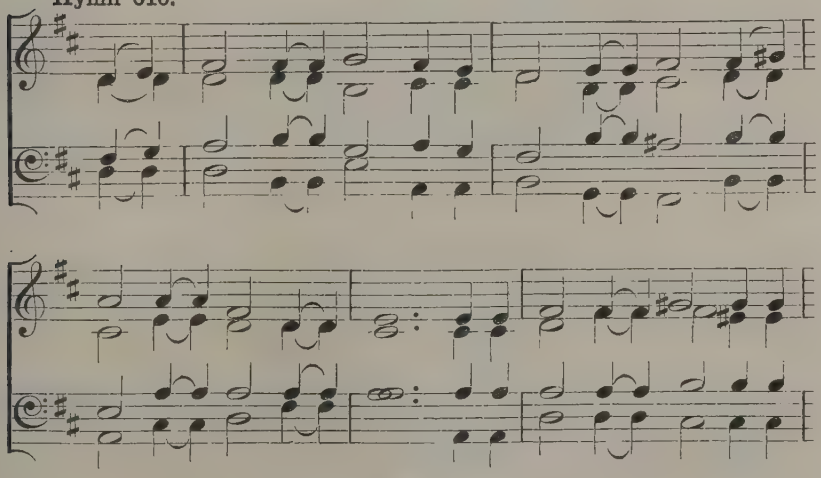
O my GOD, Thine own I am,
Let me give Thee back Thine own;
Freedom, friends, and health, and fame,
Consecrate to Thee alone;
Thine to live, thrice happy I;
Happier still if Thine I die.

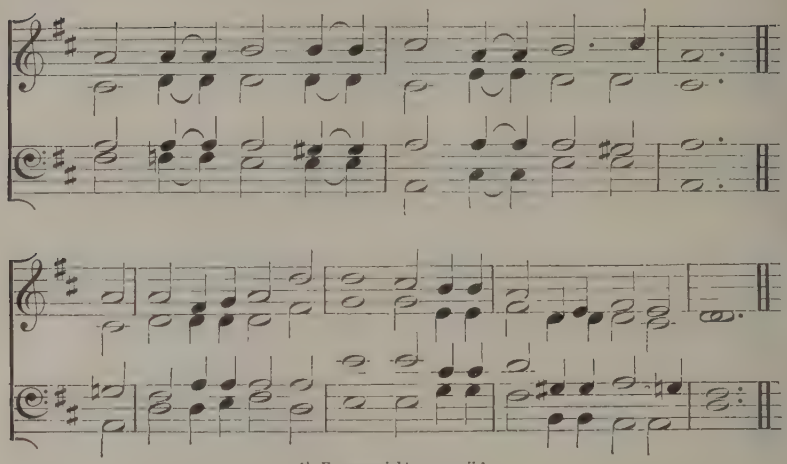
FATHER, SON, and HOLY GHOST,
ONE in THREE, and THREE in ONE,
As by the celestial host,
Let Thy will on earth be done;
Praise by all to Thee be given,
Glorious LORD of earth and heaven. Amen.

THIS HYMN, by Charles Wesley (1707–1788), is given in his *Hymns on the Lord's Supper*, 1745, in six stanzas of six lines; and in *The Poetical Works of J. and C. Wesley*, 1869 edition, vol. iii., p. 333.
Stanza 2 is omitted here.
In the original:—St. 2, l. 1. If so poor a worm as I.
St. 4, l. 1. Now, O God.
l. 2. Now I give Thee.
l. 6. *for* Thine I die.

THE TUNE (Dulwich = R* 636) is by C. J. Frost, and was written by him for the Supplement to the Revised Edition. The setting has been slightly altered.

Hymn 616.





[‡ *For copyright, see* p. vii.]

He came unto his own, and his own received him not.—St. John i. 11.

THOU didst leave Thy Throne and Thy kingly Crown
When Thou camest to earth for me;
But in Bethlehem's home was there found no room
For Thy holy Nativity:
O come to my heart, LORD JESUS;
There is room in my heart for Thee.

Heaven's arches rang when the Angels sang,
Proclaiming Thy royal degree;
But in lowly birth didst Thou come to earth,
And in great humility:
O come to my heart, LORD JESUS;
There is room in my heart for Thee.

The foxes found rest, and the bird had its nest
In the shade of the cedar tree;
But Thy couch was the sod, O Thou SON of GOD,
In the desert of Galilee:
O come to my heart, LORD JESUS;
There is room in my heart for Thee.

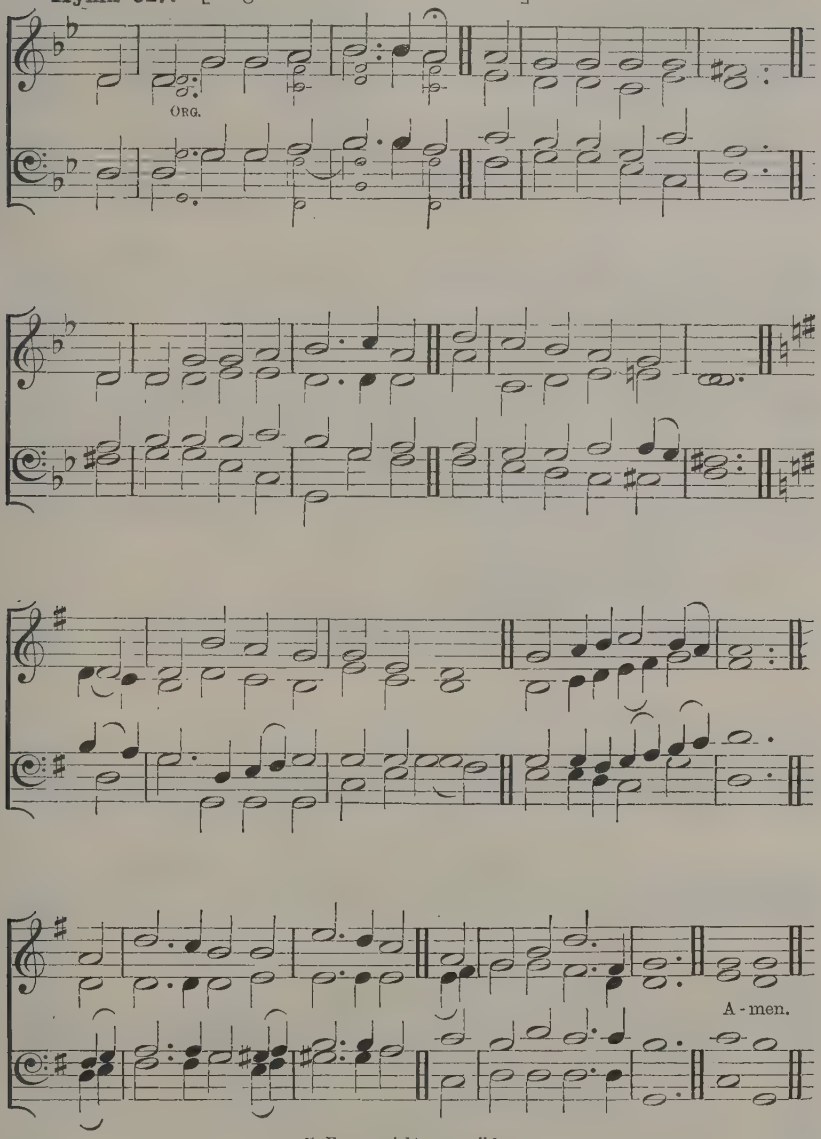
Thou camest, O LORD, with the living word
That should set Thy people free;
But with mocking scorn, and with crown of thorn
They bore Thee to Calvary:
O come to my heart, LORD JESUS;
There is room in my heart for Thee.

When the heav'ns shall ring, and the Angels sing
At Thy coming to victory,
Let Thy voice call me home, saying, "Yet there is room,
There is room at My side for thee:"
O come to my heart, LORD JESUS;
There is room in my heart for Thee. Amen.

THIS HYMN, by Emily Elizabeth Steele Elliott (1835–1897), was first printed privately in 1864 for use at St. Mark's, Brighton, and was first published by the writer in the *Church Missionary Juvenile Instructor*, 1870, of which she was then the editor; and later in her *Chimes for Daily Service*, 1880, in five stanzas of six lines.

THE TUNE (Margaret) is by Rev. T. R. Matthews, and is found in the (S.P.C.K.) *Children's Hymns*, 1876, set to this hymn.

Hymn 617. [Orig. Ed.* 317 : Rev. Ed. 257.]



[* *For copyright, see* p. vii.]

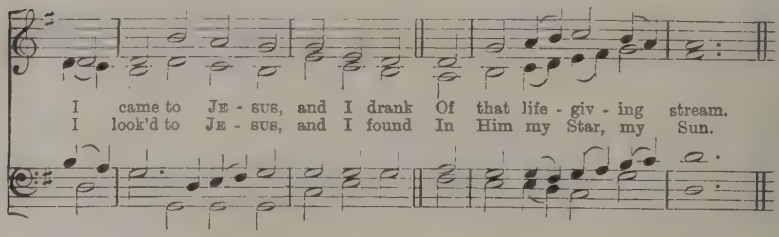
He that cometh to me shall never hunger ; and he that believeth on me shall never thirst.
St. John vi. 35.

I HEARD the voice of JESUS say,
"Come unto Me and rest ;
Lay down, thou weary one, lay down
Thy head upon My breast :"
I came to JESUS as I was,
Weary, and worn, and sad ;
I found in Him a resting-place,
And He has made me glad.

I heard the voice of JESUS say,
"Behold, I freely give
The living water, thirsty one;
Stoop down, and drink, and live:
*I came to JESUS, and I drank
Of that life-giving stream;
My thirst was quench'd, my soul revived,
And now I live in Him.

I heard the voice of JESUS say,
"I am this dark world's Light;
Look unto Me, thy morn shall rise,
And all thy day be bright:"
*I look'd to JESUS, and I found
In Him my Star, my Sun;
And in that light of life I'll walk
Till travelling days are done. Amen.

* *In verses* 2 *and* 3, *for music of lines* 5 *and* 6, *substitute the following:*



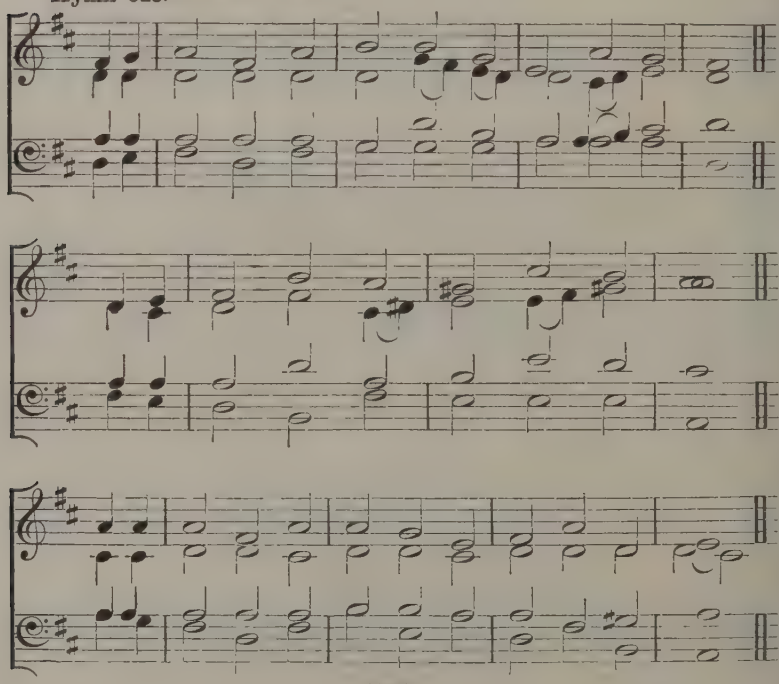
THIS HYMN, by Horatius Bonar (1808–1889), was written while he was at Kelso, and first published in his *Hymns Original and Selected*, 1846, and in *Hymns of Faith and Hope*, 1857, in three stanzas of eight lines and headed "The Voice from Galilee."

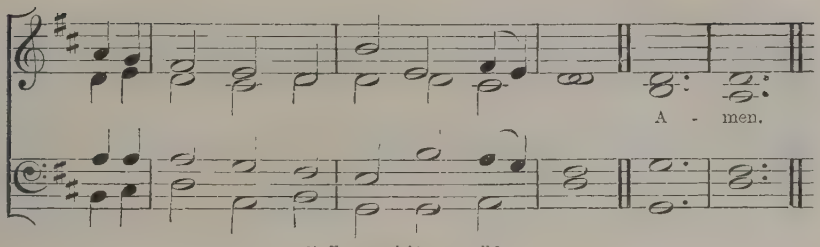
The facsimile of the first draft of the hymn shows two variations.

St. 2, l. 3. The living water *freely take.*
St. 3, ll. 3, 4. Look unto Me, thy *day shall break,*
And all thy *path* be bright.

THE TUNE (Vox Dilecti = O* 317 = R'257) is by the Rev. J. B. Dykes, and was composed by him for the Appendix to the Original Edition.

Hymn 618.





[* *For copyright, see* p. vii.]

With one mind striving together . . . and in nothing terrified by your adversaries.—Phil. i. 27, 28.

WE are soldiers of CHRIST, Who is mighty to save,
And His Banner the Cross is unfurl'd;
We are pledged to be faithful and steadfast and brave
Against Satan, the flesh, and the world.

We are brothers and comrades, we stand side by side,
And our faith and our hope are the same;
And we think of the Cross on which JESUS has died,
When we bear the reproach of His Name.

At the font we were mark'd with the Cross on our brow,
Of our grace and our calling the sign:
And the weakest is strong to be true to his vow,
For the armour we wear is divine.

We will watch ready arm'd if the tempter draw near;
If he come with a frown or a smile,
We will heed not his threats, nor his flatteries hear,
Nor be taken by storm or by wile.

We will master the flesh, and its longings restrain,
We will not be the bond-slaves of sin,
The pure SPIRIT of GOD in our nature shall reign,
And our spirits their freedom shall win.

For the world's love we live not, its hate we defy,
And we will not be led by the throng;
We'll be true to ourselves, to our FATHER on high,
And the bright world to which we belong.

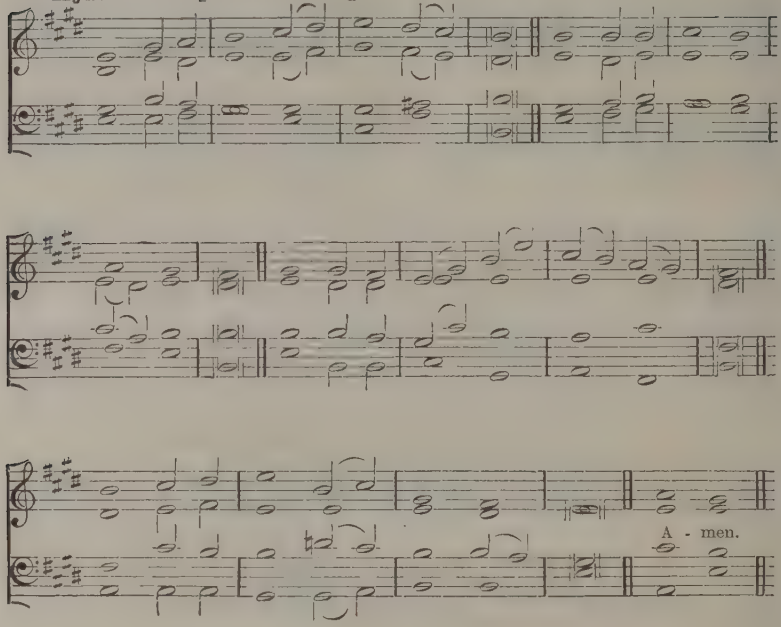
Now let each cheer his comrade, let hearts beat as one,
While we follow where CHRIST leads the way;
'Twere dishonour to yield, or the battle to shun,
We will fight, and will watch, and will pray.

Though the warfare be weary, the trial be sore,
In the might of our GOD we will stand;
Oh, what joy to be crown'd and be pure evermore,
In the peace of our own Fatherland. Amen.

THIS HYMN, by Thomas Benson Pollock (1836–1896), appeared originally in the *Gospeller*, 1875, and then in the Supplement of the Revised Edition.

THE TUNE (Milites = R* 541) is by W. H. Monk, and was composed by him for this hymn in the Supplement to the Revised Edition.

Hymn 619. [Rev. Ed.* 540.]



Fight the good fight.—1 Tim. vi. 12.

FIGHT the good fight with all thy might,
CHRIST is thy strength, and CHRIST thy right;
Lay hold on life, and it shall be
Thy joy and crown eternally.

Run the straight race through GOD's good grace,
Lift up thine eyes, and seek His face;
Life with its way before us lies,
CHRIST is the path, and CHRIST the prize.

Cast care aside, lean on thy Guide;
His boundless mercy will provide;
Trust, and thy trusting soul shall prove
CHRIST is its life, and CHRIST its love.

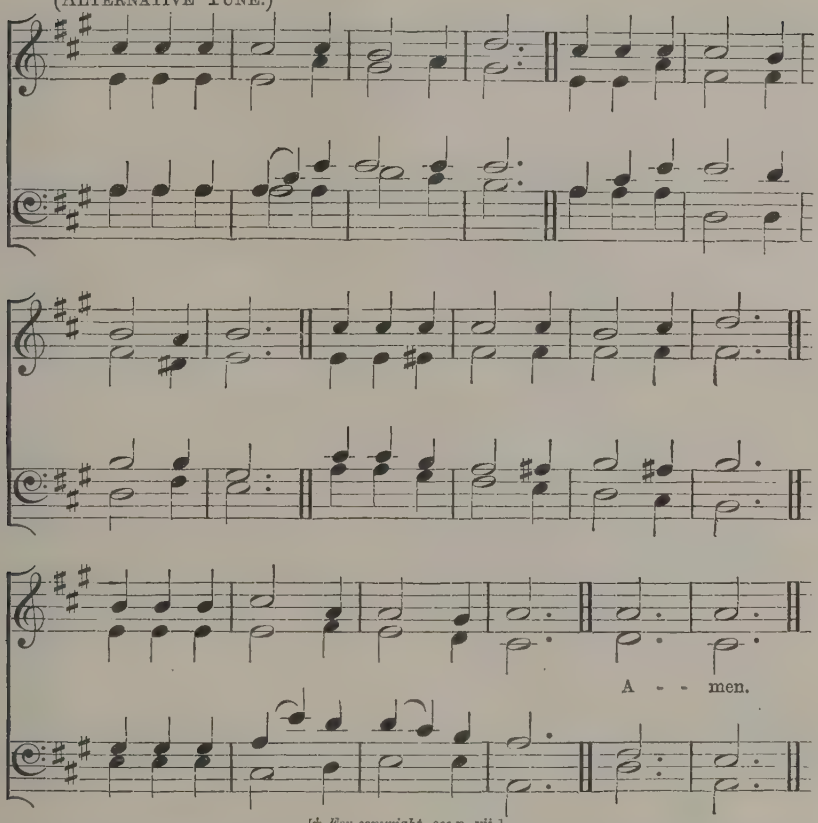
Faint not nor fear, His arms are near,
He changeth not, and thou art dear;
Only believe, and thou shalt see
That CHRIST is all in all to thee. Amen.

THIS HYMN, by John Samuel Bewley Monsell (1811–1875), was first published in his *Hymns of Love and Praise*, 1863.

THE TUNE (Duke Street, or Honiton) is found anonymously under the heading "Addison's 19th Psalm" in Boyd, *Select Collection of Psalm and Hymn Tunes*, Glasgow and Edinburgh, 1793; but later books ascribe it to J. Hatton, giving it its more usual name of Duke Street.

The original is in G, very differently set, and in the last line of the melody the keynote on the fourth syllable is held for three beats, and followed by a drop of a fifth on the fourth beat.

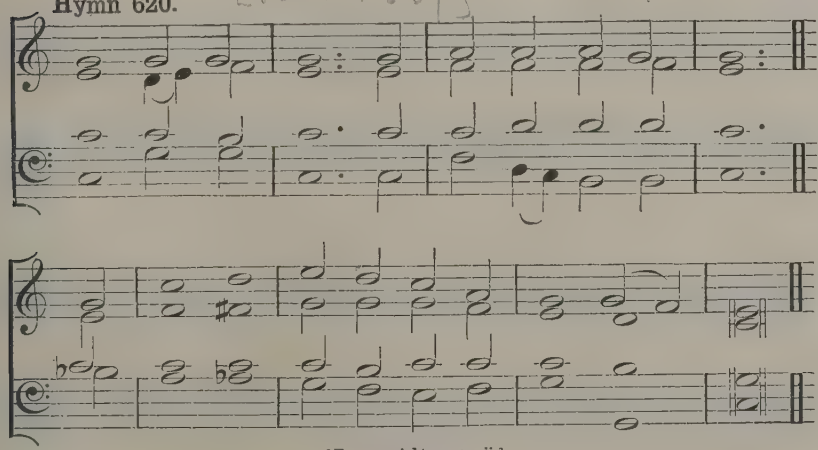
(Alternative Tune.)



[† *For copyright, see* p. vii.]

The Alternative Tune (Pentecost = R* 540) is by the Rev. W. Boyd: it was written about 1864 at the request of Mr. Baring-Gould as a tune for the *Veni Creator*, to be included among the Whitsuntide Hymns at Horbury, where he was then curate; but it was not published till 1868 in *Thirty-Two Hymn Tunes, composed by Members of the University of Oxford.* Its association with this hymn dates from Church Hymns, 1874 (see *Mus. Times*, Dec. 1908).

Hymn 620.



[*For copyright, see* p. vii.]

FOR MISSION SERVICES.

Thou wilt keep him in perfect peace, whose mind is stayed on thee.—Isai. xxvi. 3.

PEACE, perfect peace, in this dark world of sin?
The Blood of JESUS whispers peace within.

Peace, perfect peace, by thronging duties press'd?
To do the will of JESUS, this is rest.

Peace, perfect peace, with sorrows surging round?
On JESUS' bosom naught but calm is found.

Peace, perfect peace, with loved ones far away?
In JESUS' keeping we are safe and they.

Peace, perfect peace, our future all unknown?
JESUS we know, and He is on the throne.

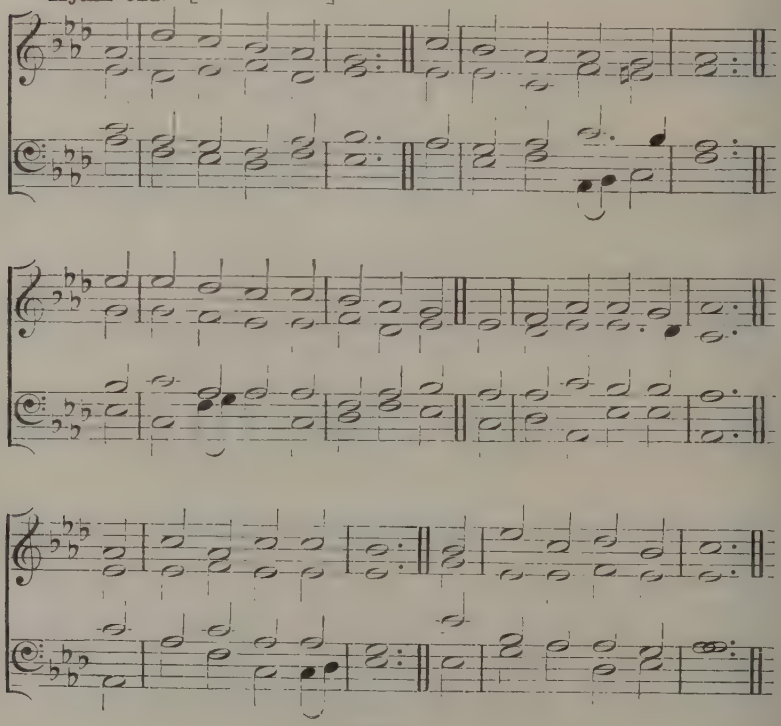
Peace, perfect peace, death shadowing us and ours?
JESUS has vanquish'd death and all its powers.

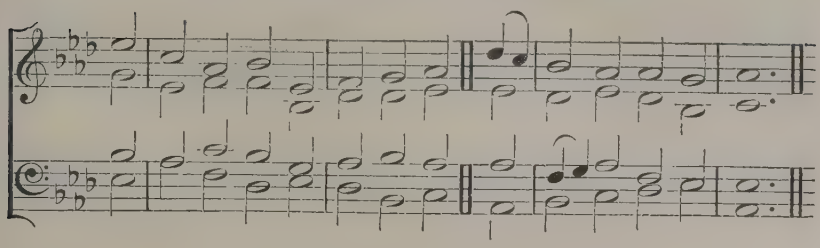
It is enough: earth's struggles soon shall cease,
And JESUS call us to heav'n's perfect peace. Amen.

THIS HYMN, by Bishop Edward Henry Bickersteth (1825–1906), written in 1875, after hearing a sermon by Canon Gibbons on Isaiah xxvi. 3, was first published in a small tract of five hymns, *Songs in the house of pilgrimage*, in seven stanzas of two lines.

THE TUNE (Pax tecum = R* 537) is by G. T. Caldbeck; it was arranged and harmonised by Dr. Vincent, and first appeared in the *Hymnal Companion to the Book of Common Prayer*, 2nd edition, 1877.

Hymn 621. [Rev. Ed. 231.]





And so shall we ever be with the Lord.—1 Thess. iv. 17.

"FOR ever with the LORD!"
Amen; so let it be;
Life from the dead is in that word,
'Tis immortality.
Here in the body pent,
Absent from Him I roam,
Yet nightly pitch my moving tent
A day's march nearer home.

My FATHER's house on high,
Home of my soul, how near
At times to faith's foreseeing eye
Thy golden gates appear!
*Ah! then my spirit faints
To reach the land I love,
The bright inheritance of Saints,
Jerusalem above.

"For ever with the LORD!"
FATHER, if 'tis Thy will,
The promise of that faithful word
Even here to me fulfil.
Be Thou at my right hand,
Then can I never fail;
Uphold Thou me, and I shall stand;
Fight, and I must prevail.

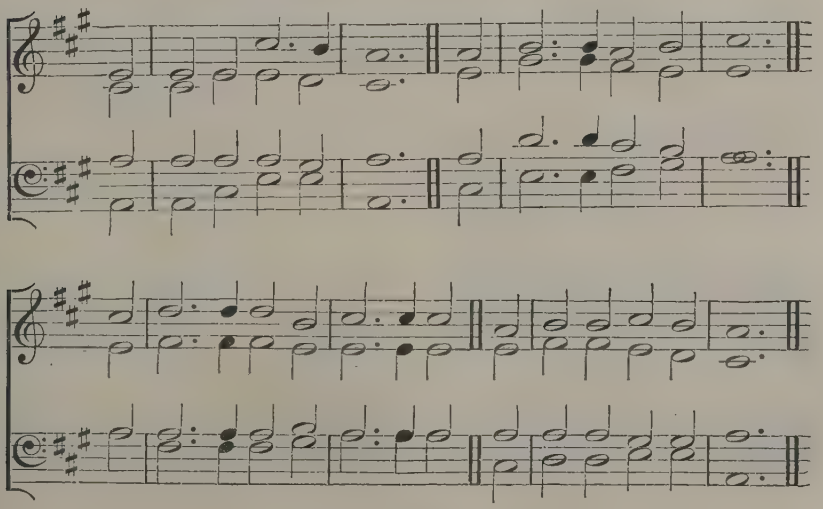
So when my latest breath
Shall rend the veil in twain,
By death I shall escape from death,
And life eternal gain.
Knowing as I am known,
How shall I love that word,
And oft repeat before the throne,
"For ever with the LORD!" Amen.

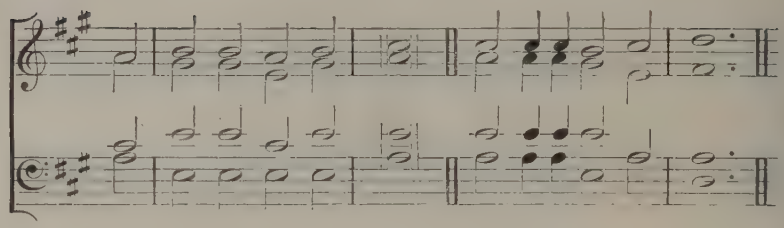
THIS HYMN, by James Montgomery (1771–1854), was first published in *The Amethyst*, 1835, in two parts of nine and thirteen stanzas of four lines. It is given in his *Original Hymns*, 1853, p. 231.

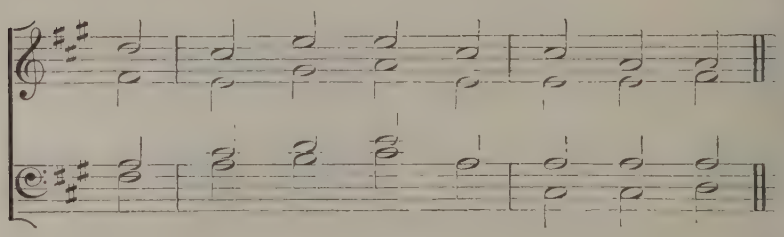
This cento is made of stanzas 1, 2, 3, 4 of Part I.; and stanzas 5, 6, 7, 8 of Part II.

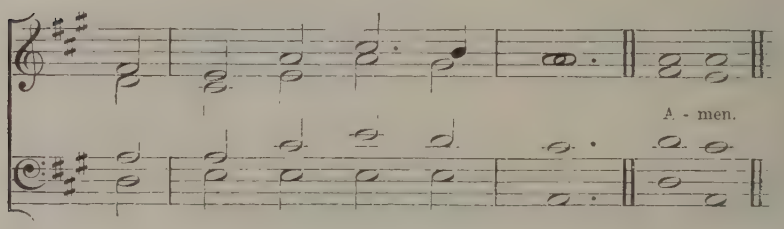
THE TUNE (Old 50th) appeared first in the earliest complete edition of Sternhold and Hopkins, *The Whole Booke of Psalmes*, 1562. Until the appearance of the D.S.M. version of the psalm by Hopkins in this edition the psalm had been represented by the other version, made by Whittingham, which appeared first in 1558 (see Hymn 334).

(TUNE IN THE SUPPLEMENT.)

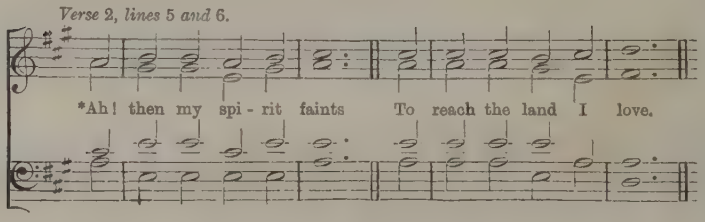






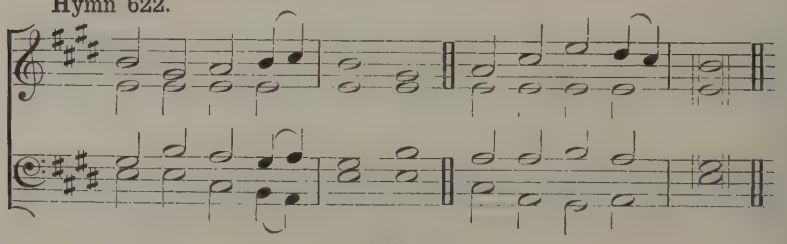


Verse 2, *lines* 5 *and* 6.

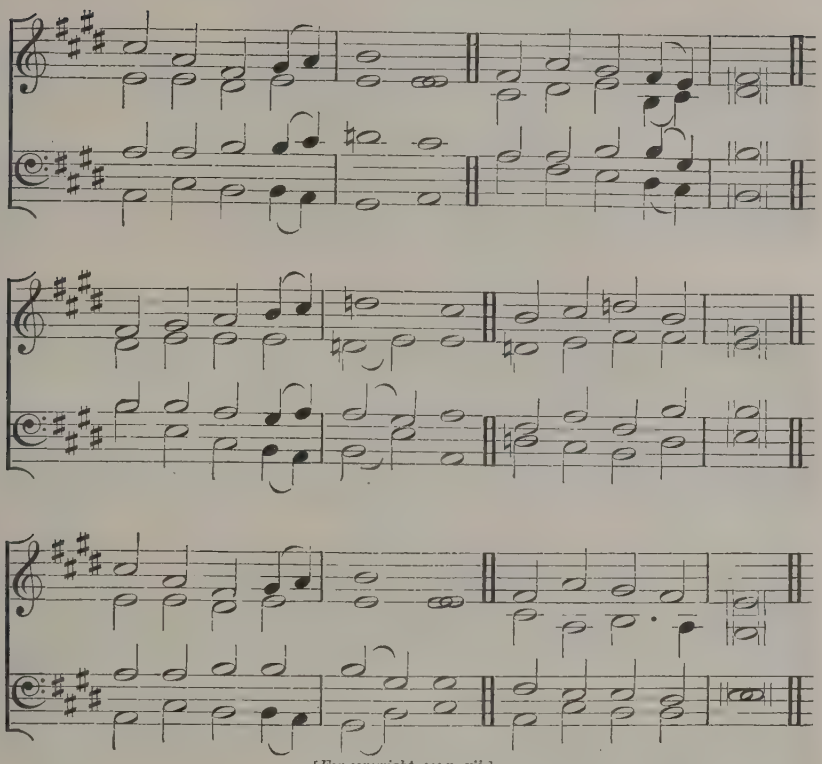


THE TUNE IN THE SUPPLEMENT (Nearer Home, or Montgomery = R 231) is by I. B. Woodbury, and was written for this hymn in the *Choral Advocate*, 1852.

Hymn 622.



FOR MISSION SERVICES.



[*For copyright, see* p. vii.]

Eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love him.—1 Cor. ii. 9.

Τὰς ἕδρὰς τὰς αἰωνίας.

THOSE eternal bowers
Man hath never trod,
Those unfading flowers
Round the throne of GOD:
Who may hope to gain them
After weary fight?
Who at length attain them
Clad in robes of white?

He who gladly barters
All on earthly ground;
He who, like the Martyrs,
Says "I will be crown'd:"
He whose one oblation
Is a life of love;
Clinging to the nation
Of the blest above.

Shame upon you, legions
Of the heav'nly King,
Denizens of regions
Past imagining!
What! with pipe and tabor
Fool away the light,
When He bids you labour,
When He tells you, "Fight!"

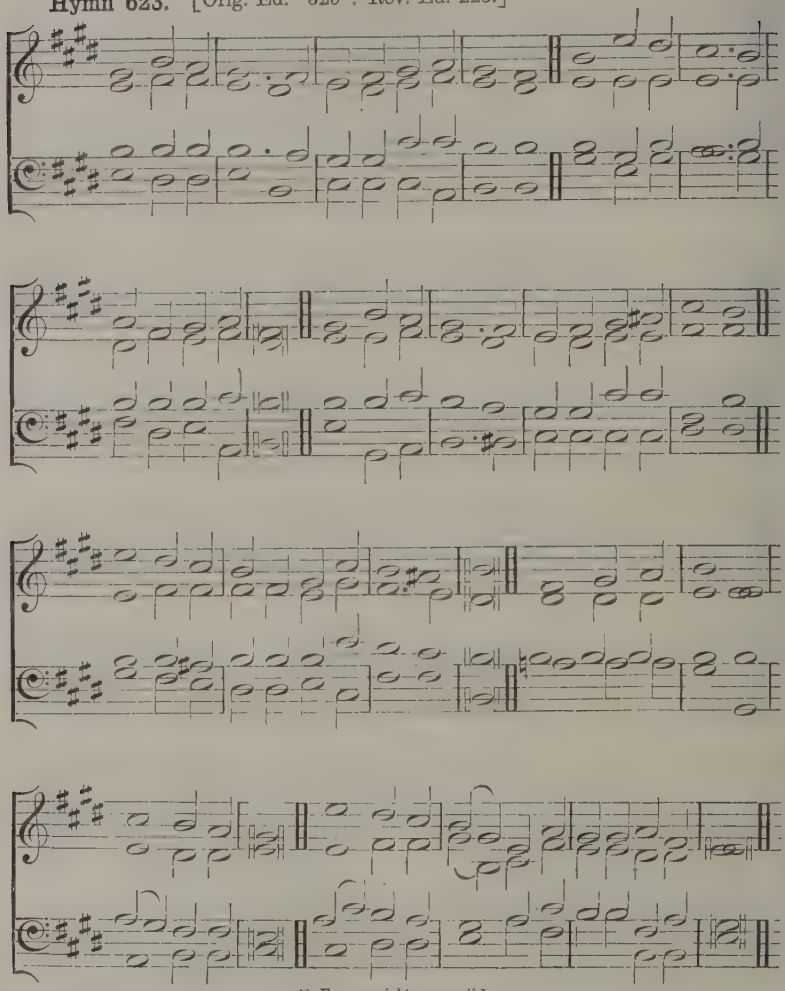
While I do my duty,
Struggling through the tide,
Whisper Thou of beauty
On the other side!
Tell me not the story
Of the now distress:
O the future glory!
O the loveliness! Amen.

THIS HYMN, by John Mason Neale (1818–1866), was published in his *Hymns of the Eastern Church*, 1862, in four stanzas of eight lines. The original has not been found. It originally appeared under the headline of "St. John of Damascus," and with the heading "Idiomela for All Saints."

In the original:—St 4. ll. 5, 6. Tell *who will* the story
Of *our now* distress.

THE TUNE (Unitas) is by Bishop Jenner. Its original form was longer, being composed for a twelve-line hymn written by his son, Mr. Henry Jenner; but with the assent of the Bishop's representatives who sent the tune to the Proprietors, it was altered to suit these words of his old friend, Dr. Neale.

Hymn 623. [Orig. Ed.* 325 : Rev. Ed. 223.]



[* *For copyright, see* p. vii.]

The night is far spent, the day is at hand.—Rom. xiii. 12.

HARK ! hark, my soul ! Angelic songs are swelling
O'er earth's green fields, and ocean's wave-beat shore :
How sweet the truth those blessèd strains are telling
Of that new life when sin shall be no more !
Angels of JESUS, Angels of light,
Singing to welcome the pilgrims of the night !

Onward we go, for still we hear them singing,
"Come, weary souls, for JESUS bids you come ;"
And through the dark, its echoes sweetly ringing,
The music of the Gospel leads us home.
Angels of JESUS, Angels of light,
Singing to welcome the pilgrims of the night !

Far, far away, like bells at evening pealing,
The voice of JESUS sounds o'er land and sea,
And laden souls, by thousands meekly stealing,
Kind Shepherd, turn their weary steps to Thee.
Angels of JESUS, Angels of light,
Singing to welcome the pilgrims of the night!

Rest comes at length; though life be long and dreary,
The day must dawn, and darksome night be past;
Faith's journey ends in welcome to the weary,
And heav'n, the heart's true home, will come at last.
Angels of JESUS, Angels of light,
Singing to welcome the pilgrims of the night!

Angels! sing on, your faithful watches keeping,
Sing us sweet fragments of the songs above;
Till morning's joy shall end the night of weeping,
And life's long shadows break in cloudless love.
Angels of JESUS, Angels of light,
Singing to welcome the pilgrims of the night! Amen.

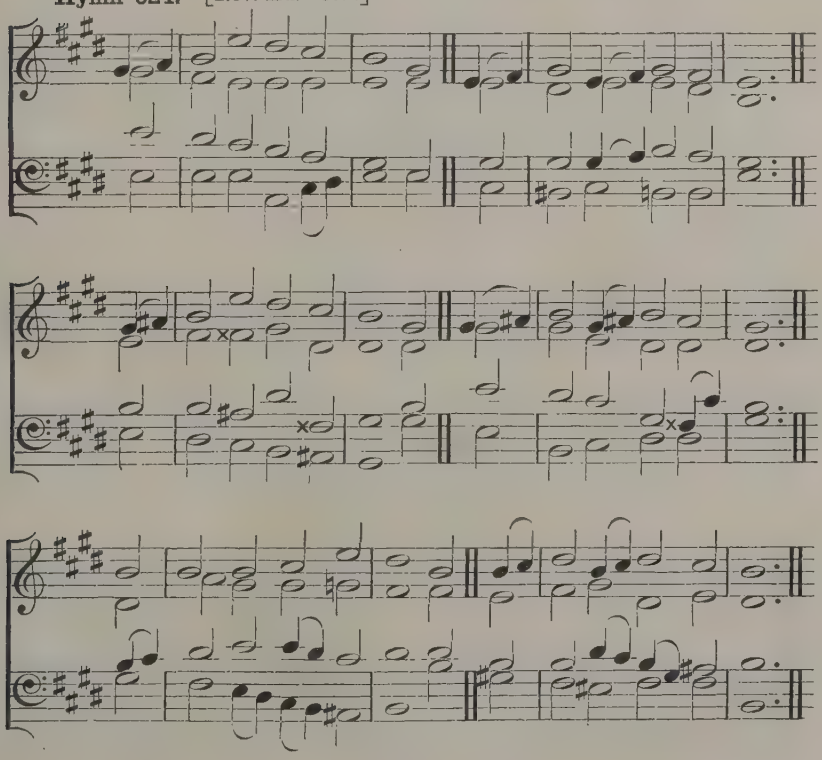
THIS HYMN, by Frederick William Faber (1814–1863), was published in his *Oratory Hymns*, 1854, in seven stanzas of four lines, with a refrain. It is given in his *Hymns*, 1861, No. 137, headed "The Pilgrims of the night."

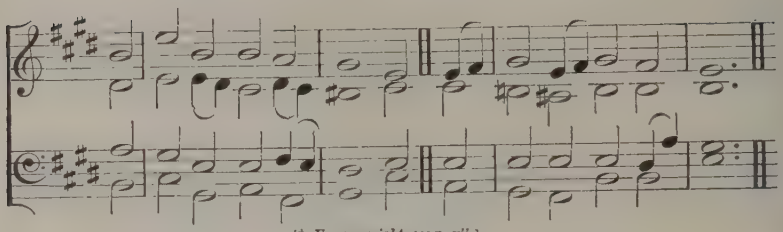
Stanzas 2 and 6 are omitted here.

In the original:—St. 4, l. 3. *All journeys* end in *welcomes*.
St. 5, l. 3. While we toil on, and soothe ourselves with weeping,
Till life's long night shall break in endless love.

THE TUNE (Pilgrims = O* 325² = R 223²) is by H. Smart, and was written by him for the Appendix to the Original Edition.

Hymn 624. [Rev. Ed.* 632.]





[‡ *For copyright, see* p. vii.]

He was lost, and is found.—St. Luke xv. 24.

REDEEM'D, restored, forgiven,
Through JESUS' precious Blood,
Heirs of His home in heaven,
O praise our pardoning GOD!
Praise Him in tuneful measures,
Who gave His SON to die;
Praise Him Whose sevenfold treasures
Enrich and sanctify!

Once on the dreary mountain
We wander'd far and wide,
Far from the cleansing fountain,
Far from the pierced side;
But JESUS sought and found us,
And wash'd our guilt away;
With cords of love He bound us
To be His own for aye.

Dear Master, Thine the glory
Of each recover'd soul;
Ah! who can tell the story
Of love that made us whole?
Not ours, not ours the merit;
Be Thine alone the praise,
And ours a thankful spirit
To serve Thee all our days.

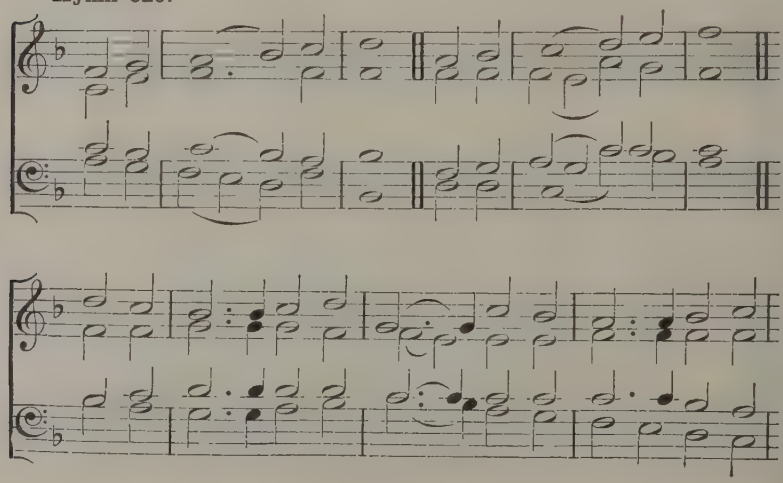
Now keep us, Holy Saviour,
In Thy true love and fear;
And grant us of Thy favour
The grace to persevere;
Till, in Thy new creation,
Earth's time-long travail o'er,
We find our full salvation,
And praise Thee evermore. Amen.

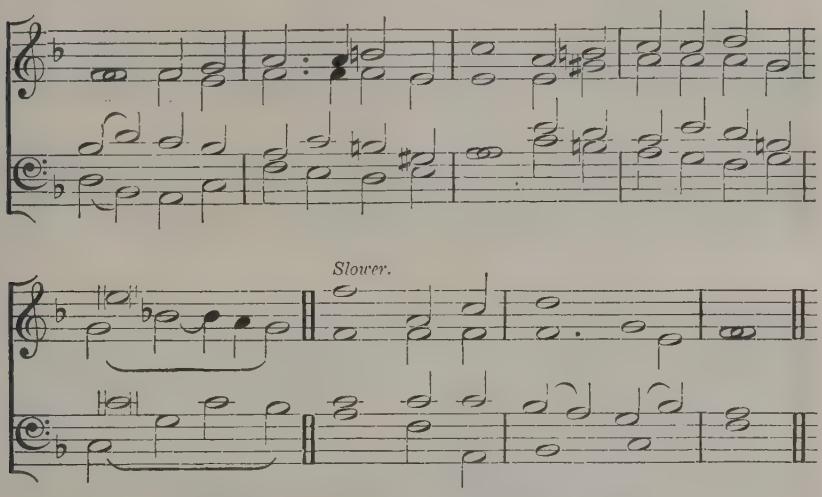
ALTERNATIVE TUNE, HYMN 122.

THIS HYMN, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was written by him during an holiday in Ireland, and is dated "Killarney, Sept. 1876." It was printed in the November following in the *Monkland Parish Magazine*, and first published in *Hymns for Mission Churches*, published by the Compilers of *Hymns A. & M.*; then it found a place in the Supplement to the Revised Edition.

THE TUNE (Tours) is by B. Tours, and was contributed by him to *The Hymnary*, 1872.

Hymn 625.





[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

There is joy in the presence of the angels of God over one sinner that repenteth.—St. Luke xv. 10.

THERE was joy in heav'n,
There was joy in heav'n,
When this goodly world to frame
The LORD of might and mercy came;
Shouts of joy were heard on high,
And the stars sang from the sky,
"Glory to GOD in heav'n."

There was joy in heav'n,
There was joy in heav'n,
When the billows heaving dark,
Sank around the stranded ark,
And the rainbow's watery span
Spake of mercy, hope to man,
And peace with GOD in heav'n.

There was joy in heav'n,
There was joy in heav'n,
When of love the midnight beam
Dawn'd on the towers of Bethlehem,
And along the echoing hill
Angels sang "On earth good will,
And glory in the heav'n!"

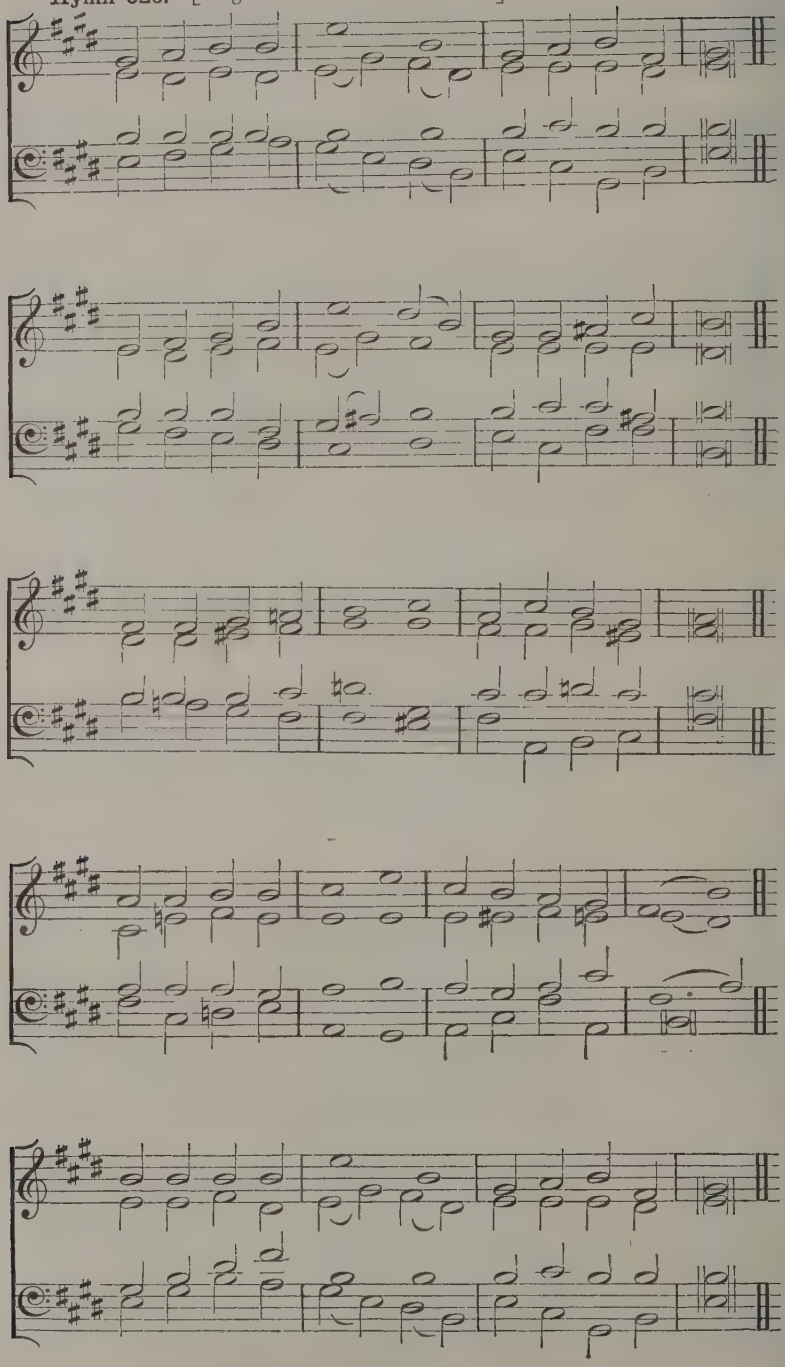
There is joy in heav'n,
There is joy in heav'n,
When the soul that went astray
Turns to CHRIST, the living Way,
And, by grace of heav'n subdued,
Breathes a prayer of gratitude,
Oh, there is joy in heav'n. Amen.

THIS HYMN, by Bishop Reginald Heber (1783–1826), was first published in his posthumous *Hymns, &c.* 1827, as the hymn for the Third Sunday after Trinity.

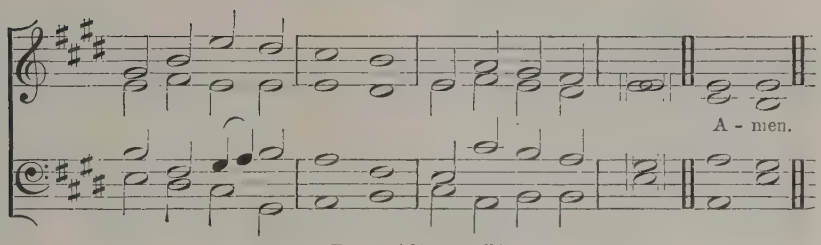
In the original:—St. 4 l. 3. When the *sheep* that . . .
Turns *again to virtue's* way,
When *the soul by grace* subdued
Sobs its prayer . . .
Then is there . . .

THE TUNE (Gaudium Cæleste) is by Sir Hubert Parry, and was written by him for this edition.

Hymn 626. [Orig. Ed.* 385 : Rev. Ed. 391.]



PROCESSIONAL.



[* *For copyright, see* p. vii.]

Be strong and of a good courage . . . And the Lord, he it is that doth go before thee.
Deut. xxxi. 7, 8.

ONWARD, Christian soldiers,
Marching as to war,
With the Cross of JESUS
Going on before.
CHRIST the royal Master
Leads against the foe;
Forward into battle,
See, His banners go!
Onward, Christian soldiers,
Marching as to war,
With the Cross of JESUS
Going on before.

At the sign of triumph
Satan's host doth flee;
On then, Christian soldiers,
On to victory.
Hell's foundations quiver
At the shout of praise;
Brothers, lift your voices,
Loud your anthems raise.
Onward, Christian soldiers,
Marching as to war,
With the Cross of JESUS
Going on before.

Like a mighty army
Moves the Church of GOD;
Brothers, we are treading
Where the Saints have trod;
Though divisions harass,
All one body we,
One in hope and doctrine,
One in charity.
Onward, Christian soldiers,
Marching as to war,
With the Cross of JESUS
Going on before.

Crowns and thrones may perish,
Kingdoms rise and wane,
But the Church of JESUS
Constant will remain;
Gates of hell can never
'Gainst that Church prevail;
We have CHRIST's own promise,
And that cannot fail.
Onward, Christian soldiers,
Marching as to war,
With the Cross of JESUS
Going on before.

Onward, then, ye people,
Join our happy throng,
Blend with ours your voices
In the triumph song;
Glory, laud, and honour
Unto CHRIST the King;
This through countless ages
Men and Angels sing.
Onward, Christian soldiers,
Marching as to war,
With the Cross of JESUS
Going on before. Amen.

THIS HYMN, by Sabine Baring-Gould (b. 1834), was written for the Children's Festival at Horbury Bridge in 1864, and was printed in the *Church Times* of that year.

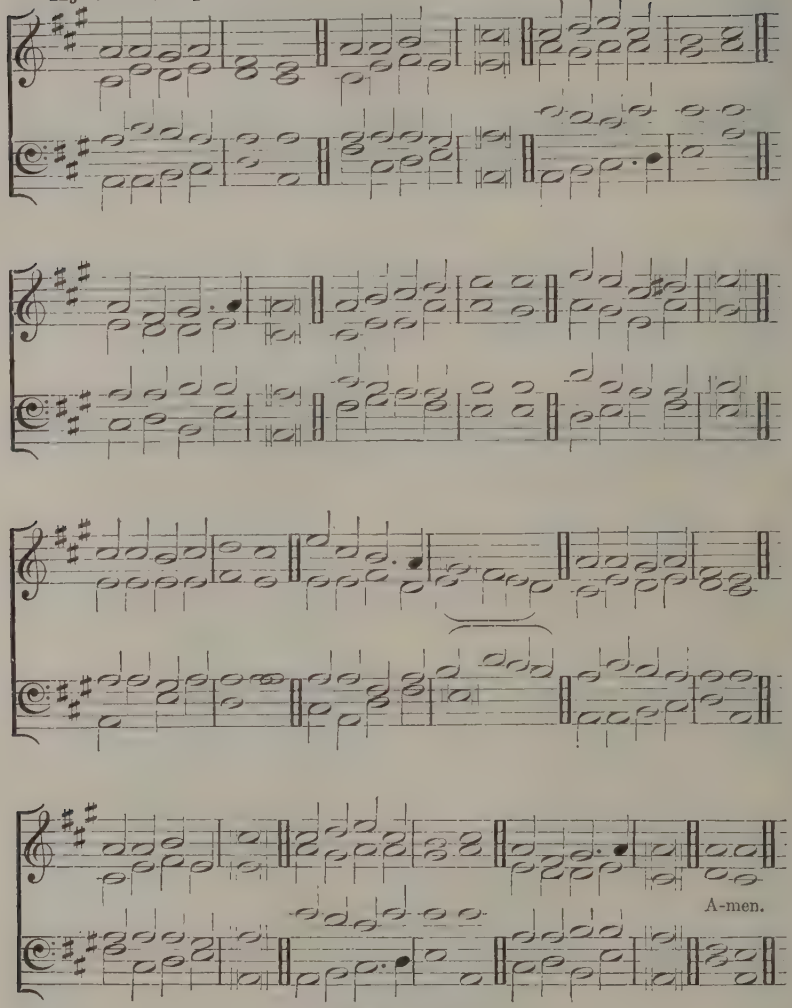
Stanza 4, beginning "What the Saints established," is omitted.

In the original:—St. 3, l. 5. We are not divided.
l. 7. One in hope, in doctrine.

The former alteration here made for the first time has the author's approval.

THE TUNE (Vexillum = O* 384 = R 390) is by H. Smart, and was written by him for the hymn, "Brightly gleams our banner," for the Appendix to the Original Edition.

Hymn 627. [Rev. Ed.* 392.]



[*For copyright, see* p. vii.]

Speak unto the children of Israel that they go forward.—Ex. xiv. 15.

FORWARD! be our watchword,
Steps and voices join'd;
Seek the things before us,
Not a look behind;
Burns the fiery pillar
At our army's head;
Who shall dream of shrinking,
By our Captain led?
Forward through the desert,
Through the toil and fight;
Jordan flows before us,
Sion beams with light.

Forward, when in childhood
Buds the infant mind;
All through youth and manhood,
Not a thought behind;
Speed through realms of nature,
Climb the steps of grace;
Faint not, till in glory
Gleams our FATHER's face.
Forward, all the life-time,
Climb from height to height;
Till the head be hoary,
Till the eve be light.

PROCESSIONAL.

Forward, flock of JESUS,
Salt of all the earth,
Till each yearning purpose
Spring to glorious birth ;
Sick, they ask for healing ;
Blind, they grope for day ;
Pour upon the nations
Wisdom's loving ray.
Forward, out of error,
Leave behind the night ;
Forward through the darkness,
Forward into light.

Far o'er yon horizon
Rise the city towers,
Where our GOD abideth ;
That fair home is ours :
Flash the streets with jasper,
Shine the gates with gold ;
Flows the gladdening river
Shedding joys untold.
Thither, onward thither,
In the SPIRIT's might ;
Pilgrims to your country,
Forward into light.

Into GOD's high temple
Onward as we press,
Beauty spreads around us,
Born of holiness ;
Arch, and vault, and carving,
Lights of varied tone,
Soften'd words and holy,
Prayer and praise alone :
Every thought upraising
To our city bright,
Where the tribes assemble
Round the throne of light.

Naught that city needeth
Of these aisles of stone ;
Where the GODHEAD dwelleth,
Temple there is none ;
All the Saints, that ever
In these courts have stood,
Are but babes, and feeding
On the children's food.
On through sign and token,
Stars amidst the night,
Forward through the darkness,
Forward into light.

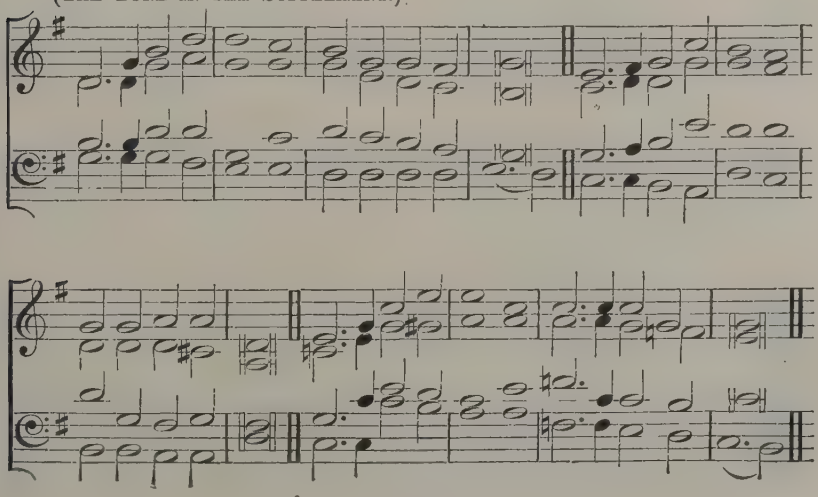
To th' Eternal FATHER
Loudest anthems raise ;
To the SON and SPIRIT
Echo songs of praise ;
To the LORD of glory,
Blessèd THREE in ONE,
Be by men and Angels
Endless honours done :
Weak are earthly praises :
Dull the songs of night ;
Forward into triumph,
Forward into light ! Amen.

THIS HYMN, by Henry Alford (1810–1871), was written, together with a tune, by the Dean for a Festival of Parochial Choirs of the Canterbury Diocesan Union, held in Canterbury Cathedral on June 6, 1871, in eight stanzas of twelve lines. It was first used in the Revised Edition.

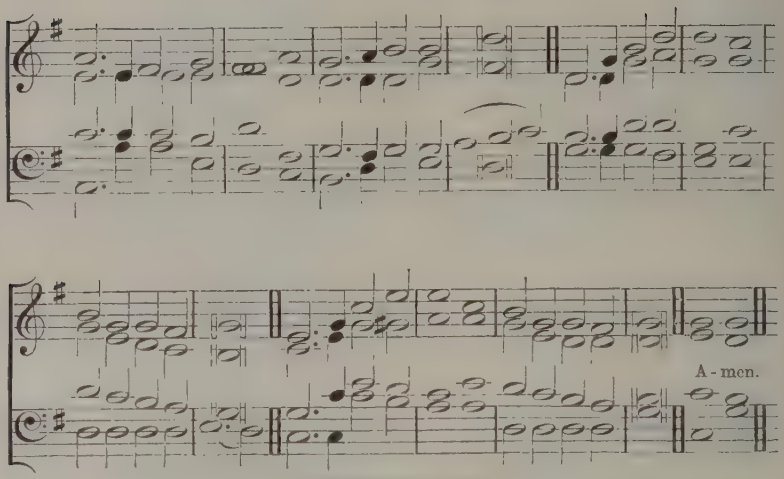
Stanza 4 is omitted in this edition.

THE TUNE (Church Militant) was written by C. Steggall in 1870, and appeared originally in his *Hymns for the Church of England*, 1875, set to the hymn "Onward, Christian soldiers" (Hymn 626).

(THE TUNE IN THE SUPPLEMENT.)



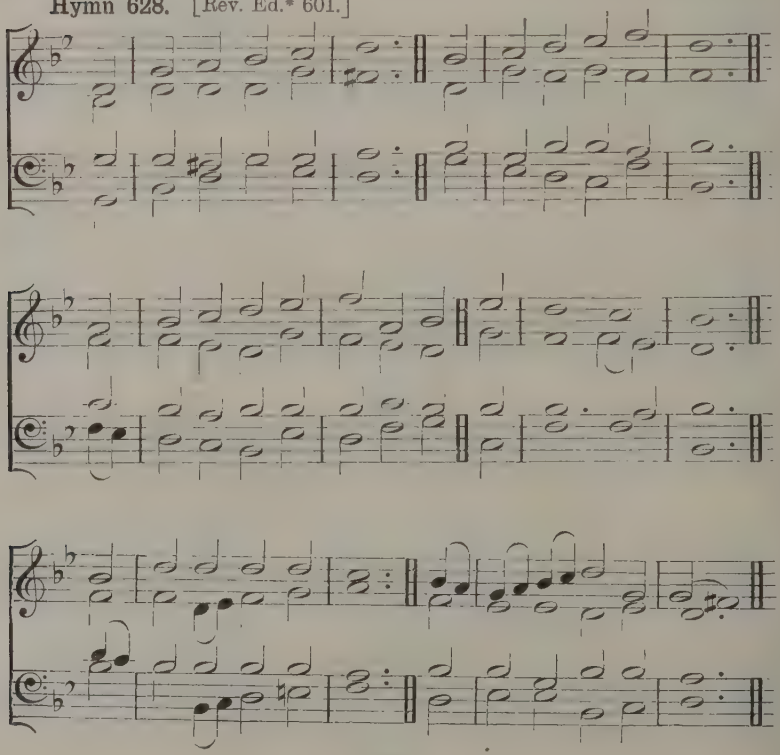
PROCESSIONAL.



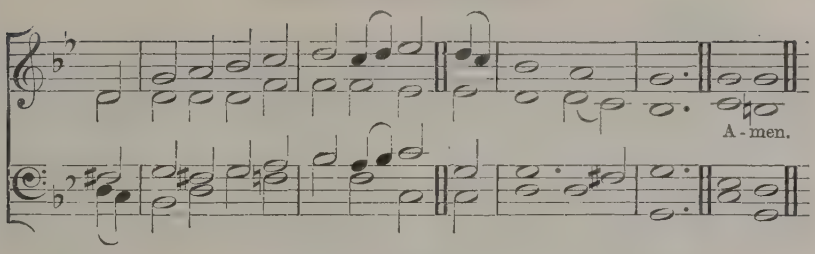
[* *For copyright*, see p. vii.]

THE TUNE IN THE SUPPLEMENT (St. Boniface = R* 392) is by H. Gadsby, and was written by him for the Revised Edition.

Hymn 628. [Rev. Ed.* 601.]



PROCESSIONAL.



Now they desire a better country, that is, an heavenly: wherefore God is not ashamed to be called their God.—Heb. xi. 16.

*THE GOD of Abraham praise
Who reigns enthroned above,
Ancient of everlasting days,
And GOD of love:
JEHOVAH, great I AM,
By earth and heav'n confest;
We bow and bless the sacred Name
For ever blest.

The GOD of Abraham praise,
At Whose supreme command
From earth we rise, and seek the joys
At His right hand:
We all on earth forsake,
Its wisdom, fame, and power;
And Him our only portion make,
Our shield and tower.

Though nature's strength decay,
And earth and hell withstand,
To Canaan's bounds we urge our way
At His command.
The watery deep we pass,
With JESUS in our view;
And through the howling wilderness
Our way pursue.

The goodly land we see,
With peace and plenty blest;
A land of sacred liberty
And endless rest;
There milk and honey flow,
And oil and wine abound,
And trees of life for ever grow,
With mercy crown'd.

There dwells the LORD, our King,
The LORD our Righteousness,
Triumphant o'er the world of sin,
The Prince of peace:
On Sion's sacred height
His Kingdom He maintains,
And glorious with His saints in light
For ever reigns.

*He keeps His own secure,
He guards them by His side,
Arrays in garment white and pure
His spotless Bride:
With streams of sacred bliss,
Beneath serener skies,
With all the fruits of Paradise,
He still supplies.

*Before the great THREE-ONE
They all exulting stand,
And tell the wonders He hath done
Through all their land:
The listening spheres attend,
And swell the growing fame,
And sing, in songs which never end,
The wondrous Name.

*The GOD Who reigns on high
The great Archangels sing,
And "Holy, Holy, Holy," cry,
"Almighty King!
Who was, and is the same,
And evermore shall be:
JEHOVAH, FATHER, Great I AM,
We worship Thee."

Before the Saviour's face
The ransom'd nations bow,
O'erwhelm'd at His almighty grace
For ever new;
He shows His prints of love,—
They kindle to a flame,
And sound through all the worlds above
The slaughter'd LAMB.

The whole triumphant host
Give thanks to GOD on high;
"Hail! FATHER, SON, and HOLY GHOST,"
They ever cry:
Hail! Abraham's GOD, and mine!
(I join the heav'nly lays),
All might and majesty are Thine,
And endless praise. Amen.

** These verses may be omitted.*

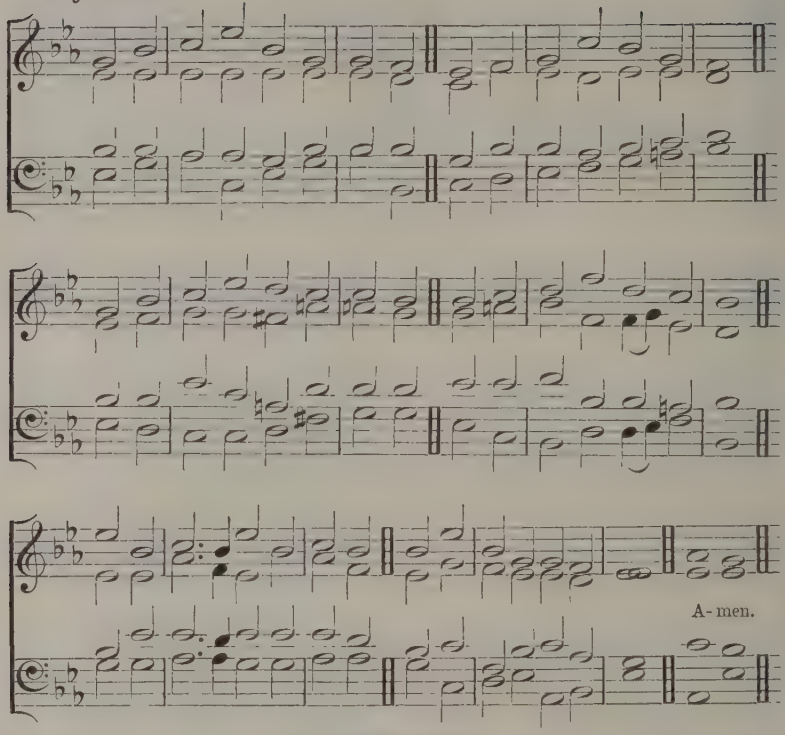
ALTERNATIVE TUNE, HYMN 630.

THIS HYMN, by Thomas Olivers (1725–1799), was first published as a tract, *A Hymn to the God of Abraham*, by Thomas Olivers. He is believed to have written the hymn at Westminster in 1770, after a visit to the Jewish Synagogue. It is a paraphrase of the Hebrew Doxology (probably of the XIIIth century) which rehearses in metrical form the thirteen Articles of the Hebrew Creed. It was printed in leaflet form soon after it was written, and thus became popular. For the original Hebrew, for a literal translation of the same, and for the whole hymn (twelve stanzas), see Julian, *Dict. Hymn.*, 1149. Stanzas 3 and 4 are omitted here.

THE TUNE (The God of Abraham, or Leoni, or Judea, or Jerusalem) is taken from the Hebrew melody which Olivers heard sung at the Aldgate Synagogue. He obtained the music from Leoni, the leader of the singing there, and wrote his hymn to suit it. The melody in Hebrew use is not probably older than the XVIIth century. The hymn and tune were published in the Wesleyan book, *Sacred Harmony*, 1781, and so came into general use. The Hebrew melody (as now sung) is rather different in metre; it may be seen in Julian, *Dict. Hymn.*, 1151.

PROCESSIONAL.

Hymn 629.



[* *For copyright, see* p. vii.]

He that hath an ear, let him hear what the Spirit saith unto the churches.—Rev. ii. 7.

GLORY to the First-begotten,
Risen CHRIST, Incarnate WORD!
Glory to the Faithful Witness,
Over all dominion LORD,
Who hath loved us, Who hath wash'd us
In His precious Blood outpour'd!

*Glory unto Him Who gave us
Heritage of priest and king!
That for ever in His presence
We our Eucharist may sing,
All our crowns cast down before Him,
To His shrine our incense bring.

*Glory to the LORD ALMIGHTY!
Every foe beneath Him cast,
High He reigns in splendour seated,
He the First and He the Last,
He both Alpha and Omega,
LORD of future, present, past.

Glory unto Him Who holdeth
Mystic stars in His right hand!
Glory unto Him Who walketh
'Midst the lamps that gleaming stand!
Every Church and every pastor
Subject to His dread command.

Thou Who knowest how we labour'd,
Fainting not when foemen strove,
Raise once more our fallen courage,
Stir again our early love:
Quench not all the light within us,
Nor our candlestick remove.

*From all subtle evil guard us,
False Apostles, deeds of ill;
Grant us every lie to conquer,
Every hateful lust to kill:
By the Tree of Life sustain us,
And our hungry spirits fill.

If, wherever Satan dwelleth,
We confess Thee as our LORD,
Bid us fear not Satan's malice,
Tribulation, fire, or sword.
Crown Thy faithful patient servants
With the Martyr's bright reward.

By Thy HOLY SPIRIT cleanse us,
Pure in heart Thy law to own;
Grant to us the hidden manna,
Grant to us the fair white stone,
And the new name newly written,
Only to Thy servants known.

PROCESSIONAL.

Thou hast once for our salvation
  On the raging Dragon trod,
Keep us stedfast, faithful, loving,
  Smite our foes with iron rod,
Scatter all the depths of Satan,
  Bright and Morning Star of God.

Save us from the name of living
  While the soul within is dead ;
Wash our garments from defilement,
  In the Blood that Thou hast shed ;
Then confess us in Thy glory,
  Members worthy of their Head.

Thou Who hast the key of David,
  Set for us an open door,
Refuge in the Great Temptation
  When the testing tempests roar ;
Plant us in Thy Father's temple,
  Pillars firm for evermore.

We are wretched, cold, and naked,
  Needing all things, poor and blind ;
Thou hast raiment, riches, healing,
  Meet for body, soul, and mind.
Humbled, shamefast we approach Thee,
  All our store in Thee to find.

Come, in love rebuke and chasten,
  At our hearts' door come and stand ;
Knock once more, and bid us open,
  Knock with Thine own pierced hand.
We will hear Thee, we will open,
  Sup with Thee at Thy command.

Grant to us that overcoming
  By a virtue not our own,
We may with Thee in Thy glory
  Be Thy crowned brothers shown,
Even as Thou, overcoming,
  Sittest on Thy Father's throne.

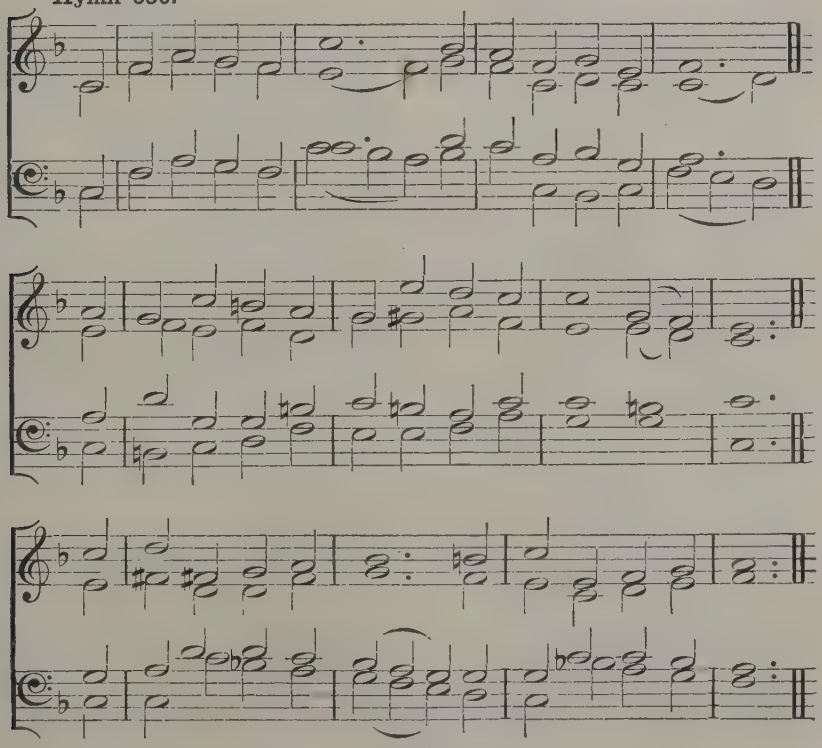
Glory unto Him that reigneth
  On th' eternal throne on high !
Glory to the Lamb that suffer'd,
  Living now no more to die !
Glory to the Blessed Spirit,
  One with Both eternally ! Amen.

* *These verses may be omitted.*

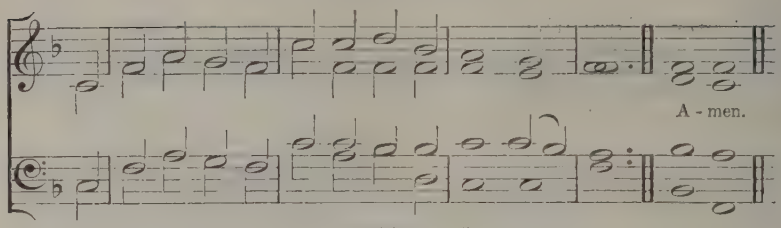
This Hymn, by Augustus Blair Donaldson (1841–1903), written in 1895, was sung in Truro Cathedral at the eighth Festival of the Truro Diocesan Choral Union, on June 9, 1896. It received his final revision for this edition only a few days before his death on Dec. 10, 1903.

The Tune (St. Lawrence) was written by C. Steggall in 1864 for Horsley, *Psalmody of the British Empire*, but not published till 1875, when it appeared in his *Hymns for the Church of England*.

Hymn 630.



PROCESSIONAL.



[‡ *For copyright, see* p. vii.]

The voice of them that shall say, Praise the Lord of hosts ; for the Lord is good.—Jer. xxxiii. 11.

WITH gladsome feet we press
To Sion's holy mount,
Where gushes from its deep recess
The cooling fount.
O happy, happy hill,
The joy of every saint !
With sweet Siloam's crystal rill
That cheers the faint !

We love fair Sion well :
The LORD in her is seen ;
With her is ever fain to dwell
In radiant sheen !
He there reveals His face,
There stretches out His arm,
A lamp to light a darken'd race,
A shield from harm.

Thou, LORD, dost crown the steep ;
Thou broodest o'er the stream ;
Then leave us never more to weep
Thine absent beam.
Refresh the thirsty soul,
Thou springing Well of life !
Conduct us towards the heav'nly goal
Amid the strife !

Great city, blest of GOD !
Jerusalem the free !
With ceaseless step the path be trod
That leads to thee !
The Martyr's bleeding feet,
The Saints by blood unstain'd,
Alike have sought thy golden seat,
And rest have gain'd.

The towers that point on high
Our earth-bound spirits teach
To scorn the world, and upward fly,
True bliss to reach ;
To veil Thy shrine of love,
LORD, let no mist arise ;
No cloud to hide the scene above
From longing eyes !

We come, with fervent zeal,
Beneath Thy hallow'd dome,
The pledge of our eternal weal,
Our happy home !
Thine house on Sion stands,
Though rear'd of earthly stone,
The type of that not made with hands,
Yet still Thine own.

There, calming all alarms,
The Cross of love is traced,
Outstretching salutary arms
To bless the waste !
The sinner there can plead
In ever listening ears ;
In hope on Thee can sweetly feed,
And dry his tears.

LORD, while Thy courts we tread,
Array'd in robes of white,
May evil never lift its head
To shame the light,
But all be pure below ;
Each heart from taint be free,
Unsullied, bright as spotless snow,
Meet shrines for Thee !

So this our festal day
Celestial joy shall raise,
While lips and hearts conjoin'd essay
To hymn Thy praise.
The very stones shall ring,
Resound each holy wall,
With Thee, Thyself the Rock, the Spring,
Our Heav'n, our All !

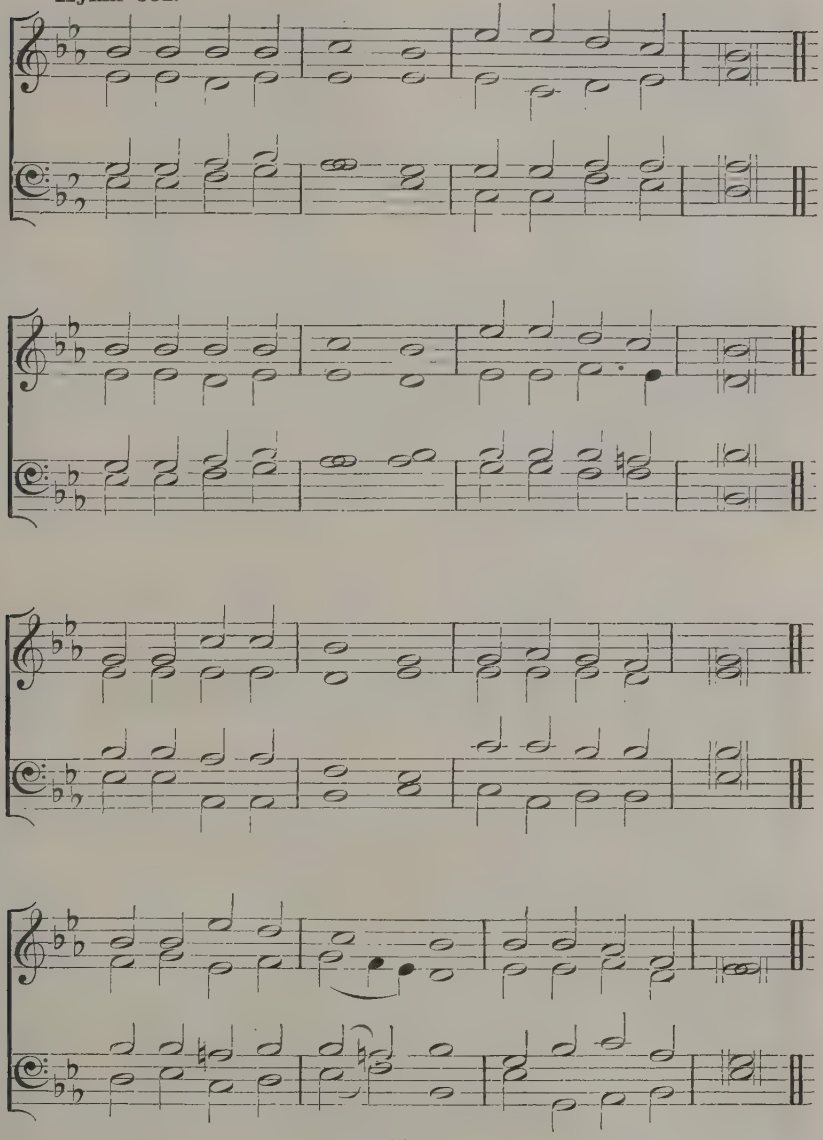
The FATHER loud adore !
And loud adore the SON !
Exalt the SPIRIT evermore,
The THREE in ONE :
The TRINITY extol
In Unity sublime,
Till circling ages cease to roll,
The death of time ! Amen.

THIS HYMN, by Richard Corbet Singleton (1810–1881), was published in *The Anglican Hymn Book*, 1868, No. 332, in ten stanzas of eight lines.

In the original :—St. 4, l. 6. The saints with woundless breast.
l. 8. To win their rest.
St. 10, l. 4. The great THREE-ONE.

THE TUNE (Covenant = R* 601) is by Sir John Stainer, who wrote it for the hymn, "The God of Abraham praise" (No. 628), in the Supplement to the Revised Edition.

Hymn 631.



[*For copyright, see* p. vii.]

The sign of the Son of man.—St. Matt. xxiv. 30.

GLIDING through the shadows
Goes the Cross of CHRIST,
Through the dreary darkness,
Through the driving mist.
Lo! the storms are rising;
Hark! the winds are shrill;
But the Cross is moving
Onwards, onwards still.

Onwards, upwards, homewards
Through the striving air,
Press the streaming pennons
Of that standard fair;
Tens and tens of thousands,
'Midst their seething foes
March CHRIST's warrior legions
Where that standard goes.

PROCESSIONAL.

Round that waving banner
While the war goes on,
Deeds of saintly daring
Have been wrought and won.
Oh, for feet to follow!
Oh, for hands to fight!
Oh, for strength to wrestle
Onwards into light!

Onwards where the battle
Fierce and fiercer grows,
Where the air is parted
With a thousand blows:
See the swords are flashing,
See the spears are wet,
But that lofty banner
Surges onwards yet.

Down the darksome valley
Streams that sacred sign;
'Midst the gloom and blackness
How its splendours shine,
Lighting yonder waters,
Swift and deep and chill,
As its rays are passing
Onwards, onwards still!

By Thy pangs and passion,
By Thy pain and loss,
Crucified, we pray Thee,
Draw us by that Cross;
By the wounds of pity,
By the nail-pierced hand,
Lead Thy pilgrim soldiers
Into Holy Land. Amen.

THIS HYMN, by Basil Edwards (b. 1846), written in 1875, was first published in *Minor Chords*, 1875.

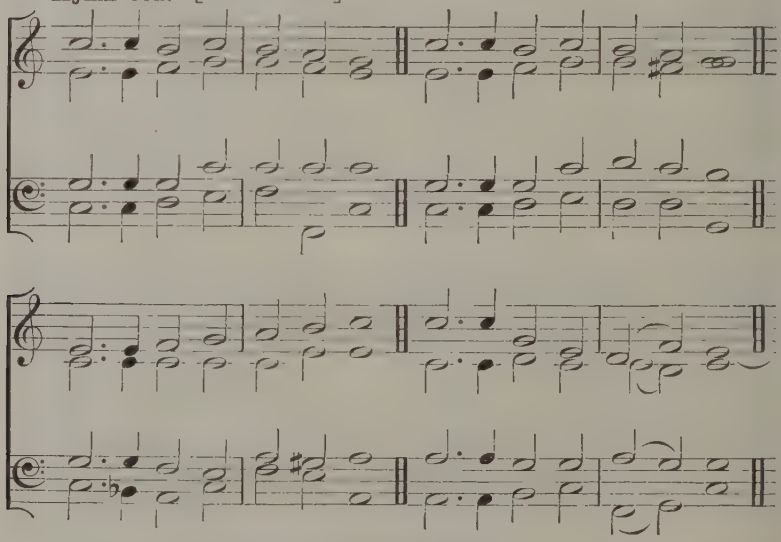
THE TUNE (Bohemia) is first found in its present form in Mercer, *Church Psalter and Hymn Book*, 1854, set to the hymn "In the hour of trial." The tune is said then to have been "adapted" by Sir John Goss; it is probably taken from some Moravian melody.

The following are also suitable for Processions:

144, 169, 182, 255 Hail, festal day.
324 Let all the world rejoice.
442 Through the night of doubt and sorrow.
504 Saviour, Blessèd Saviour.

LITANY OF THE FOUR LAST THINGS.

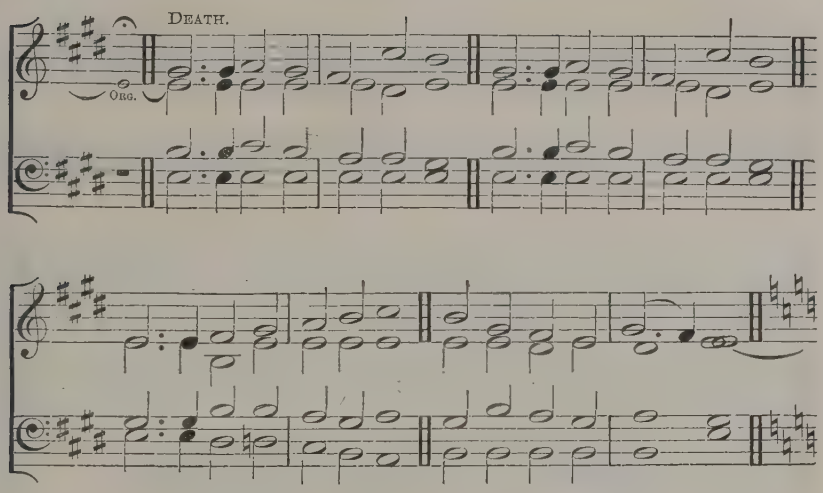
Hymn 632. [Rev. Ed. 463.]



GOD the FATHER, GOD the SON,
GOD the SPIRIT, THREE in ONE,
Hear us from Thy heav'nly throne;
Spare us, Holy TRINITY.

JESU, Life of those who die,
Advocate with GOD on high,
Hope of immortality,
Save us, Holy JESU.

LITANY OF THE FOUR LAST THINGS.

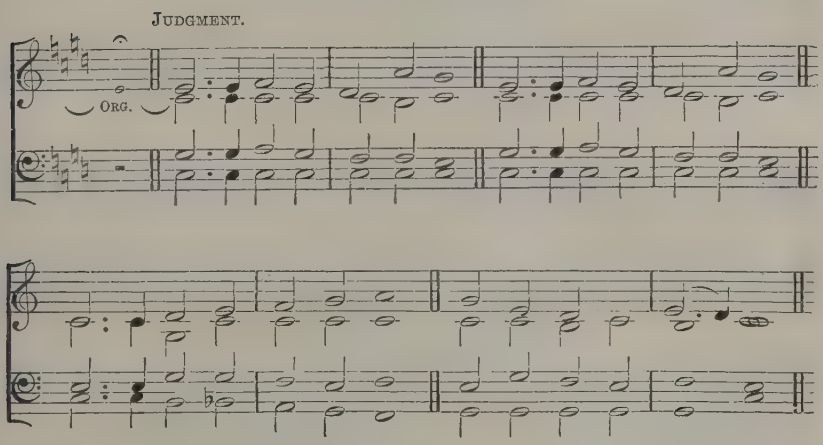


DEATH.

Thou Whose death to mortals gave
Power to triumph o'er the grave,
Living now from death to save,
Help us, Holy JESU.

Ere we hear the Angel's call,
Ere the shadows round us fall,
Thou, our Saviour and our All,
Help us, Holy JESU.

In the gloom Thy light provide;
Safely through the valley guide;
Thee we trust, for Thou hast died;
Help us, Holy JESU.



JUDGMENT.

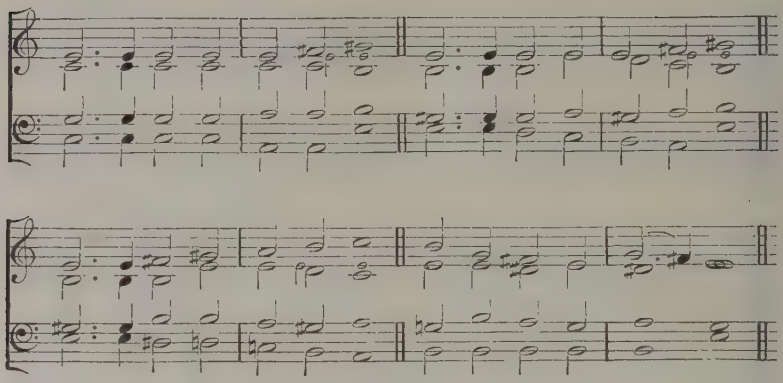
Thou Who didst for sin atone,
And before Whose great white throne
All our doings must be shown,
Save us, Holy JESU.

When Thy summons we obey
On the dreadful Judgment Day,
From confusion and dismay
Save us, Holy JESU.

While the lost in terror fly
At the awful majesty
Of Thy doom, O Judge most High,
Save us, Holy JESU.

LITANY OF THE FOUR LAST THINGS.

HELL.



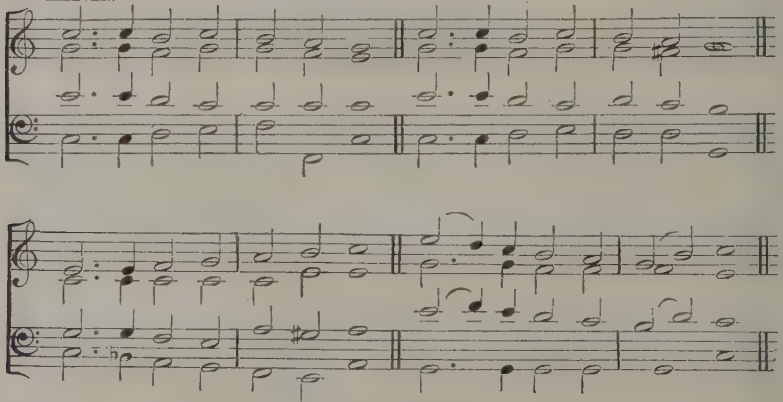
HELL.

Thou Whose death was borne that we,
From the power of Satan free,
Might not die eternally,
Save us. Holy JESU.

From th' accursed pit of hell,
Where in outer darkness dwell
Those who to the end rebel,
Save us, Holy JESU.

From the Adversary's claim,
From the worm and from the flame,
From the everlasting shame,
Save us, Holy JESU.

HEAVEN.



[* *For copyright, see* p. vii.]

HEAVEN.

Thou Who dost a place prepare,
That we may Thy glory share;
To those heav'nly mansions fair
Bring us, Holy JESU.

Where the captives find release,
Where all foes from troubling cease,
Where the weary rest in peace,
Bring us, Holy JESU.

Where in wondrous light are shown
All Thy dealings with Thine own,
Who shall know as they are known,
Bring us, Holy JESU.

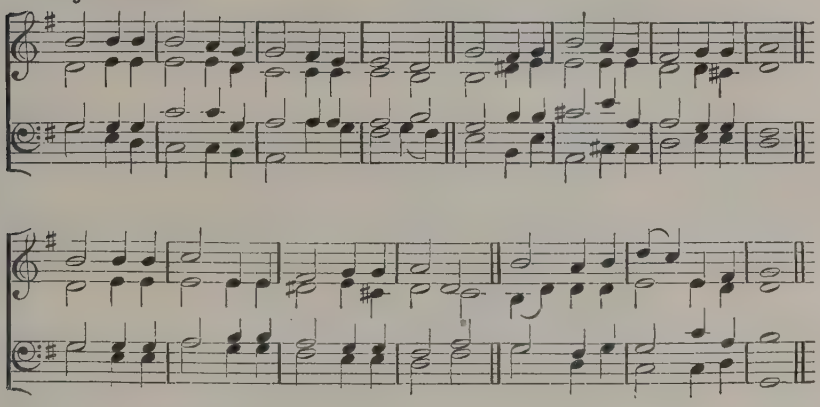
Where, with loved ones gone before,
We may love Thee and adore
Face to face for evermore,
Bring us, Holy JESU. Amen.

THIS LITANY, by Thomas Benson Pollock (1836–1896), was first published in its original form in his *Metrical Litanies for Special Services and General Use*, 1870. In this edition it has been re-arranged and in part re-written by the Compilers.

THE TUNES for the five parts of the Litany are by W. H. Monk, and were written by him for the Revised Edition.

LITANY FOR LENT.

Hymn 633.



FATHER, Whose love we have wrong'd by transgression,
CHRIST, Who wast nail'd for our sins on the Tree,
SPIRIT, Who givest the grace of repentance;
Hear us, we pray Thee, good LORD.

JESU, adorable Saviour of sinners,
Author of penitence, Hope of our souls,
Plentiful Fountain of grace and compassion;
Hear us, we pray Thee, good LORD.

PART 1.

Thou Who didst empty Thyself of Thy glory,
Thou Who Thy parents on earth didst obey,
Thou Who for our sake enduredst temptation,
Hear us, we pray Thee, good LORD.

Thou Who hast shown us the love of the Father,
Meeting with mercy the Prodigal Son,
Sonship and home to the lost one restoring,
Hear us, we pray Thee, good LORD.

JESU, Who once by the well to the sinner
Clearly the sins of her heart didst reveal,
Leading her gently to faith and repentance,
Hear us, we pray Thee, good LORD.

Thou Who didst enter the house of Zacchaeus,
Blessing his faith and accepting his love,
When for wrong-doing he made restitution;
Hear us, we pray Thee, good LORD.

PART 2.

CHRIST, with the Twelve the last Passover keeping,
Ere on the Cross the true LAMB should be slain,
Sacrifice offer'd for all and for ever,
Hear us, we pray Thee, good LORD.

JESU, alone with the blood-sweat upon Thee,
JESU, in agony bow'd to the earth,
JESU, Thy will to the FATHER resigning;
Hear us, we pray Thee, good LORD.

JESU, from Annas to Caiaphas hurried,
Blindfolded, stricken, and falsely accused,
Rudely blasphemed, and declared a blasphemer;
Hear us, we pray Thee, good LORD.

LITANY FOR LENT.

JESU, denied by Thine eager Apostle,
Whom with a look Thou didst straightway recall,
Moving him straightway to tears and contrition ;
Hear us, we pray Thee, good LORD.

Thou Who wast wounded to heal our transgressions,
Lifted on high to draw all men to Thee,
There on the Cross in Thy majesty reigning,
Hear us, we pray Thee, good LORD.

The following should be sung at the end of either Part :

That Thou wouldst draw us to heartfelt contrition,
That Thou wouldst help us our sins to confess,
That Thou wouldst grant us the grace of amendment,
Hear us, we pray Thee, good LORD.

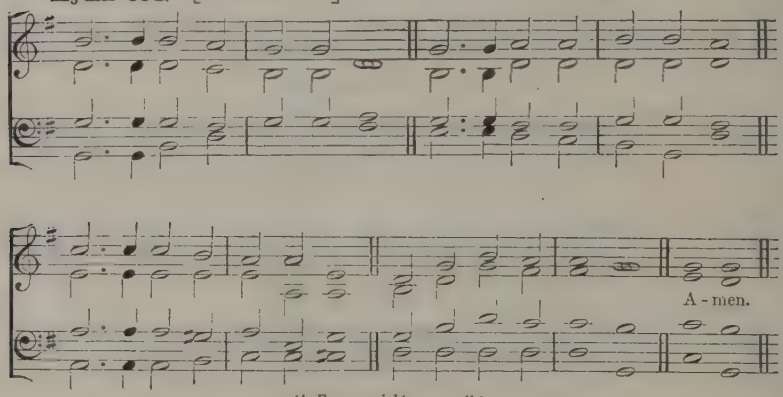
That we may bring forth works meet for repentance,
That we give place to the devil no more,
That Thou wouldst lead us to sure perseverance,
Hear us, we pray Thee, good LORD. Amen.

THIS LITANY, by Vincent Stuckey Stratton Coles (b. 1845), was originally published in *A book of Metrical Litanies* (H. Nichols, Wantage).

THE TUNE is a melody written by someone unknown for this litany ; it has been set by C. Steggall for this edition.

LITANY OF PENITENCE.

Hymn 634. [Rev. Ed. 466.]



[‡ *For copyright, see* p. vii.]

GOD the FATHER, GOD the SON,
GOD the SPIRIT, THREE in ONE,
Hear us from Thy heav'nly throne ;
Spare us, Holy TRINITY.

Thou Who, leaving crown and throne,
Camest here, an outcast lone,
That Thou mightest save Thine own,
Hear us, Holy JESU.

Thou, despised, denied, refused,
And for man's transgressions bruised,
Sinless, yet of sin accused,
Hear us, Holy JESU.

Thou Who on the Cross didst reign,
Dying there in bitter pain,
Cleansing with Thy Blood our stain,
Hear us, Holy JESU.

Shepherd of the straying sheep,
Comforter of them that weep,
Hear us crying from the deep,
Hear us, Holy JESU.

That in Thy pure innocence
We may wash our souls' offence,
And find truest penitence,
We beseech Thee, JESU.

LITANY OF PENITENCE.

That we give to sin no place,
That we never quench Thy grace,
That we ever seek Thy face,
We beseech Thee, JESU.

That, denying evil lust,
Living godly, meek, and just,
In Thee only we may trust,
We beseech Thee, JESU.

That, to sin for ever dead,
We may live to Thee our Head,
And the narrow pathway tread,
We beseech Thee, JESU.

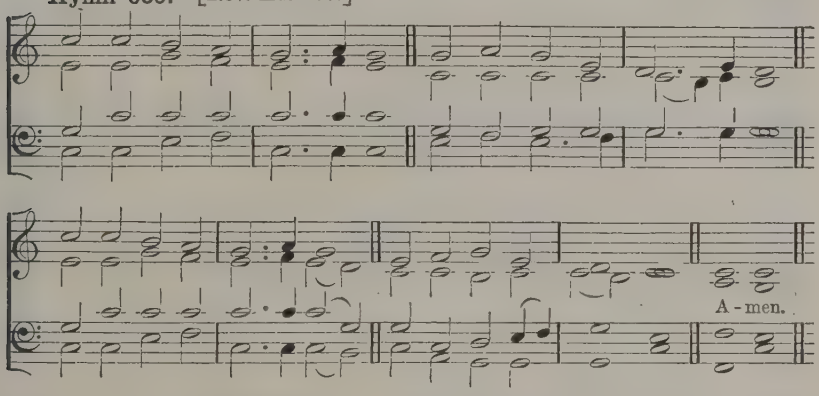
When shall end the battle sore,
When our pilgrimage is o'er,
Grant Thy peace for evermore,
We beseech Thee, JESU. Amen.

THIS LITANY, by Richard Frederick Littledale (1833–1890), was published in *The People's Hymnal*, 1867, No. 593, in twenty-four stanzas. It appeared in the Revised Edition in a shortened form, thirteen stanzas. In this edition ten stanzas only are given.

THE TUNE (= R* 466²) is a traditional melody set by Sir A. Sullivan for *Church Hymns*, 1874.

LITANY OF THE PASSION.

Hymn 635. [Rev. Ed. 467.]



GOD the FATHER, GOD the SON,
GOD the SPIRIT, THREE in ONE,
Hear us from Thy heav'nly throne;
Spare us, Holy TRINITY.

JESU, Who for us didst bear
Scorn and sorrow, toil and care,
Hearken to our lowly prayer,
We beseech Thee, JESU.

By the hour of agony,
Spent while Thine Apostles three
Slumber'd in Gethsemane,
Hear us, Holy JESU.

JESU, by Thy friend betray'd
JESU, sport for sinners made,
JESU, in mock-robes array'd,
Hear us, Holy JESU.

By the scourging meekly borne,
By the reed and crown of thorn,
By the malice and the scorn,
Hear us, Holy JESU.

By the outcry of the Jews,
When a murd'rer they would choose,
And the Prince of life refuse,
Hear us, Holy JESU.

By the horror of that cry
"Crucify Him, crucify,"
By Thy going forth to die,
Hear us, Holy JESU.

By Thy nailing to the Tree,
By the title over Thee,
By the gloom of Calvary,
Hear us, Holy JESU.

By the seven words then said,
By the bowing of Thy head,
By Thy numb'ring with the dead,
Hear us, Holy JESU.

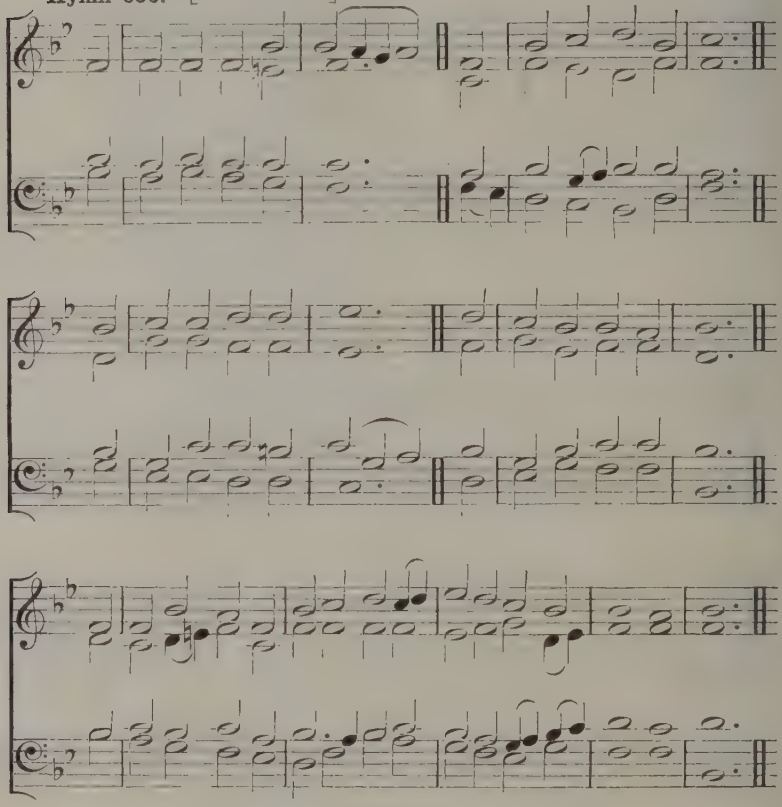
JESU, Who for us hast died,
And, for ever glorified,
Reignest at the FATHER's side,
Hear us, Holy JESU. Amen.

THIS LITANY was compiled by a Committee of Clergy, and was published in *The People's Hymnal*, 1867, No. 594, in twenty-one stanzas. It appeared in the Revised Edition in a shortened form of fifteen stanzas. In this edition it is further reduced to ten stanzas, of which stanzas 4, 5 and 10 have been re-written.

THE TUNE (St. Medan = R 467²) is a traditional melody harmonised by W. H. Monk for the Revised Edition.

LITANY FOR THE ROGATION DAYS.

Hymn 636. [Rev. Ed. 142.]



[† *For copyright, see* p. vii.]

TO Thee our GOD we fly
For mercy and for grace;
O hear our lowly cry,
And hide not Thou Thy face.
O LORD, stretch forth Thy mighty hand,
And guard and bless our fatherland.

Arise, O LORD of hosts,
Be jealous for Thy Name,
And drive from out our coasts
The sins that put to shame.
O LORD, stretch forth Thy mighty hand,
And guard and bless our fatherland.

Thy best gifts from on high
In rich abundance pour,
That we may magnify
And praise Thee more and more.
O LORD, stretch forth Thy mighty hand,
And guard and bless our fatherland.

The powers ordain'd by Thee
With heav'nly wisdom bless;
May they Thy servants be,
And rule in righteousness.
O LORD, stretch forth Thy mighty hand,
And guard and bless our fatherland.

The Church of Thy dear SON
Inflame with love's pure fire,
Bind her once more in one,
And life and truth inspire.
O LORD, stretch forth Thy mighty hand,
And guard and bless our fatherland.

The pastors of Thy fold
With grace and power endue,
That, faithful, pure, and bold,
They may be pastors true.
O LORD, stretch forth Thy mighty hand,
And guard and bless our fatherland.

LITANY FOR THE ROGATION DAYS.

O let us love Thy house,
And sanctify Thy day,
Bring unto Thee our vows,
And loyal homage pay.
O LORD, stretch forth Thy mighty hand,
And guard and bless our fatherland.

Give peace, LORD, in our time;
O let no foe draw nigh,
Nor lawless deed of crime
Insult Thy majesty.
O LORD, stretch forth Thy mighty hand,
And guard and bless our fatherland.

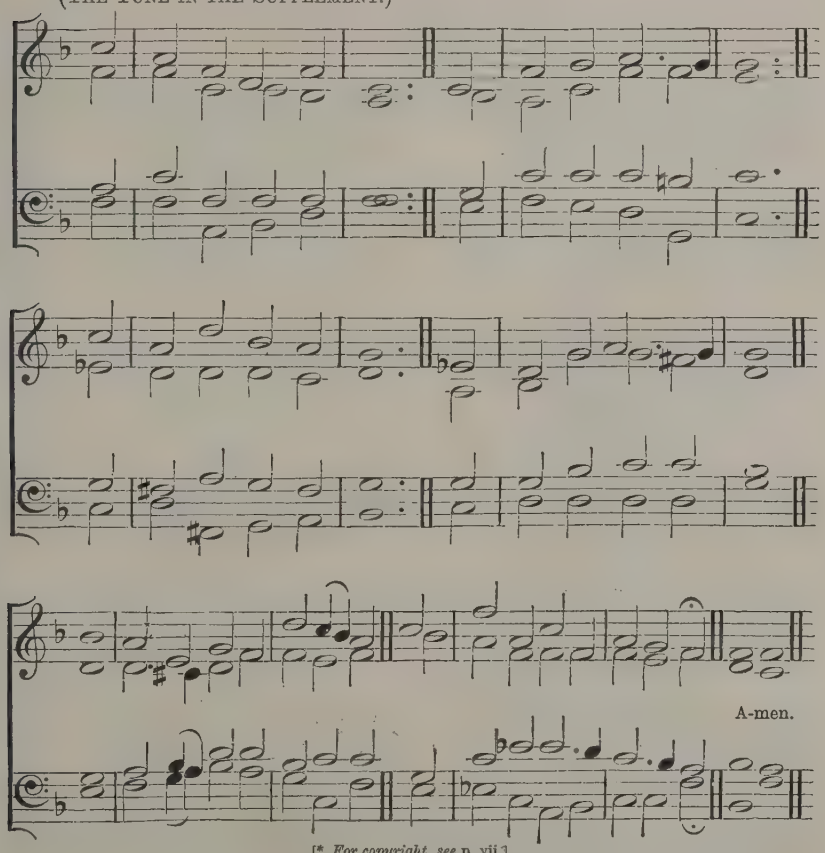
Though vile and worthless, still
Thy people, LORD, are we;
And for our GOD we will
None other have but Thee.
O LORD, stretch forth Thy mighty hand,
And guard and bless our fatherland. Amen.

This Hymn may be sung at other seasons as a Supplication for the Nation.

THIS LITANY, or Hymn of supplication for the nation, by Bishop William Walsham How (1823–1897), was first published in *Church Hymns*, 1874, No. 537.

THE TUNE (St. Peter's, or Manchester) is by R. R. Ross, and was written during the time when he was Churchwarden of St. Peter's, Manchester, 1859–1892.

(THE TUNE IN THE SUPPLEMENT.)

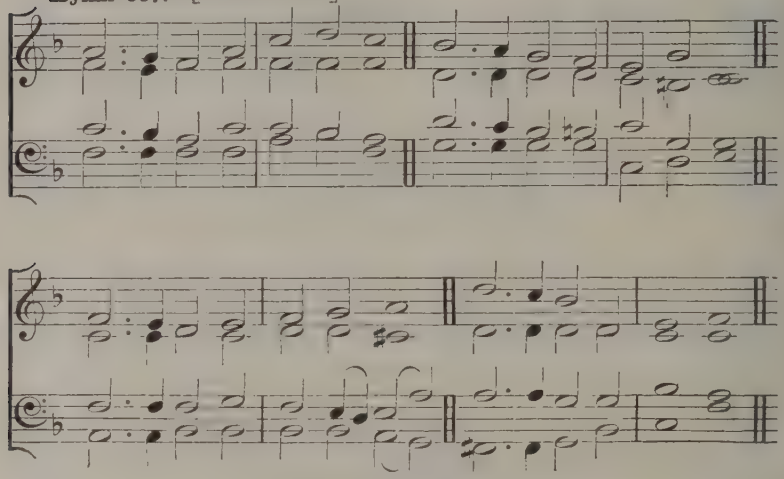


[* *For copyright, see* p. vii.]

THE TUNE IN THE SUPPLEMENT (Latchford = R 142) is by Rev. W. Statham, and was written by him for the Revised Edition.

LITANY OF THE HOLY GHOST.

Hymn 637. [Rev. Ed. 470.]



[* *For copyright, see* p. vii.]

GOD the FATHER, GOD the SON,
GOD the SPIRIT, THREE in ONE,
Hear us from Thy heav'nly throne;
Spare us, Holy TRINITY.

HOLY SPIRIT, heav'nly Dove,
Dew descending from above,
Breath of life, and Fire of love,
Hear us, Holy SPIRIT.

Thou by Whom the Virgin bore
Him Whom heav'n and earth adore,
Eve's lost children to restore,
Hear us, Holy SPIRIT.

Thou Whom JESUS from His throne
Sent to dwell within His own,
That they might not strive alone,
Hear us, Holy SPIRIT.

Thou Whose sound th' Apostles heard,
Thou Whose power their spirit stirr'd,
Giving them the living word,
Hear us, Holy SPIRIT.

Coming now with hallowing might
In the new baptismal rite,
Souls with GOD to reunite,
Hear us, Holy SPIRIT.

Thou from Whom the sevenfold aid
To Thy children is convey'd,
By the hands upon them laid,
Hear us, Holy SPIRIT.

Thou by Whose o'ershadowing
Of the gifts Thy servants bring,
We receive our LORD and King,
Hear us, Holy SPIRIT.

Come with grace our hearts to fill,
Bend aright our stubborn will,
All our evil passions kill;
Hear us, Holy SPIRIT.

Come to fortify the weak,
Give Thy grace to all who seek,
Teach our faltering tongues to speak;
Hear us, Holy SPIRIT.

Come to aid the souls who yearn
More of truth divine to learn,
And with larger love to burn;
Hear us, Holy SPIRIT.

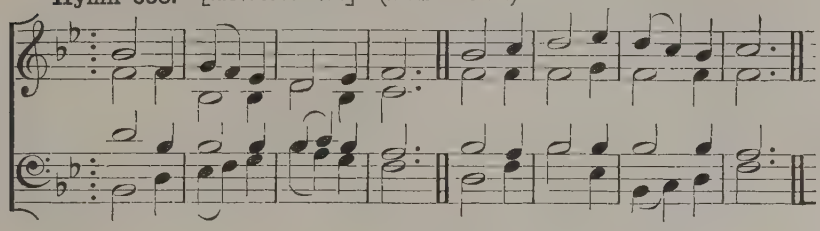
Come and be our welcome guest,
Sanctify each longing breast,
Lead us to our heav'nly rest;
Hear us, Holy SPIRIT. Amen.

THIS LITANY, by the Compilers and others, was published in the Revised Edition, in seventeen stanzas, of which stanzas 2, 3, 4 were from Dr. Littledale's "Litany of the Holy Ghost" in *The People's Hymnal*, 1867, No. 597. It is here reduced to twelve stanzas, several of which have been re-written.

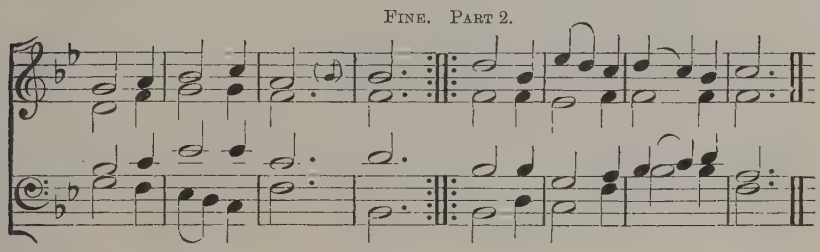
THE TUNE (= R 469²) is by the Rev. F. A. J. Hervey, and was contributed by him to the Revised Edition.

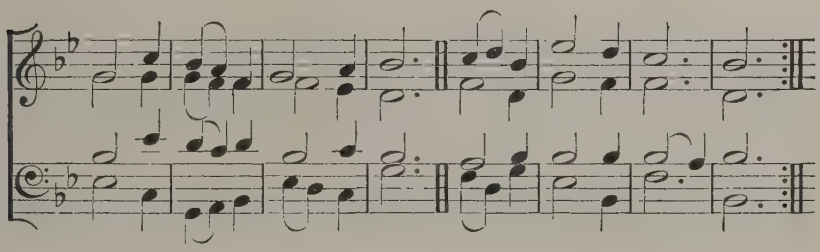
LITANY OF THE BLESSED SACRAMENT OF THE BODY AND BLOOD OF CHRIST.

Hymn 638. [Rev. Ed. 472.] (First Tune.) Parts 1 and 3.



Fine. Part 2.





GOD the Father, God the Son,
God the Spirit, Three in One,
Spare us, Holy Trinity.

God of God, and Light of Light,
King of glory, Lord of might,
Hear us, Holy Jesu.

Very Man, Who for our sake
Didst true Flesh of Mary take,
Hear us, Holy Jesu.

Shepherd, Whom the Father gave
His lost sheep to find and save,
Hear us, Holy Jesu.

Priest and Victim, Whom of old
Type and prophecy foretold,
Hear us, Holy Jesu.

King of Salem, Priest Divine,
Bringing forth Thy Bread and Wine,
Hear us, Holy Jesu.

Paschal Lamb, Whose sprinkled Blood
Saves the Israel of God,
Hear us, Holy Jesu.

Manna, found at dawn of day,
Pilgrim's Food in desert-way,
Hear us, Holy Jesu.

Offering pure, in every place
Pledge and means of heav'nly grace,
Hear us, Holy Jesu.

Part 2.

By the mercy, that of yore
Shadow'd forth Thy gifts in store,
Save us, Holy Jesu.

By the love, on that last night
That ordain'd the better rite,
Save us, Holy Jesu.

By the death, that could alone
For the whole world's sin atone,
Save us, Holy Jesu.

By the wounds, that ever plead
For our help in time of need,
Save us, Holy Jesu.

Part 3.

That we may remember still
Kedron's brook and Calvary's hill,
Grant us, Holy Jesu.

LITANY OF THE BLESSED SACRAMENT OF THE BODY AND BLOOD OF CHRIST.

That our thankful hearts may glow
As Thy precious death we show,
Grant us, Holy Jesu.

That, with humble contrite fear,
We may joy to feel Thee near,
Grant us, Holy Jesu.

That in faith we may adore,
Praise, and love Thee more and more,
Grant us, Holy Jesu.

That Thy sacred Flesh and Blood
Be our true life-giving food,
Grant us, Holy Jesu.

That in all our words and ways
We may daily show Thy praise,
Grant us, Holy Jesu.

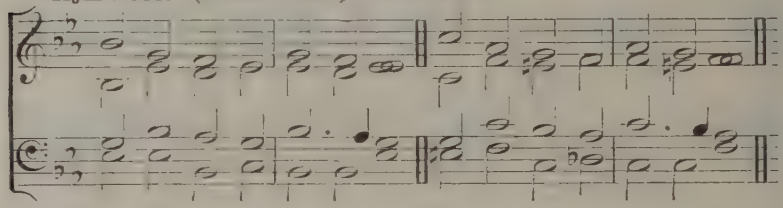
That, as death's dark vale we tread,
Thou mayst be our strengthening Bread,
Grant us, Holy Jesu.

That, unworthy though we be,
We may ever dwell with Thee,
Grant us, Holy Jesu. Amen.

This Litany, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was first published in the Revised Edition.

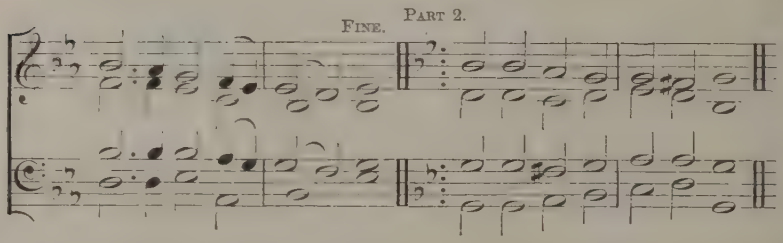
The First Tune is taken from the melody of "Prompto gentes animo," a Prose for the Epiphany found in French Uses from the middle of the XVIIIth century onward.

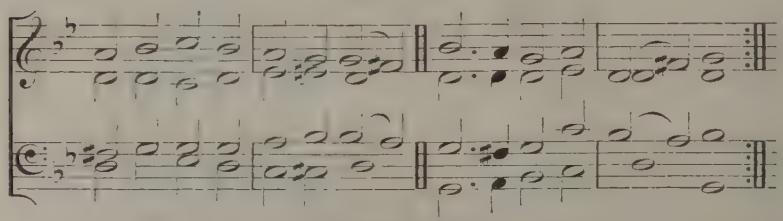
Hymn 638. (Second Tune.) Parts 1 and 3.



Part 2.

Fine.



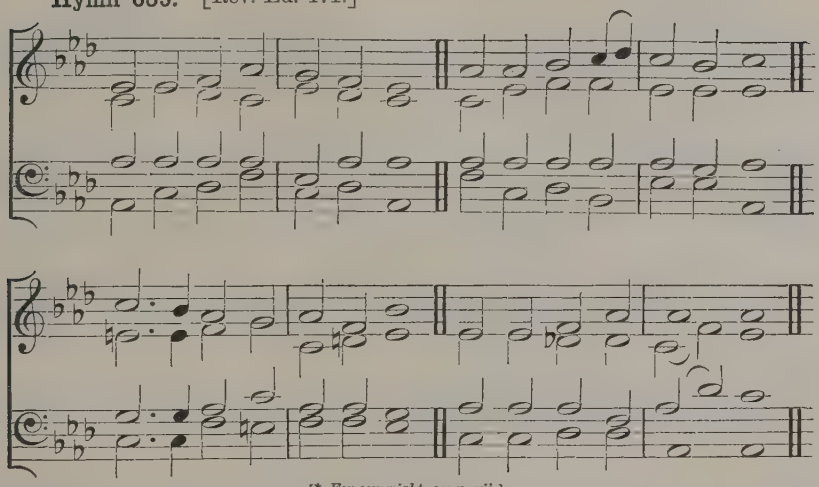


[* *For copyright, see* p. vii.]

The Second Tune is by W. H. Monk, and was written by him for the Revised Edition.

LITANY OF THE CHURCH.

Hymn 639. [Rev. Ed. 471.]



[* *For copyright, see* p. vii.]

GOD the FATHER, GOD the SON,
GOD the SPIRIT, THREE in ONE,
Hear us from Thy heav'nly throne;
Spare us, Holy TRINITY.

JESU, with Thy Church abide,
Be her Saviour, LORD, and Guide,
While on earth her faith is tried:
Grant it, Holy JESU.

Arms of love around her throw,
Guard her safe from every foe,
Comfort her in time of woe:
Grant it, Holy JESU.

Keep her life and teaching pure,
Grant her patience to endure,
Trusting in Thy promise sure:
Grant it, Holy JESU.

May her voice be ever clear,
Telling of a Saviour dear,
Warning of a judgment near:
Grant it, Holy JESU.

May she one in doctrine be,
One in truth and charity,
Winning all to faith in Thee:
Grant it, Holy JESU.

May she guide the poor and blind,
Seek the lost until she find,
And the broken-hearted bind:
Grant it, Holy JESU.

Save her love from growing cold,
Make her watchmen strong and bold,
Fence about her threaten'd fold:
Grant it, Holy JESU.

May her priests Thy people feed,
Shepherds of the flock indeed,
Ready where Thou call'st to lead:
Grant it, Holy JESU.

Judge her not for work undone,
Judge her not for fields unwon,
Bless her works in Thee begun:
Grant it, Holy JESU.

Raise her to her calling high,
Let the nations far and nigh
Listen to her warning cry:
Grant it, Holy JESU.

May her lamp of truth be bright,
Bid her bear aloft its light
Through the realms of heathen night:
Grant it, Holy JESU.

May her scatter'd children be
From reproach of evil free,
Blameless witnesses for Thee:
Grant it, Holy JESU.

May she holy triumphs win,
Overthrow the hosts of sin,
Gather all the nations in:
Grant it, Holy JESU.

May she soon all glorious be,
Spotless and from wrinkle free,
As a Bride adorn'd for Thee:
Grant it, Holy JESU. Amen.

THIS LITANY, by Thomas Benson Pollock (1836–1896), was in part written at the request of the Committee of the S.P.G. for the Service used on the Day of Intercession. It was published in his *Metrical Litanies*, 1870, was revised by him with the Committee of *Hymns A. & M.*, and published in the Revised Edition.

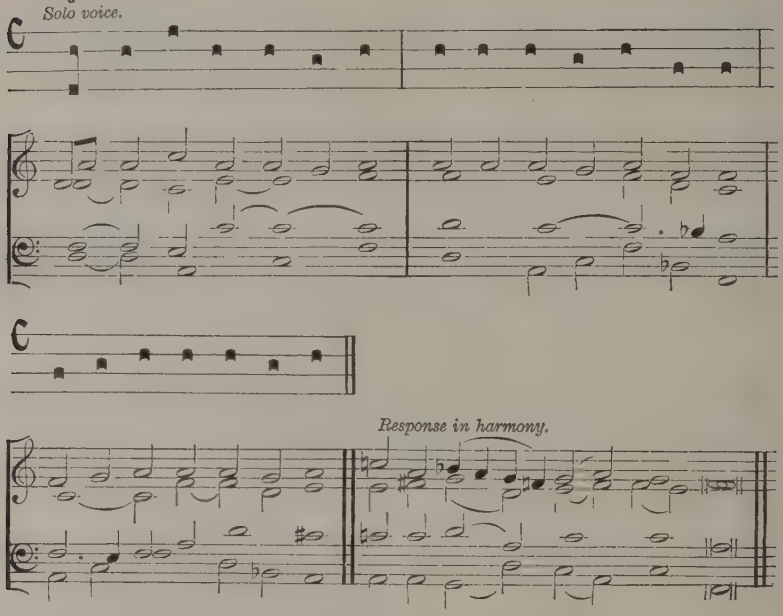
Stanzas 6, 7, 13, 17, 20 of that edition are omitted here.

THE TUNE (= R 465[2]) is by E. H. Turpin, and was contributed by him to the Revised Edition.

LITANY OF INTERCESSION.

Hymn 640.

Solo voice.



GOD the FATHER, GOD the SON,
GOD the SPIRIT, THREE in ONE,
Hear us from Thy heav'nly throne,
Spare us, Holy TRINITY.

JESU, evermore adored,
As we claim Thy promised word,
Gather'd in Thy Name, O LORD,
Hear us, we beseech Thee.

For Thy Church so dear to Thee,
That she may for ever be
Kept in peace and unity,
We beseech Thee, JESU.

For the rulers of our land,
That they may at Thy command
Right promote and wrong withstand,
We beseech Thee, JESU.

For Thy priests in every place,
That relying on Thy grace
They with patience run their race,
We beseech Thee, JESU.

All our loved ones we commend,
LORD, to Thee, man's truest Friend,
Guard and guide them to the end,
We beseech Thee, JESU.

Some on beds of sickness lie,
Some in want and hunger cry ;
LORD, their every need supply,
We beseech Thee, JESU

Some are lonely, some are sad,
Some have lost the joy they had ;
With true comfort make them glad,
We beseech Thee, JESU.

Some have fallen from Thy grace,
Wearied in their heav'nward race ;
May they rise and seek Thy face,
We beseech Thee, JESU.

Some are sunk in deadly sin
With no spark of love within ;
In their souls Thy work begin,
We beseech Thee, JESU.

That whoever now doth lie
In his mortal agony,
To the last may feel Thee nigh,
We beseech Thee, JESU.

That the souls for whom we pray
Of the faithful pass'd away
May find mercy in that Day,
We beseech Thee, JESU. Amen.

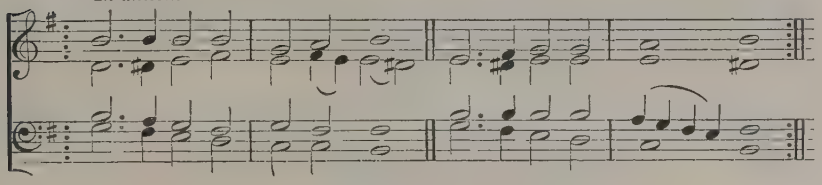
THIS LITANY, by Vernon Wollaston Hutton (1841–1887), was first published in a booklet called *Four Metrical Litanies* (Longhurst), for use in Sneinton Church, Nottingham, in 1869, in twenty-four stanzas of four lines. It was afterwards published in the *Durham Mission Hymn Book*, 1885, No. 127, in fourteen stanzas of four lines. In its present form, stanzas 3, 4, 6, 7, 8, 9 are by Mr. Hutton, the other stanzas by the Compilers.

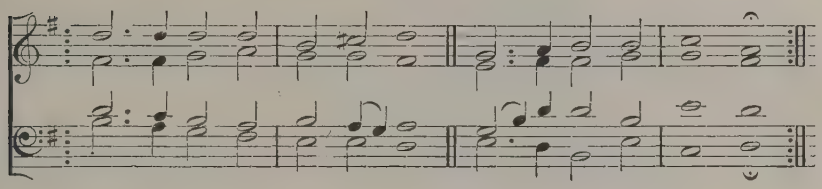
THE TUNE is an adaptation from the recitative used by H. Schütz for the Narrator's part in his *Auferstehung* produced in 1623, while the harmonised part is taken from the cadences with accompaniment for four viols with which the recitatives end. See a fuller form printed in the Introduction, p. lxxvi.

LITANY OF INTERCESSION.

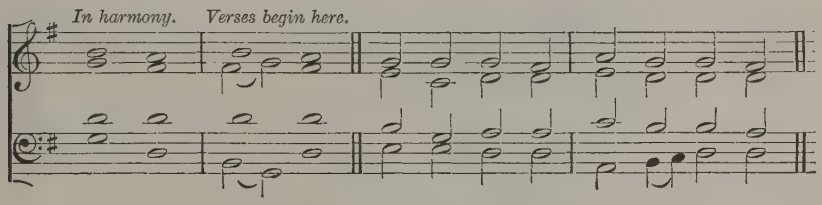
Hymn 641. [Rev. Ed. 468.]

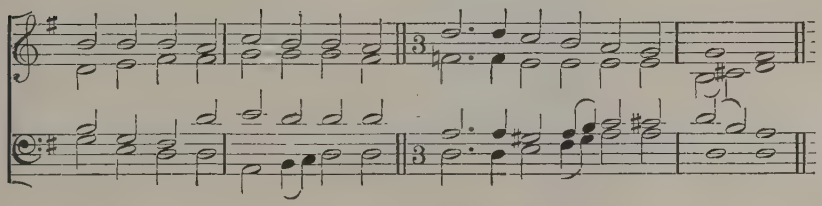
In unison.

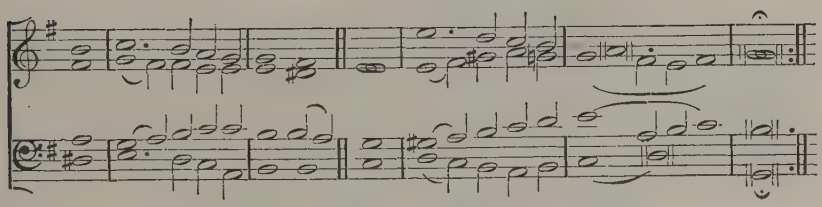




In harmony. *Verses begin here.*







[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

GOD the FATHER, from Thy throne
Hear us, we beseech Thee;
GOD, the Co-eternal SON,
Hear us, we beseech Thee;
GOD the SPIRIT, mighty LORD,
Hear us, we beseech Thee;
THREE in ONE, by all adored,
Hear us, we beseech Thee.

LITANY OF INTERCESSION.

JESU ! JESU !
By Thy wondrous Incarnation,
By Thy Birth for our salvation,
We beseech Thee, we beseech Thee,
From every ill defend us,
Thy grace and mercy send us.

JESU ! JESU !
By Thy Fasting and Temptation,
By Thy nights of supplication,
We beseech Thee, we beseech Thee,
From every ill defend us,
Thy grace and mercy send us.

JESU ! JESU !
By Thy works of sweet compassion,
By Thy Cross and bitter Passion,
We beseech Thee, we beseech Thee,
From every ill defend us,
Thy grace and mercy send us.

JESU ! JESU !
By Thy Blood for sinners flowing,
By Thy Death true life bestowing,
We beseech Thee, we beseech Thee,
From every ill defend us,
Thy grace and mercy send us.

JESU ! JESU !
By Thy glorious Resurrection,
Earnest of our own perfection,
We beseech Thee, we beseech Thee,
From every ill defend us,
Thy grace and mercy send us.

JESU ! JESU !
To the FATHER's throne ascended,
All Thy pain and sorrows ended,
We beseech Thee, we beseech Thee,
From every ill defend us,
Thy grace and mercy send us.

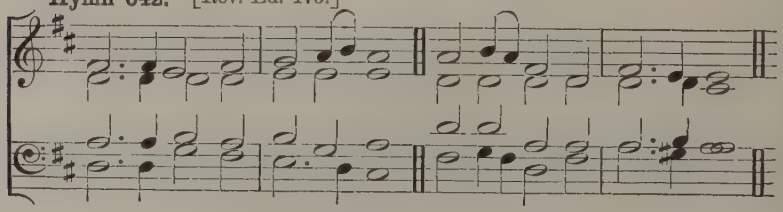
JESU ! JESU !
Advocate for sinners pleading,
With the FATHER interceding,
We beseech Thee, we beseech Thee,
From every ill defend us,
Thy grace and mercy send us. Amen.

THIS LITANY, by the Rev. Sir Henry Williams Baker, Bart. (1821–1877), was first published in the Original Edition.

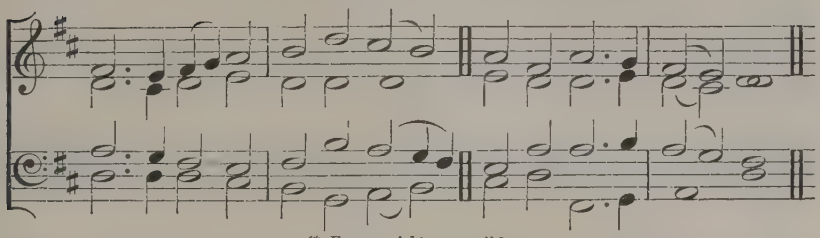
THE TUNE is by B. Luard Selby, and was written by him for this edition.

LITANY FOR CHILDREN.

Hymn 642. [Rev. Ed. 473.]



LITANY FOR CHILDREN.



[* *For copyright, see* p. vii.]

GOD the FATHER, GOD the SON,
GOD the SPIRIT, THREE in ONE,
Hear us from Thy heav'nly throne;
Spare us, Holy TRINITY.

JESU, Saviour meek and mild,
Once for us a little Child
Born of Mary undefiled,
Hear us, Holy JESU.

JESU, by that Blessèd Maid
In Thy swaddling-clothes array'd,
And within a manger laid,
Hear us, Holy JESU.

JESU, at Whose infant feet,
Bending low in worship meet,
Shepherds knelt their LORD to greet,
Hear us, Holy JESU.

JESU, to Thy temple brought,
Whom the ancient Simeon sought
By Thy Holy SPIRIT taught,
Hear us, Holy JESU.

JESU, unto Whom of yore
Wise men, hasting to adore,
Gold and myrrh and incense bore,
Hear us, Holy JESU.

JESU, Who didst deign to flee
From king Herod's cruelty,
When he sought to murder Thee,
Hear us, Holy JESU.

JESU, Whom Thy Mother found,
'Mid the doctors sitting round,
Marv'lling at Thy words profound,
Hear us, Holy JESU.

PART 2.

From all pride and vain conceit,
From all spite and angry heat,
From all lying and deceit,
Save us, Holy JESU.

From all sloth and idleness,
From hard hearts and selfishness,
From all lust and greediness,
Save us, Holy JESU.

From refusing to obey,
From the love of our own way,
From forgetfulness to pray,
Save us, Holy JESU.

PART 3.

By Thy birth and early years,
By Thine infant wants and fears,
By Thy sorrows and Thy tears,
Save us, Holy JESU.

By Thy pattern bright and pure,
By the pains Thou didst endure
Our salvation to procure,
Save us, Holy JESU.

By Thy wounds and thorn-crown'd head,
By Thy Blood for sinners shed,
By Thy rising from the dead,
Save us, Holy JESU.

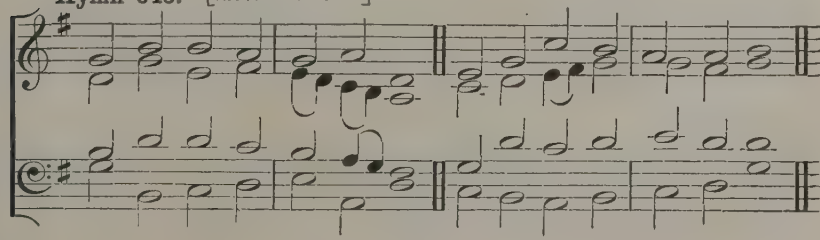
By Thy mercies infinite,
By Thine all-surpassing might,
By Thy glory in the height,
Save us, Holy JESU. Amen.

THIS LITANY was compiled by Richard Frederick Littledale (1833-1890), and was published in *The People's Hymnal*, 1867, No. 592. It appeared in the Revised Edition, 1875, No. 473, with some alterations by the Compilers of *Hymns A. & M.* It has been altered in some stanzas in this edition, and a stanza omitted.

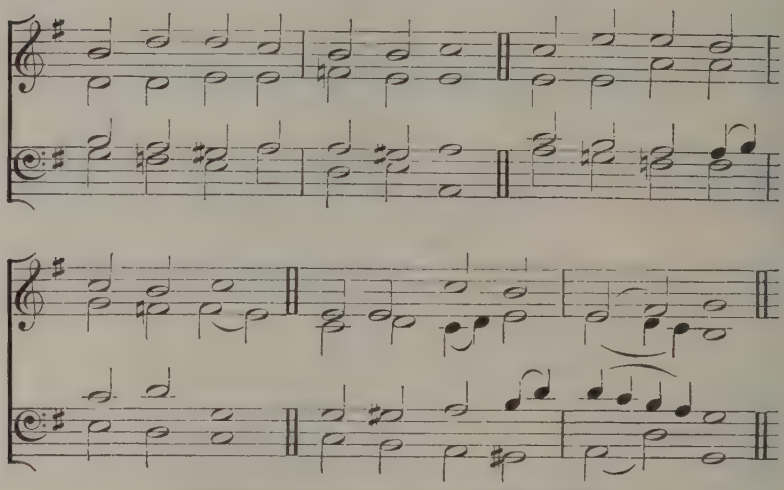
THE TUNE (= R 473[1], Part 1) is by Rev. J. B. Dykes, and was composed by him for the Revised Edition.

LITANY FOR USE AT SEA.

Hymn 643. [Rev. Ed.* 624.]



LITANY FOR USE AT SEA.



[* *Copyright* 1904 *by the Proprietors of* Hymns Ancient and Modern.]

FATHER, Whose creating hand
Made the sea and made the land;
All Thy creatures are Thy care,
Thou art present everywhere;
Hear us, we beseech Thee.

CHRIST, Who didst of old appear
On the waters drawing near;
Thou art able still to save,
Ruler of the wind and wave;
Hear us, we beseech Thee.

SPIRIT, Who didst move of old
Where the barren waters roll'd;
By Thy breath we move and live,
Thou dost light and order give;
Hear us, we beseech Thee.

GOD, to Whom our life we owe,
GOD, Whose Blood for man did flow,
GOD, Who dost within us dwell,
Keep us Thine, and all is well;
Hear us, we beseech Thee.

When the deep in slumber lies
Under bright and peaceful skies,
When the winds in fury rave,
Lifting high the rushing wave,
Hear us, Holy JESUS.

All our honest labour bless,
Give each lawful aim success;
In our time of need draw nigh,
Saying, "Fear not, it is I;"
Hear us, Holy JESUS.

Guard the loved ones left behind,
Give them peace in heart and mind;
Keep us all in union sweet,
At our FATHER's mercy-seat;
Hear us, Holy JESUS.

When temptations round us roll,
Threat'ning shipwreck to the soul,
Grant us faith and holy fear
By Thy word our course to steer;
Hear us, Holy JESUS.

Through the gloom of sorrow's night,
Show Thy cheering, guiding light;
Waft us homeward, LORD, we pray,
Nearer heaven, day by day;
Hear us, Holy JESUS.

Mark our course, and keep us true,
Till the haven fair we view;
Grant us on that peaceful shore
Home and friends for evermore;
Hear us, Holy JESUS. Amen.

THIS LITANY, by Thomas Benson Pollock (1836–1896), was first published in the Supplement to the Revised Edition.

In the original:—St. 3. HOLY GHOST, Whose presence shed
Life where all was dark and dead.

Stanzas 8, 9, 12, 14 are omitted here.

THE TUNE (Portus Voluntatis) is by Sir Hubert Parry, and was written by him for this edition.

HYMNS IN THE ORIGINAL EDITION NOT INCLUDED IN THE REVISED OR IN THE NEW.

57 The Word with God the Father one. *Verbum quod ante saecula.* Sens Brev., 1736. Trs. based on J. Chandler, 1837.

70 How blest were they who walked in love. *Vos ante Christi tempora.* C. Coffin, 1736. Trs. based on J. Chandler, 1837.

102 Angels, lament, behold your God. *Lugete, pacis angeli.* C. Coffin, 1736. Trs. based on J. Chandler, 1837.

133 Blest Trinity, from mortal sight. *O luce quae tua lates.* C. de Santeuil, 1680. Trs. Compilers.

134 O God of life, whose power benign. A. T. Russell, 1848.

159 O Christ, Who dost prepare a place. *Nobis Olympo redditus.* J. B. de Santeuil, 1686. Trs. J. Chandler, 1837.

194 Let every heart exulting beat. *Exultet cor praecordiis.* Sarum Brev. Trs. J. D. Chambers, 1857.

230 O holy Lord, content to dwell. Bishop W. Walsham How, 1851.

231 Fountain of Good, to own Thy love. P. Doddridge, 1755.

233 When in the hour of utmost need. "*Wenn wir in höchsten Nöten sein.*" P. Eber, 1560. Trs. Catherine Winkworth, 1858.

248 'Gainst what foemen art thou rushing. *Quos in hostes, Saule, tendis.* J. B. de Santeuil, 1689. Trs. J. Chandler, 1837.

APPENDIX.

340 I need Thee, precious Jesu. F. Whitfield, 1855.

351 Glad sight, the Holy Church. Trs. from the Syriac by F. Pott, 1861.

367 Thy cross, O Lord, the holy sign. H. Stowell, 1840.

374 All creation groans and travails. J. M. Neale, 1866.

TUNES IN THE ORIGINAL EDITION NOT INCLUDED IN THE REVISED OR IN THE NEW.

30 Chichester. Ravenscroft, *Psalmes*, 1621.
43 Batchelor. C. Batchelor.
51 Durham. Ravenscroft, *Psalmes*, 1621.
60 Cologne. H. J. Gauntlett.
69 Sargent. German.
76 Bamberg. 1628.
102 Northampton. W. Croft.
134 Lindfield. W. H. Monk.
138 Notker. *Cantarium S. Galli*, 1845.
172 Holyrood. Set by W. H. Monk.
196 St. Aidan. German.
208 Winkworth. German.
216 Martini. G. B. Martini (1706–1784).
219 Churton. German.
220 St. Austin. Sir F. A. G. Ouseley.
235 War. German.
252 Michaelmas. La Feillée, *Méthode*, 1808.
258 Hermann. Hermann Contractus (?).
262 Normanton. German.

APPENDIX.

278 Hail, gladdening light. Sir F. A. G. Ouseley.
284 Manifestation. H. S. Irons.
292 St. Edward. Sir G. J. Elvey.
337 St. Isidore. J. Hullah.
351 St. Aldate. A. H. Brown.
367 Stowell. *Nassau Choralbuch.*
369 Sydenham. J. Coward.
374 Supplication. W. H. Monk.
377 Chantry. Dr. Rowden.
382 Michael Frank. M. Frank.
385 St. Alban. From F. J. Haydn.

HYMNS IN THE OLD EDITION NOT INCLUDED IN THE NEW.

16 Now that the daylight dies away. *Te lucis ante terminum.* (Cp. No. 34.) Trs. Cardinal Newman, 1836.

29 O FATHER, Who didst all things make. W. B. Heathcote, 1846.

33 Morn of morn, and day of days. *Die dierum principe.* C. Coffin, 1736. Trs. based on I. Williams, 1837.

39, 41, 42, 43, 44. Latin Hymns of the Week. C. Coffin, 1736. Trs. J. Chandler, 1837. (Cp. No. 441.)

64 Yesterday, with exultation. *Heri mundus exultavit.* Adam of Victor. Trs. based on J. M. Neale, 1863.

74 FATHER, let me dedicate. L. Tuttiett, 1864.

100 Sion's daughter, weep no more. *Venit e caelo Mediator alto, c.* 1830. Trs. Sir H. W. Baker, 1859.

119 His are the thousand sparkling rills. Mrs. Alexander, 1875.

121 And now, belovèd LORD. Mrs. Alderson, 1868.

131 CHRIST the LORD is risen to-day. *Victimae paschali laudes.* ? Wipo, *c.* 1030. Trs. Jane E. Leeson, 1851.

138 CHRIST is risen! A. T. Gurney, 1862.

159 With hearts renew'd. *Vox clarescat mens purgetur.* 1491. Trs. D. T. Morgan, 1880.

162 Have mercy on us, GOD most High. F. W. Faber, 1849.

183 When wounded sore the stricken heart. Mrs. Alexander, 1858.

189 JESU, Thy mercies are untold. *Amor Iesu dulcissime.* (Cp. No. 252.) Trs. E. Caswall, 1849.

216 What time the evening shadows fall. J. W. Hewett, 1859.

234 O Paradise! O Paradise! F. W. Faber (and Compilers), 1862.

253 O JESU CHRIST, if aught there be. E. Caswall, 1858.

258 I was a wandering sheep. H. Bonar, 1843.

275 FATHER of all, from land and sea. Bishop Christopher Wordsworth, 1871.

307 O Saviour, precious Saviour. Frances R. Havergal, 1870.

308 O praise ye the LORD. Sir H. W. Baker, 1875.

326 Within the Church's sacred fold. Katherine D. Cornish, 1875.

327 'Tis done! that new and heavenly birth. Sir H. W. Baker, 1861.

340 Hosanna we sing. G. S. Hodges, 1875.

342 Gracious Saviour, gentle Shepherd. Jane E. Leeson and J. Whittemore, 1842.

343 GOD Eternal, Mighty King. J. E. Millard, 1848.

357 How blessèd, from the bonds of sin. "O hoch beglückte Seele." C. J. P. Spitta, 1833. Trs. Jane Borthwick, 1854.

372 On the waters dark and drear. W. C. Dix, 1861.

385 GOD the FATHER, Whose creation. J. M. Neale, 1864.

389 What our FATHER does is well. "Was Gott thut, das ist wohl gethan." B. Schmolck, 1720. Trs. Sir H. W. Baker, 1861.

390 Brightly gleams our banner. T. J. Potter, 1860.

393 Rejoice, ye pure in heart. Dean Plumptre, 1865.

400 CHRIST will gather in His own. "Aller Gläub'gen Sammelplatz." N. L. von Zinzendorf, 1754. Trs. Catherine Winkworth, 1858.

405 The Shepherd now was smitten. *Pastore percusso minas.* G. de la Brunetière, 1686. Trs. based on F. Pott, 1861.

406 We sing the glorious conquest. J. Ellerton, 1871.

410 From out the cloud of amber light. Mrs. Alexander, 1875.

411 There is one Way, and only one. Mrs. Alexander, 1875.

412 Brightly did the light Divine. Dean Alford, 1868.

417 Thou art the CHRIST, O LORD. Bishop W. Walsham How, 1871.

418 For all Thy Saints, a noble throng. Bishop W. Walsham How.

419 King of Saints, to whom the number. J. Ellerton, 1871.

420 Dear LORD, on this Thy servant's day. Mrs. Alexander, 1875.

425 What thanks and praise to Thee we owe. Archbishop Maclagan, 1875.

426 Thou Who sentest Thine Apostles. J. Ellerton, 1874.

443 For man the Saviour shed. *Ex quo salus mortalium.* J. B. de Santeuil, 1686. Trs. based on I. Williams, 1839.

457 How blest the matron, who, endued. *Fortem virili pectore.* Cardinal Silvio Antoniano, 1603. Trs. Compilers, 1861.

HYMNS IN THE OLD EDITION NOT INCLUDED IN THE NEW.

460 In days of old on Sinai. Νόμον ἐν Σινᾷ. St. Cosmas, 700–760. Trs. J. M. Neale, 1866.

462 Herald in the wilderness. Dean Alford, 1867.

464 Litany of the Incarnate Word. T. B. Pollock, 1870.

465 Litany of Penitence. T. B. Pollock, 1870.

469 Litany of JESUS Glorified. T. B. Pollock, 1870.

SUPPLEMENT.

474 Awaked from sleep we fall. Ἐξεγερθέντες τοῦ ὕπνου (fr. Horologion). Trs. R. M. Moorsom, 1885.

476 Behold the sun, that seem'd but now. G. Wither, 1641.

481 Now the busy week is done. S. J. Jones, 1889.

485 From glory unto glory. Frances R. Havergal, 1873.

487 The Son of Man from Jordan rose. *Emergit undis, et Deo.* N. le Tourneaux, 1686. Trs. J. Mason.

491 Fain would I, LORD of grace. Ἤθελον δάκρυσιν ἐξάλειψαι. Trs. J. Mason, 1887.

498 O scorn'd and outcast LORD. *Opprobriis, Iesu, satur.* C. Coffin, 1736. Trs. based on J. Chandler, 1837.

496 Welcome, happy morning. *Salve festa dies.* (Cp. No. 144.) Trs. J. Ellerton.

502 To Thee, and to Thy CHRIST, O GOD. Mrs. Cousin, 1857–1876.

508 Come, HOLY GHOST, Eternal GOD. *Veni Creator Spiritus.* (Cp. No. 180.) Trs. Archbishop Cranmer, 1549.

514 FATHER of all, to Thee. J. Julian, 1874.

519 GOD the FATHER'S only SON. S. J. Stone, 1866.

521 Thrice-Holy Name. F. T. Palgrave, 1883.

523 Who is this so weak and helpless? Bishop W. Walsham How, 1867.

530 The Voice of GOD'S Creation found me. H. Twells, 1889.

535 Oh, how fair that morning broke. J. Ellerton, 1880.

534 Far down the ages now. H. Bonar, 1857.

539 Take not thought for food or raiment. *Cur aut amictus aut cibi* (XVIIIth cent.). Trs. Compilers, 1889.

543 There's peace and rest in Paradise. J. R. Vernon, 1889.

544 Praise the LORD, His glories show. H. F. Lyte, 1834.

550 Angel-voices, ever singing. F. Pott, 1866.

560 With weary feet and sadden'd heart. Bishop W. Walsham How, 1888.

564 And now this holy day. E. Harland, 1876.

566 Members of CHRIST are we. I. Williams, 1842.

567 O my GOD, I fear thee. Mrs. Dobree, 1881.

572 LORD, I would own Thy tender care. Jane Taylor, 1809.

575 Within the churchyard, side by side. Mrs. Alexander, 1848.

576 LORD, behold us with Thy blessing. H. J. Buckoll, 1850.

577 LORD, dismiss us with Thy blessing. H. J. Buckoll, 1850.

582 Thou, Who didst call Thy Saints of old. E. A. Welch, 1889.

584 Sons of labour, dear to JESUS. Dean Hole, 1889.

593 O GOD, Who metest in Thine hand. R. F. Littledale, 1867.

594 When through the torn sail. Bishop Heber, 1827.

597 As near the wished-for port we draw. C. E. York, 1889.

598 Here, LORD, we offer Thee all that is fairest. A. G. W. Blunt, 1879.

604 Thy hand, O LORD, has guided. Dean Plumptre, 1889.

608 GOD of the living, in Whose eyes. J. Ellerton, 1858.

609 Safe home, safe home in port. J. M. Neale, 1862.

610 Safely, safely gathered in. Mrs. Dobree, 1881.

612 We have not seen, we cannot see. J. M. Neale, 1846.

613 Praise to the Heavenly Wisdom. J. Ellerton, 1888.

614 Behold, the Master passeth by. Bishop W. Walsham How, 1871.

617 FATHER, before Thy throne of light. Dean Farrar, 1855.

623 Give us the wings of faith to rise. I. Watts, 1709.

625 Litany of the Seven Words from the Cross. T. B. Pollock, 1870.

TUNES IN THE OLD EDITION NOT INCLUDED IN THE NEW.

9 Plainsong.
10 Plainsong.
28[1] Christchurch. Sir F. A. G. Ouseley.
28[3] In tenebris lumen. J. B. Dykes.
64 Heri mundus. W. Macfarren.
68 Salvete flores. J. B. Dykes.
88 Weimar. German.
113 Calvary. W. H. Monk.
117[2] Stabat Mater. J. B. Dykes.
118 Gethsemane. Sir F. A. G. Ouseley.
119 Assisi. F. H. Champneys.
121 Commendatio. J. B. Dykes.
134 Easter Hymn. W. H. Monk.
138 Resurrexit. Sir A. Sullivan.
145 Ascendit. Sir J. Stainer.
149 Olivet. J. B. Dykes.
153 Glebe Field. J. B. Dykes.
157 Come Holy Ghost. J. B. Dykes.
187 Ecce agnus. Old melody.
190 Ealing. Sir H. Oakeley.
206 Abbotsford. *Catholische Geistliche Gesänge*, 1608.
223 Vox angelica. J. B. Dykes.
227 Jenner. Bishop Jenner.
234[2] Paradise. J. B. Dykes.
240 Maidstone. W. B. Gilbert.
252[2] St. Cyprian. Sir J. Stainer.
254[1] Christus consolator. J. B. Dykes.
275 Riseholme. H. J. Gauntlett.
295[2] Troyte's Chant. A. H. Troyte.
296[1] Endless Alleluia. Sir J. Barnby.
309[2] Milano. F. Bonaggi.
312[2] Eucharistic Chant. W. H. Monk.
312[3] St. Sacrament. W. H. Monk.
313[3] Sancti venite. J. B. Dykes.
342 St. Bede. P. Armes.
350[2] Matrimony. Sir J. Stainer.
360[1] Fiat lux. J. B. Dykes.
385[1] Neale. W. H. Monk.
391 Onward, Christian soldiers. H. J. Gauntlett.
404 Holland. B. Tours.
410 St. Petrox. R. F. Dale.
411 SS. Philip and James. J. Langran.
422 Lambourne. Sir G. C. Martin.
436[3] Sanctuary. J. B. Dykes.
442 Bavaria. German.
457 St. Patrick. F. W. Hogan.
462 St. Nicholas. W. S. Hoyte.
464[1] Litany. J. B. Dykes.
464[2] „ F. A. J. Hervey.
465[1] „ Sir J. Stainer.
466[1] „ C. Bucknall.
467[1] „ J. B. Dykes.
468 „ German.
469[1] „ E. H. Turpin.
470[1] „ J. W. Elliott.
470[2] „ E. H. Turpin.
471[2] „ (?)
472[2] „ Sir H. W. Baker.
473[2] „ F. A. J. Hervey.

SUPPLEMENT.

474 Gerrans. A. H. Brown.
475 Elm. J. V. Roberts.
476 Brightness. Sir F. A. G. Ouseley.
481 St. Clement. C. Steggall.
482 St. Osmund. H. S. Irons.
484[2] St. Martin Orgar. C. W. Pearce.
485 St. Columb. W. S. Hoyte.
491 St. Omer. C. S. Jekyll.
494[1] Woodlynn. Sir J. Stainer.
494[2] Chant. W. H. Monk.
496 St. Alban. C. Steggall.
498 The foe. Sir J. Barnby.
501 Victory. S. J. Rowton.
506 Triumph. W. H. Monk.
507 Barmouth. C. J. Frost.
511 Gloria. C. Bucknall.
517 Contemplation. Sir F. A. G. Ouseley.
521 Nomen tersanctum. Sir J. Barnby.
530 Melton Mowbray. W. H. Monk.
533 Morning. W. H. Monk.
538 Warnborough. F. Iliffe.
539 St. Clare. A. J. Eyre.
543 Frech. J. G. Frech.
544 Ethelbert. Sir F. A. G. Ouseley.
556 Victim divine. Sir J. Barnby.
557 Ave verum. W. H. Monk.
559 Communio. C. Bucknall.
564 Moseley. H. Smart.
566 Bonar. C. Steggall.
567 Europa. M. A. S.
569[1] German. German.
571 Hill Cliff. W. Statham.
576 Clifton College. Sir H. Oakeley.
577 Eton College. Sir J. Barnby.
580 Lausanne. *Lausanne Choralbuch.*
582 Macfarren. Sir G. A. Macfarren.
584 Sons of labour. Sir J. Stainer.
594 In storm. C. E. Stephens.
602 Blagdon. C. E. Stephens.
608 God of the living. E. Hulton.
609 Axbridge. A. H. D. Prendergast.
610 Safely, safely. W. H. Monk.
611 St. Veronica. F. H. Champneys.
613 Lochbie. W. H. Monk.
618[2] Sponsa Christi. Sir H. Oakeley.
622 Bede. W. H. Monk.
624[1] Litany. F. A. J. Hervey.
624[2] „ C. E. Stephens.
625 „ W. H. Monk.
629 Showers of blessing. Archbishop Maclagan.
632 Redeemed. Sir J. Stainer.

AUTHORS OF THE HYMNS.

In many cases a fuller biography will be found in Dr. Julian's "Dictionary of Hymnology."
The letters "D. N. B." refer to the "Dictionary of National Biography."
The numbers of the hymns by each author are given at the end of each biographical notice.

ABELARD, Peter, was born at Palet, near Nantes, in Brittany, A.D. 1079. He was designed for the military profession, but chose philosophy and theology. When lecturing on Divinity in Paris, he undertook to instruct Héloïse, the daughter of John, and niece of Fulbert, who, like Abelard, were Canons of the Cathedral of Paris. Though bound as a priest to celibacy, he married her, and a considerable scandal followed, which was ended by her becoming a nun at the Convent of Argenteuil, and Abelard a monk at Saint Denys. The next troubles arose about his orthodoxy, and he was condemned for heresy at the Council of Soissons in 1121. He founded the Monastery of the Paraclete at Nogent on Seine; and when he himself became Abbot of St. Gildas he handed it over to Héloïse, who established her Nunnery there. The close of his life was taken up with many disputes about the faith, and he was again condemned at the Synod of Sens, 1141. He died at St. Marcel, near Chalons, April 21, 1142. The hymn-book which Abelard wrote for the Convent was long lost; but in 1838 six of his hymns which had been found in the Vatican were published by Greith in his *Spicilegium Vaticanum;* and later ninety-seven were found in the Royal Library at Brussels and published in a complete edition of his works by Cousin, *Petri Abœlardi Opp.*, Paris, 1849. They have been since re-edited in Dreves, *Hymnarius Paraclitensis.* Hymn 381.

ADAM of St. Victor was a native of England or of Brittany. He studied in Paris, and entered the Abbey of St. Victor as a young man about 1130, where he remained until his death, which took place about 1172, or (according to M. Gautier) about 1192. The Abbey at that time was in the suburbs of Paris, but later was enclosed within the walls of the city. Adam had for his contemporaries two other great doctors of divinity, viz., Hugh of St. Victor and Richard of St. Victor. The famous Sequences which he wrote "render him," Archbishop Trench says, "as far as my judgment goes, the foremost among the sacred Latin poets of the Middle Ages" (*Sacred Latin Poetry*, p. 60). It has been difficult to decide which of the Sequences associated with his name are genuinely his. The fullest collection is that published by Gautier, *Œuvres Poétiques d'Adam de S. Victor*, Paris, 1858, 1859, containing 106: a far smaller number; in fact no more than forty-five, is given as authentic by the latest editors Misset and Aubrey in their book *Les Proses d'Adam de Saint Victor* (Paris, 1900), which gives music as well as words. For the Sequences in English dress see *The Liturgical Poetry of Adam of St. Victor*, from the text of Gautier, with translations into English in the original metres, and short explanatory notes by Digby S. Wrangham, in three volumes (Kegan Paul, Trench & Co., London, 1881). See Hymns 194, 197, 198, of which probably only the first is Adam's own.

ADAMS, Sarah, the *second daughter* of Benjamin Flower, editor and proprietor of *The Cambridge Intelligencer*, was born at Harlow, Essex, February 22, 1805. In 1834 she was married to Mr. William Bridges Adams, a civil engineer. As a poetess she is known by her religious dramatic poem, *Vivia Perpetua*, which deals with the conflict between heathenism and Christianity, but her reputation is greater as the authoress of the well-known hymn, "Nearer, my God, to Thee." It has been said by one who knew her well that "her hymns were the spontaneous expression of some strong impulse or feeling at the moment; she was essentially a creature of impulse." In London, Mrs. Adams and her sister Eliza attended South Place Chapel (Unitarian), of which the Rev. William Johnston Fox was the minister; and to his *Hymns and Anthems*, published in two parts (1840–1841), Mrs. Adams contributed thirteen hymns, and her elder sister Eliza, who was a talented musician, sixty-two tunes. Mrs. Adams died in London on August 14, 1848, and was buried at Harlow. D. N. B. i. 101. Hymn 474.

ADDISON, Joseph, *son* of the Rev. Lancelot Addison, Rector of Milston, Wilts, afterwards Dean of Lichfield, was born at Milston, May 1, 1672, and was educated at the Charterhouse, and Magdalen College, Oxford; B.A. 1691, M.A. 1693. It had been intended that he should take Holy Orders, but he declined this, and devoting himself to law and politics, soon gained distinction. He was an Under-Secretary of State; Secretary to the Lord Lieutenant of Ireland in 1710, and Chief Secretary of State for Ireland in 1717. In 1716 he married the Dowager Duchess of Warwick. He was the joint promoter, with Richard Steele, of the *Spectator*, which first appeared in 1711. He also wrote much for the *Tatler*. He contributed several hymns to the *Spectator* from July to October, 1712. For an account of the controversy concerning the disputed authorship of these hymns, see Dr. Julian's "Dictionary of Hymnology," pp. 17, 18. He died at Holland House, Kensington, June 17, 1719, aged 47 years. D. N. B. i. 131. Hymn 404.

AINGER, Arthur Campbell, the *son* of the Rev. Thomas Ainger, Incumbent of Hampstead, and Prebendary of St. Paul's Cathedral, was born in 1841. He was educated at Eton, and Trinity College, Cambridge. He was appointed Assistant Master at Eton in 1864. Hymns 518, 529.

ALDERSON, Eliza Sibbald, *daughter* of William Hey Dykes, Manager of the Yorkshire District Bank in Hull; and afterwards of the Wakefield and Barnsley Bank in Wakefield; and sister of the famous Rev. J. B. Dykes, Mus. Doc.; was born at Hull on August 16, 1818. In 1850 she was married to the Rev. W. T. Alderson, who was Chaplain to the West Riding House of Correction, Wakefield, 1833 to 1876. She had a peculiar talent for languages, and for painting. The gift of poetry was secretly and carefully cultivated from very early days, and she began when a young girl to write hymns for Sunday School Festivals and missionary meetings in connection with St. John's Church, Hull, of which her grandfather, the Rev. Thomas Dykes, was the Vicar, but these early hymns are lost. It was at Wakefield that she wrote most of her hymns. Though she wrote many hymns, only twelve have been published, viz. *Twelve Hymns* by E. S. Alderson, no date, or publisher's name. For the last two or three years of her life she was a great invalid, and died after much suffering at Heath, near Wakefield, March 18, 1889; and was buried at Kirkthorpe, near Wakefield, where for many years her husband had ministered. Hymn 548.

ALEXANDER, Mrs. Cecil Frances, the *second daughter* of Major Humphreys, was born at Miltoun House, co. Tyrone, in 1823, and in 1850 married the Rev. William Alexander, who was made Bishop of Derry and Raphoe in 1867, and in 1896 Archbishop of Armagh. Mrs. Alexander wrote nearly four hundred hymns, mostly for children. Her best known books are *Hymns for Little Children*, 1848, and *Moral Songs*. She died at the Palace, Londonderry, October 12, 1895. D. N. B. Supp. i. 30. Hymns 130, 225, 451, 466, 566, 570, 577, 578, 581, 583, 585.

ALFORD, Henry, *son* of the Rev. Henry Alford, Rector of Aston Sandford, Bucks, was born in London, October 7, 1810, and educated at Ilminster Grammar School, and at Trinity College, Cambridge; B.A. 1832, and later a Fellow of Trinity. He was admitted to Holy Orders in 1833, and was Curate of Ampton; Incumbent of Quebec Chapel, London, 1853–1857; and Dean of Canterbury from 1857 until his death on January 12, 1871. He wrote a good number of hymns, and edited several hymn books: *Hymns for the Sundays and Festivals throughout the Year*, 1836; and his *Year of Praise*, 1867. D. N. B. i. 282. Hymns 290, 353, 514, 627.

ALLEN, James, the *son* of Oswald Allen, was born at Gayle, Wensleydale, Yorkshire, June 14, 1734. He was educated with a view to Holy Orders, but on leaving Cambridge, after a year's residence at St. John's College, he became a follower of Benjamin Ingham, and afterwards joined the Sandemanians, leaving them after a time, and building a chapel on his estate at Gayle, in which he ministered until his death in 1804. He published a small book of hymns, and edited *The Kendal Hymn Book* in 1757. It is on some of the stanzas of his hymn, "While my Jesus I'm possessing," *Kendal Hymn Book*, No. 54, that the hymn, "Sweet the moments, rich in blessing," was written by the Hon. W. Shirley. He also published *Christian Songs* while living at Gayle. Hymn 121.

ALLEN, Oswald, *son* of John Allen, banker, of Kirkby Lonsdale, Westmoreland, and great-nephew of James Allen (see above), was born in 1816 at Kirkby Lonsdale, where he was educated, and afterwards joined his father's bank. He published in 1861 *Hymns of the Christian Life*, containing 148 hymns. He died October 2, 1878. Hymn 595.

ALSTON, Alfred Edward, *son* of E. G. Alston, was born in Victoria, British Columbia, June 25, 1862, and educated at St. Paul's School, and Gloucester Theological College. Ordained in 1886 to the Curacy of St. Mark's, Gloucester, he was appointed Rector of Framingham-Earl, in the Diocese of Norwich, 1887. He published in 1903, *Some Liturgical Hymns, newly rendered from the Latin.* Hymn 189.

ALSTYNE, Mrs. Frances Jane van (*née* Crosby), was born at South East Putnam County, New York, March 24, 1823. Soon after birth she lost her eyesight. She was educated in the New York Institute for the Blind, in which she afterwards was a teacher. In 1858 she was married to Alexander van Alstyne, a blind musician. She has written some thousands of songs and hymns, the most popular of which are "Rescue the perishing" and "Safe in the arms of Jesus." Hymn 598.

AMBROSE, Saint, the youngest child of a Prefect of Gaul, was born, probably at Treves, about A.D. 340. Educated at Rome, he studied law at Milan, and practised as an advocate there, and was appointed about A.D. 370 Consular Prefect of Liguria, the province to which Milan belonged. On the death of Auxentius, Bishop of Milan, A.D. 374, when there was a strife between the Arians and the orthodox parties about the appointment of a successor, Ambrose spoke in favour of order and peace; a child in the crowd cried out, "Ambrosius Episcopus," the people took up the words, and Ambrose, though only an unbaptised catechumen, was elected Bishop. He did his utmost to avoid the responsibility, but, urged by the Emperor Valentinian, he gave himself unreservedly to the work. His work as the founder of Latin Hymnody is described in the introduction (p. xii.). But the Church stands indebted to him for much more than this. As a great bishop and champion of orthodoxy against the Arian heresy, backed as it was by court favour, he earned the title of Confessor, and as a great writer he became reckoned one of the Four Latin Doctors of the Church. St. Ambrose died at Milan, April 3, A.D. 397, and was buried there. Hymns 2, 55, 192, 202; possibly also 9, 10, 11, 212.

ANDREW OF CRETE, Saint, was born at Damascus, and entered a monastery at Jerusalem; hence he is sometimes called St. Andrew of Jerusalem. Having been sent by Theodore, Patriarch of Jerusalem, to attend the Sixth General Council of Constantinople, he was made Deacon there, and appointed Warden of the Orphanage; and in 712 was made Archbishop of Crete. For some time he fell into the Monothelite heresy, but after a while returned to the orthodox faith. He died on the island of Hierissus, near Mitylene, A.D. 761. He wrote several Canons and other hymns; and some homilies

of his are also extant. Hymn 101 is assigned to him, but no verification of this has ever been established.

ANSTICE, Joseph, the *second son* of William Anstice, of Madeley Wood, Salop, was born in 1808, and educated by his uncle at Enmore Rectory, near Bridgwater, at Westminster, and at Christ Church, Oxford. He gained the Newdigate Prize in 1828 for a poem, *Richard Cœur de Lion*, and a Double First Class in 1830; at the early age of twenty-two he was appointed Professor of Classical Literature at King's College, London. He died at Torquay, February 29, 1836, aged 28 years. A collection of fifty-two of his hymns was printed for private distribution after his death; they were dictated to his wife during the last weeks of his illness. *Hymns by the late Joseph Anstice, M.A.*, Bridgwater, 1836. D. N. B. ii. 41. Hymns 424, 516.

ARMSTRONG, John, the *eldest son* of Dr. Armstrong, a physician of Wearmouth, was born August 22, 1813. He was educated at the Charterhouse, and Lincoln College, Oxford, and became Curate of Alford in 1837. He was consecrated first Bishop of Grahamstown, South Africa, on St. Andrew's Day, 1853. He published *The Pastor in his Closet* in 1847. He died at Grahamstown, May 16, 1856. *A Memoir of John Armstrong, D.D.*, late Lord Bishop of Grahamstown, by the Rev. T. T. Carter, was published in 1857. D. N. B. ii. 97. Hymn 543.

AUBER, Harriet, *daughter* of James Auber, was born in London, October 4, 1773, and lived for the greater part of her life at Hoddesdon, Herts. Her chief work was *The Spirit of the Psalms; or, a Compressed Version of the Psalms of David, London*, 1829. The collection was mainly written by her, but it includes verses by other authors. She died at Hoddesdon, January 20, 1862, in her 89th year. Hymns 187, 400.

BAKER, Henry Williams, *eldest son* of Admiral Sir Henry Loraine Baker, Bart., was born in London, May 27, 1821, and educated at Trinity College, Cambridge; B.A. 1844. Ordained in 1844, he was made Vicar of Monkland, 1851. He succeeded to the baronetcy in 1851. He was one of the original members of the committee of *Hymns A. & M.* in 1859, and the first Chairman. He died at Monkland Vicarage, February 11, 1877. The last words he was heard to utter on his death-bed were the third verse of his well known hymn on Psalm xxiii., "The King of love my Shepherd is."

> "Perverse and foolish oft I stray'd,
> But yet in love He sought me,
> And on His shoulder gently laid,
> And home, rejoicing, brought me."

D. N. B. iii. 11. Hymns 7, 38, 57, 58, 72, 96, 113, 122, 135, 195, 206, 208, 223, 286, 299, 335, 362, 384, 395, 397, 421, 463, 484, 505, 513, 520, 539, 557, 590, 613, 624, 638, 641.

BARBER, Robert William, born at Heage Vicarage, Derbyshire, in 1853, was educated at Tonbridge School, and at Magdalene College, Cambridge; M.A. 1877. Ordained Priest in 1880, he was assistant Curate of St. James's, Bury St. Edmunds; and later of Mildenhall, Suffolk; Incumbent of Chippenham, Cambs., 1886; Vicar of Thurston, Bury St. Edmunds, 1896; and Vicar of Biggleswade, 1903. He has contributed several hymns to the *Gospeller*. Of his poems, *The Forty Martyrs* is the best known. While Incumbent of Chippenham, Cambs., he wrote a history of that parish, *An East Anglian Village*, 1896, privately printed. He has also written *Pentecostal Instructions, Devotional Instructions on the Holy Spirit, adapted for the second half of the Church's year* (Mowbray, Oxford). Hymn 305.

BARING-GOULD, Sabine, the *eldest son* of Edward Baring-Gould, was born at Exeter, January 28, 1834. He graduated at Clare College, Cambridge; B.A. 1854, M.A. 1856. He took Holy Orders in 1864, and was Curate of Horbury, having charge of the Mission district of Horbury Bridge, 1864–1866. In 1866 he was appointed to the Perpetual Curacy of Dalton, Yorkshire, by the Viscountess Downe; and in 1871 by the Crown to the Rectory of East Mersea, Essex. On the death of his father in 1872, he succeeded to the property of Lew Trenchard, Devon, and in 1881 he became the Rector. The best known of his hymns, "Onward, Christian soldiers," and "Now the day is over," were written for the children of Horbury Bridge. Hymns 157, 442, 592, 626.

BATHURST, William Hiley, *son* of the Right Hon. Charles Bragge (afterwards Bathurst), some time M.P. for Bristol, was born at Clevedale, near Bristol, August 28, 1796. Educated at Winchester, and Christ Church, Oxford, he graduated B.A. in 1818. He was Rector of Barwick-in-Elmet, near Leeds, from 1820–1852. He was the author of several works, *The Georgics* of Virgil, 1849; also *Psalms and Hymns for public and private use*, 1831, containing 141 versions of Psalms, many of which were written by him, also 216 original hymns. He resigned his parish in 1852, and died at Lydney Park, Gloucestershire, November 25, 1877. Hymns 417, 452.

BAXTER, Richard, the *only son* of Richard Baxter, of Eaton Constantine, Shropshire, was born at Rowton, in the same county, November 12, 1615. Educated at Wroxeter School, he took Holy Orders, and in 1640 became Curate of Kidderminster: for some time he was Chaplain to one of Cromwell's regiments; at this time he suffered much ill-health, and it was during this time of bodily weakness that he wrote the book by which he is best known, *The Saints' Everlasting Rest*. In 1660 he became Chaplain to King Charles the Second, who nominated him for the Bishopric of Hereford, but he would not accept the office. After the passing of the Act of Uniformity he resigned his work and lived in retirement until 1673, when he became a Nonconformist minister. In 1685 he was tried before Judge Jefferies on a charge of teaching sedition in his *Paraphrase of the New Testament*, and condemned to prison, or a fine of five hundred marks. He bore his imprisonment with great patience for eighteen months, when he was pardoned and set free. He was a very voluminous writer, and published many volumes. He also published *Poetical Fragments*, being an account in verse of his religious experiences, dated "London, At the door of eternity. Richard Baxter. August 7, 1681." Also *Additions to the*

Poetical Fragments of Richard Baxter, 1683. His *Paraphrase on the Psalms* was published in 1692, a year after his death. He died December 8, 1691. D. N. B. iii. 429. Hymns 408, 420.

BEDE, The Venerable, was born in a village near the mouth of the Tyne, now the great town of Jarrow, Northumberland, A.D. 673. Both his parents died when he was young. He was trained at the monastery at Wearmouth, but was removed to the monastery at Jarrow, where he lived for the rest of his life. He was made a Deacon when nineteen, and Priest at the age of thirty, by Saint John of Beverley, then Bishop of Hexham. He devoted himself to literary work; especially noteworthy are his translations of the Scriptures into Anglo-Saxon, and his *Ecclesiastical History of the English Nation*, at the end of which, in a list of all his works, he mentions his *Liber Hymnorum*, written in several sorts of metre and rhyme. He died at Jarrow May 26, A.D. 735, and was buried there; in the 11th century his bones were removed to Durham Cathedral, and buried there with the bones of St. Cuthbert. Hymns 73, 235.

BENSON, Edward White, *son* of Edward White Benson, of Yorkshire, was born at Birmingham, July 14, 1829, and educated at King Edward's School, Birmingham, from whence he passed to Trinity College, Cambridge. He became a Scholar, and afterwards Fellow of Trinity College. He was for some time an Assistant Master at Rugby; then he became the first Master of Wellington College, 1858-1873; Canon and Chancellor of Lincoln Cathedral, 1872–1876; first Bishop of Truro, 1877–1882; Archbishop of Canterbury, 1882-1896. His chief literary work was a book on *Cyprian: His life and times*, published after his death. In hymnology he was joint editor of the *Rugby School Hymn-book*, 1856 edition; he was editor of the *Wellington College Chapel Hymn-book*, 1860, 1863, 1873; he translated several Latin hymns, and wrote a few original hymns. He died suddenly during Morning Prayer in Hawarden Church, on October 11, 1896, and was buried in Canterbury Cathedral. D. N. B. Supp. i. 171. Hymn 164.

BENSON, Richard Meux, was born at Bolton House, Russell Square, London, in 1824, and educated privately, and at Christ Church, Oxford; B.A. 1847. Ordained in 1848, he was Curate of St. Mark's, Surbiton, 1848–50; Vicar of Cowley, Oxford, 1850–1870; Vicar of St. John's, Cowley, 1870–1886. He was the Founder, and First Superior of the Community of St. John the Evangelist, Cowley. His hymns in this Edition, 209, a translation, and 242, an original hymn, were contributed to the First Edition of *Hymns A. & M.*, 1861, and have been in every edition since that date. Hymns 209, 242.

BERNARD of Clairvaux, Saint, the son of a nobleman, was born at Fontaine, in Burgundy, A.D. 1091. After being educated at the University of Paris, he became in 1113 a monk of the Cistercian Monastery of Citeaux, near Dijon, in Burgundy. His power of influence, and his austerity soon made him famous, and he was made, in 1115, at the age of twenty-four, first Abbot of a new monastery at Clairvaux. Here he exercised extraordinary influence, and gained such a reputation that, as Archbishop Trench says, "probably no man during his lifetime ever exercised a *personal* influence in Christendom equal to his; who was the stayer of popular commotions, the queller of heresies, the umpire between princes and kings, the counsellor of Popes, the founder —for so he may be esteemed—of an important religious Order, the author of a crusade" (Trench's *Sacred Latin Poetry*, 3rd ed. p. 138). He died at Clairvaux, A.D. 1153, in the sixty-third year of his age. One hymn, which may perhaps still be ascribed to him, though without much substantial ground, is in this book. With regard to the celebrated hymn, *Jesu, dulcis memoria*, which has been for centuries attributed to St. Bernard, see the note on Hymn 252. Hymn 122.

BERNARD, wrongly called Bernard of Morlaix (and sometimes rightly of Cluny), was born at Murles or Morlas early in the 12th century. He entered the Abbey of Cluny, then celebrated for the grandeur of its buildings, and the dignified beauty of its services, remaining there until his death, the date of which is not known. There he wrote his poem *De contemptu mundi*, which he dedicated to Peter the Venerable, General of the Order to which he belonged. The poem contains nearly 3000 lines of dactylic rhymed hexameters, the difficulties of which, he says in his preface to his poem, nothing but an especial grace and inspiration could have enabled him to overcome. Hymns 376–379 are centos from this poem.

BESNAULT, Sebastian (Abbé), was a Priest of St. Maurice at Sens; he died in 1724. Some of his hymns are in the *Cluniac Breviary*, 1686; in the *Sens Breviary*, 1726; and in the *Paris Breviary*, 1736. Hymns 75, 76.

BICKERSTETH, Edward Henry, the *son* of the Rev. Edward Bickersteth, Rector of Watton, Herts, was born in Islington, London, on the Feast of the Conversion of St. Paul, January 25, 1825. Educated at Trinity College, Cambridge, B.A. 1847, he took Holy Orders in 1848, and became Curate of Banningham, Norfolk. He was Vicar of Christ Church, Hampstead, 1855–1885; and Bishop of Exeter from 1885 until his resignation in 1900. His chief publications are his *Poems*, 1849; *Psalms and Hymns*, 1858, based on his father's Christian Psalmody; *Yesterday, To-day, and For Ever*, 1867; the *Hymnal Companion to the Book of Common Prayer*, 1870, and later editions; *From Year to Year*, 1883, containing his collected hymns and sacred poetry, assigned to the various portions of the Christian year. He died at 95, Westbourne Terrace, London, on May 16, 1906. Hymns 562, 620.

BODE, Alice Mary, *daughter* of the Rev. John Ernest Bode (see below), was born at Westwill Rectory, Oxfordshire, of which her father was Rector from 1847 to 1860. She has written verses for Christmas and Easter, and a few patriotic songs. Hymn 296.

BODE, John Ernest, *son* of Mr. William Bode, sometime Head of the Foreign department of the General Post Office, was born in London, February 23, 1816, and educated at Eton, Charterhouse, and Christ Church, Oxford; B.A. 1837. He was Student, and

Censor of Christ Church, and Hertford Scholar. Ordained in 1841, he was made Rector of Westwill, Oxfordshire, in 1847, and of Castle Camps, Cambridgeshire, in 1860. He was Bampton Lecturer in 1855; and when the late Matthew Arnold was elected Professor of Poetry at Oxford, Mr. Bode was only one vote behind him. He published *Ballads from Herodotus*, 1852; also *Hymns from the Gospel of the Day, for each Sunday and the Festivals of our Lord*, 1860; and *Short Occasional Poems*, 1858. He died October 6, 1874, at Castle Camps Rectory. D.N.B. v. 290. Hymn 487.

BONAR, Horatius, *son* of James Bonar, Second Solicitor of Excise for Scotland, was born in Edinburgh, December 19, 1808, and educated at the High School, and at the University of that city, where he was a pupil of the Rev. Dr. Chalmers, then the Professor of Divinity there. When licensed to preach he assisted for some time the Rev. James Lewis, of the South Parish, Leith. In 1837 he was made a Minister, and settled at Kelso, but at the Disruption in 1843 he left the Established Church of Scotland and joined Dr. Chalmers and others in establishing the Free Church of Scotland. He received the degree of Doctor of Divinity from the University of Aberdeen in 1853. In 1866 he was appointed Minister of the "Chalmers Memorial" Church in Edinburgh. He was made Moderator of Assembly of the Free Church of Scotland in 1883. He wrote a large number of hymns; those which are in common use will chiefly be found in *Hymns of Faith and Hope*, Three Series, 1857, 1861, and 1866; *Hymns of the Nativity*, 1879; *Communion Hymns*, 1881. He has also left many prose works. He died at Edinburgh, July 31, 1889. D.N.B. Supp. i. 231.

The writer of the account of Dr. Bonar in the *Hymns and Hymn-writers of the Church Hymnary*, p. 225, says—

"Dr. Bonar gave instructions that no memoir of himself should be written, perhaps endeavouring to fulfil his own aspiration—

> "'My name and my place and my tomb all forgotten,
> The brief race of time well and patiently run,
> So let me pass away, peacefully, silently,
> Only remembered by what I have done.'"

"The Everlasting Memorial"—*Hymns of Faith and Hope*, First Series. Hymns 426, 428, 617.

BONAVENTURA, Saint. Giovanni de Fidenza was born at Bagnera, in Tuscany, A.D. 1221. "O bona ventura" (O happy event) is said to have been the exclamation of his mother, or, as others say, of St. Francis of Assisi, when the child was restored after a dangerous illness. The name was adopted by him when he was admitted to the Order of St. Francis at the age of twenty-one. He studied at the University of Paris, where, after long controversy on account of his being a member of a Mendicant Order, he was granted his Doctor's degree in 1257. He became General of the Franciscan Order. Pope Gregory X. made him a Cardinal, an honour and responsibility which he did his utmost to avoid; and later he was appointed Bishop of Albano. He accompanied the Pope to the Council of Lyons, dying on his way thither, July 14, 1274. He wrote very few hymns, only one of which is given in this book. Two other hymns of his are given in Trench's *Sacred Latin Poetry*, xxiii. and xxiv. Hymn 116.

BORTHWICK, Jane Laurie, *daughter* of James Borthwick, North British Insurance Office, Edinburgh, was born in that city, April 9, 1813. Her sister Sarah, born November 26, 1823, was married to the Rev. Eric John Findlater, of Lochearnhead, Perthshire. Miss Jane L. Borthwick and her sister published *Hymns from the Land of Luther* in four series in 1854, 1855, 1858, 1862, sixty-one hymns by herself and fifty-three by her sister. The title of their book supplied the initials "H. L. L." under which many of their translations and original hymns appeared in *The Family Treasury*, collected and published in 1857 as *Thoughts for Thoughtful Hours*. Miss Jane Borthwick died in 1897. Hymn 538.

BOURNE, George Hugh, *son* of the Rev. R. B. Bourne, was born in 1840 at St. Paul's Cray, Kent, and educated at Eton and Corpus Christi College, Oxford; B.A. 1863, B.C.L. 1866, D.C.L. 1871. He took Holy Orders in 1863, and was Curate of Sandford-on-Thames until 1865, when he was appointed Head Master of Chardstock College, which was removed to St. Edmund's College, Salisbury. He was for many years a Chaplain to Bishop Webb, of Bloemfontein, and afterwards of Grahamstown. He was made Sub-Dean of Sarum in 1887, and Treasurer and Prebendary in 1901. He has translated or written several hymns, and especially *Seven Post-Communion Hymns*, 1874, privately printed for use in the Chapel of St. Edmund's College, Salisbury. Hymns 272, 275.

BOURNE, William St. Hill, the *third son* of Stephen Bourne of the Civil Service, who as a layman did much rescue and preventive and temperance work in London, was born in 1846, and educated at Merchant Taylors' School and the London College of Divinity. Ordained in 1869, after serving in several parishes, he became, in 1875, Vicar of Pinner; in 1880 Vicar of All Saints, Haggerston; in 1887 Vicar of St. Luke's, Uxbridge Road; and in 1900 Rector of Finchley, Middlesex. He has written a number of hymns which have found their way into various collections, besides those in *Hymns A. & M.* He has published, besides poems contributed to many magazines, *Studies of the Spiritual Life*, a series of Addresses at a Mission; *The King of Sorrow*; Lenten Sermons on Isaiah liii.; "*Strays*," *A Dream Poem for Christmas*. Hymns 510, 572.

BRADY, Nicholas, was born at Bandon in 1659. He was educated at Westminster, at Christ Church, Oxford, and at Trinity College, Dublin; from this latter University he received the degree of D.D. He came to London with a petition to William III., and remaining in London he was appointed Incumbent of St. Catherine Crees, and Lecturer of St. Michael's, Wood Street, and afterwards Chaplain to the King; from 1702–5 he was Incumbent of Stratford-on-Avon. He, with Nahum Tate, compiled the *New Version of the Psalms of David*, fitted to the Tunes used in Churches, 1696. It was dedicated to King William III. He translated the Æneid of

Virgil into English verse. He died in 1726. D. N. B. vi. 192. Hymns 388, 405, 453, 462, 478.

BRIDAINE, Jacques, was born at Chuselay, near Uzes, in Languedoc, in 1701, and died in 1767. He was a priest of the Gallican Church. His *Cantiques Spirituels*, &c., were published at Montpellier in 1748. Hymn 123.

BRIDGES, Matthew, the *younger son* of John Bridges, of Wallington House, Surrey, was born at Maldon, Essex, July 14, 1800. He was brought up in the Church of England, but became a Roman Catholic in 1848. The latter part of his life was lived in Canada. He published two small volumes of hymns, *Hymns of the Heart*, 1847, and *The Passion of Jesus*, 1852. He died in Quebec in 1893. Hymns 294, 349, 468.

BRIGHT, William, born at Doncaster, December 14, 1824, was educated at University College, Oxford; B.A. 1846, D.D. 1869; Fellow of University College. Ordained in 1848, he was Theological Tutor of Glenalmond College; Hon. Canon of Cumbrae Cathedral, 1865–1893; Canon of Christ Church and Regius Professor of Ecclesiastical History at Oxford, 1868. He died at Oxford, March 6, 1901. He published his *Hymns and Other Poems*, 1866, and later editions. Hymns 8, 33, 226, 238, 267, 283, 293, 486, 534.

BROOKS, Arnold, *son* of John Brooks, was born in Hagley Road, Edgbaston, on Christmas Day, 1870. He was educated at King Edward's School, Birmingham, and Gonville and Caius College, Cambridge; B.A. 1893, M.A. 1897. Ordained in 1895, he was Curate of St. Augustine's, Bermondsey; Curate of St. Peter's, Edinburgh, 1898. Hymn 530.

BROWNE, Simon, was born at Shepton-Mallet, Somersetshire, about 1680. He became a Minister of the Independents in Portsmouth, and afterwards in Old Jewry, London. He was a contemporary, and a near neighbour in London, of Dr. Watts. Being on one occasion attacked by a highwayman, he had the misfortune, while endeavouring to secure the man, to kill him. This had a very serious effect upon his mind, he was frequently subject to the temptation to self-destruction, and he believed that he had lost his mental powers; but his Commentary on the First Epistle to the Corinthians in Matthew Henry's *Commentary* is a proof to the contrary. He wrote a large number of hymns, and published his *Hymns and Spiritual Songs, in three books, designed as a Supplement to Dr. Watts*, 1720. He died in 1732. D. N. B. vii. 62. Hymn 361.

BRUCE, Michael, the *fifth child* of a Scottish weaver, was born at Kinnesswood, in Kinross-shire, March 27, 1746, and educated at the village school. At the age of fifteen his parents sent him to Edinburgh University. To help himself with his college expenses he kept a school at Gairney Bridge, and later at Forrest Mill, near Alloway. He died of consumption on July 5, 1767, at the age of 21. At Edinburgh he became a friend of John Logan, who, being possessed of Bruce's original poems and hymns at his death, for some years contrived to claim the credit of them for himself. An account of the controversy on this question will be found in Dr. Julian's *Dictionary of Hymnology*, p. 187. D. N. B. vii. 111. Hymn 345.

BRUNETIERE, Guillaume de la, *son* of Anton de la Brunetière, Lord du Plessis de Gesté, often referred to as Guillaume de Plessis de Gesté, was educated at the University of Paris. For sixteen years he was Vicar-General of Paris, and was consecrated Bishop of Saintes, November 30, 1677. He died May 2, 1702. His hymns are in the *Paris Breviary* of 1680, and later. Hymn 227.

BULLOCK, William, was born at Prettiwell, Apex, in 1798, and after being educated at Christ's Hospital, passed into the Royal Navy. While employed with his brother, Admiral Frederick Bullock, in surveying the coast of Newfoundland, he resolved to take Holy Orders, and become a missionary to that Colony. He worked there in connection with the S.P.G. for thirty-two years, and for some years was Dean of Halifax, Nova Scotia. He died March 16, 1874. Hymns 395, 521.

BURNS, James Drummond, born at Edinburgh, Feb. 18, 1823, was educated at that University. He became Minister of the Free Church, Dunblane, 1845; in 1848 he went to Funchal, Madeira, as Minister of the Presbyterian Church there; and in 1855 he moved to the Hampstead Presbyterian Church. He died at Mentone, November 27, 1864.

He published *The Vision of Prophecy; and other Poems*, 1854; also *The Evening Hymn*, containing thirty-one original hymns and prayers for each evening of the month, 1856. Forty of his hymns and miscellaneous pieces are given in the *Memoir and Remains of the late Rev. J. D. Burns, M.A., of Hampstead*, by the late Rev. James Hamilton, D.D., 1869. Also thirty-nine translations of German Hymns, which had been published in the *Family Treasury*. D. N. B. vii. 424. Hymn 584.

BYROM, John, *son* of Edward Byrom, a linen draper at Manchester, was born in Kersall Cell, Broughton, Manchester, in 1691, and educated at the King's School, Chester, and afterwards at the Merchant Taylors' School, whence he went to Trinity College, Cambridge, of which College he became a Fellow in 1714; but declining to take Holy Orders he resigned his Fellowship, and soon after married his cousin, Elizabeth Byrom. He went to Montpellier and studied medicine; thence to London, where he supported himself by teaching shorthand, of which he had invented the best system up to that date. He taught shorthand to the Wesleys, who used it for their journals. In 1723 he was elected Fellow of the Royal Society, and on the death of his elder brother, in 1724, he succeeded to the family estates, and returned to Manchester, where he lived for the remainder of his life. Most of his MSS. are in the Library of Chetham's Hospital. He died September 26, 1763. His poems were first published in 1773, in 2 vols. D. N. B. viii. 129. Hymn 63.

CAMERON, William, the *son* of a farmer in the parish of Glenmuick, was born in 1751, near Ballater, and was educated at Marischal College, Aberdeen University, where he graduated M.A. in 1770; he there became

the friend of Beattie, author of *The Minstrel*. In 1775 he had a chief part, in conjunction with Logan and others, in the revision of the Scottish *Translations and Paraphrases* of 1745–1751. In 1786 he was made parish Minister of Kirknewton, Midlothian, where he remained until his death, November 17, 1811. His published works are *Poems on Various Subjects*, 1780; also *Poems on Several Occasions*, 1813. D. N. B. viii. 302. Hymn 214.

CAMPBELL, Jane Montgomery, *daughter* of the Rev. A. M. Campbell, Vicar of St. James', Paddington, and Prebendary of St. Paul's, was born in London in 1817. Her translations of German hymns are published in the Rev. C. S. Bere's *A Garland of Song*, 1862; and in his *Children's Choral Book*, 1869. She lived at Bovey-Tracey, Devon, and died from a carriage accident on Dartmoor, November 15, 1878. Hymn 511.

CAMPBELL, Robert, was born at Troehraig, Ayrshire, December 19, 1814. Educated at the University of Glasgow, he became an Advocate. In 1848 he commenced a series of translations of Latin hymns, many of which were published in 1850, with a few of his original hymns, and some from other writers as *Hymns and Anthems for use in the Holy Services of the Church within the United Diocese of St. Andrew's, Dunkeld and Dunblane*. This was known as the *St. Andrew's Hymnal*, and sanctioned by Bishop Torry, was used throughout that Diocese for some time. In 1852 he became a Roman Catholic. Several of his hymns have been printed by the Rev. Orby Shipley in his *Annus Sanctus*, 1884. He died at Edinburgh, December 29, 1868. Hymns 140, 149, 170, 198, 202, 243.

CARLYLE, Joseph Dacre, *son* of George Carlyle, a physician, was born at Carlisle, June 4, 1758; he was educated at the Cathedral School in that city, and at Queen's College, Cambridge, of which he became a Fellow. When he lost his Fellowship by his marriage in 1793, he devoted himself to the study of Arabic, and became Professor of Arabic at Cambridge in 1795. His *Specimens of Arabian Poetry* were published in 1796. In 1799 he was chosen to accompany Lord Elgin on embassy to the Sublime Porte, to enquire as to the literary treasures remaining in the public library of Constantinople. He extended his journey to Asia Minor and the Greek islands. His *Poems, suggested chiefly by scenes in Asia Minor, Syria, &c.*, were found among his MSS. after his death, and were published in 1805 by Susanna Maria Carlyle. He was Vicar of Newcastle-on-Tyne from 1801 until his death there, April 12, 1804. His hymns appeared in J. Fawcett's *Psalms and Hymns*, Carlisle, 1802. D. N. B. ix. 109. Hymn 455.

CASWALL, Edward, *fourth son* of the Rev. Robert Clarke Caswall, B.C.L., Oxford, was born at his father's Vicarage of Yately, Hants, on July 15, 1814, and educated first at Chigwell Smealey Grammar School in Essex, then at Marlborough, and after at Brasenose College, Oxford; B.A. 1836, M.A. 1838. While an undergraduate he brought out a witty and scholarly pamphlet: *A New Art teaching how to be Plucked; otherwise a Treatise after the Fashion of Aristotle, writ for the use of Students in the Universities.* Ordained Deacon at Wells in 1838, and Priest in 1839, he served as Curate at Bishop's Norton, and then at Milverton, Somerset. In 1840 he was made Vicar of Stratford sub-Castle, near Salisbury. In 1846 he resigned his living, and in January 1847 he became a Roman Catholic. He then applied himself to the translating of Latin hymns, about two hundred of which he published in 1848. *Lyra Catholica, containing the Hymns at Vespers, Compline and Benediction, with those in the Office of the Blessed Virgin and in the Missal*, 1848. He also published *The Masque of Mary, and other Poems* 1858; *A May Pagent, and other Poems*, 1865; and other works. Mrs. Caswall died from cholera at Torquay, September 14, 1849, and in December of the same year Mr. Caswall went to the Oratory, which had been set up by Dr. Newman in Birmingham, where he was re-ordained Priest, September 8, 1852. He remained at the Oratory until his death, which took place on January 2, 1878. He was buried at Rednal. A new edition of *Hymns and Poems, Original and Translated by Edward Caswall of the Oratory, with a Biographical Preface by Edward Bellasis, Lancaster Herald* (Burns and Oates), 1908, has lately been published. D. N. B. ix. 276. Hymns 17, 46, 69, 71, 82, 112, 115, 117, 118, 119, 132, 181, 184, 229, 248, 260, 261, 342, 429, 493, 503.

CENNICK, John, was born of a Quaker family at Reading, December 12, 1718. He was brought up as a member of the Church of England. He came under the influence of John Wesley at Reading in March 1739, and through his influence was appointed a teacher at a school at Kingswood. He soon left the Wesleyans and founded a Society of his own in 1741. When George Whitefield returned from America he gained some influence over Cennick, and used him for some time as an Evangelist in the West of England; but Cennick left him and joined the Moravian United Brethren. He spent some time in Germany and also in the North of Ireland, returning in June 1755 to London, where he died on July 4 of the same year. He published *Sacred Hymns*, 1741 and 1742; *Sacred Hymns for the use of Religious Societies, &c.*, Bristol, 1743; *A Collection of Sacred Hymns*, Dublin, 1749; and *Hymns to the Honour of Jesus Christ, composed for such little Children as desire to be saved*, Dublin, 1754. D. N. B. Supp. i. 406. Hymns 52, 411.

CHAMBERLAIN, Thomas, born in 1810, was educated at Westminster and Christ Church, Oxford; B.A. 1831. Ordained in 1834, he was Vicar of Cowley, Oxford, 1837 to 1842, when he was made Vicar of St. Thomas the Martyr, Oxford, where he laboured until his death, January 20, 1892. He was made an Honorary Canon of Christ Church in 1862. In addition to some prose works he edited *Hymns used in the Church of St. Thomas the Martyr, Oxford*, 1861; and later editions. Also *Hymns chiefly for Minor Festivals*, 1863. Hymn 546.

CHAMBERS, John David, the *son* of Captain Chambers, R.N., was born in London in 1805, and educated at Oriel College, Oxford; B.A. 1827. He was called to the Bar in 1831.

In 1842 he was appointed Recorder of New Sarum. He published a translation of *The Psalter, or Seven Ordinary Hours of Sarum, with the Hymns for the year, and the variations of the York and Hereford Breviaries*, 1852; also *Lauda Syon, Ancient Latin Hymns of the English and Other Churches, translated into Corresponding Metres*, 1866. He died on August 22, 1893. Hymn 190.

CHANDLER, John, *son* of the Rev. John F. Chandler, was born at his father's Vicarage of Witley, Surrey, on June 16, 1806, and educated at Corpus Christi College, Oxford; B.A. 1827. Ordained in 1831, he succeeded his father as Vicar of Witley in 1837. He published *The Hymns of the Primitive Church, now first Collected, Translated, and Arranged*, 1837. This book contained 108 hymns, for the most part ancient, but some modern from the *Paris Breviary* of 1736 with the originals; and "all the hymns which, from the beginning of the Reformation to the present day, have been inserted into our prayer-books." In 1841 he published *The Hymns of the Church, most Primitive, Collected, Translated, and Arranged for Public Use*, 1841, which was much more than a new edition of his former work. He himself says of it: "Many of the hymns in that" (former) "collection are omitted, some are greatly altered, and almost re-written." This book contains also his original hymns, and a few from other sources. He died at Putney, July 1, 1876. Hymns 16, 48, 49, 76, 81, 86, 98, 113, 176, 177, 341, 356, 390, 444, 575.

CHATFIELD, Allen William, *son* of Robert Chatfield, LL.D., Vicar of Chatteris, Cambridgeshire, was born at his father's Vicarage, October 2, 1808, and educated at Charterhouse, and Trinity College, Cambridge, where he had a distinguished career, being a Scholar of Trinity, Bell's Scholar, and First Class in the Classical Tripos; B.A. 1831. He took Holy Orders in 1832, and was Vicar of Stotfold, Beds., from 1833 to 1847; and Vicar of Much Marcle, Herefordshire, from 1847 until his death, which took place there on January 10, 1896. His best-known works are his renderings into Greek in various metres of the Litany, the Te Deum, and other parts of the English Church Offices, together with some favourite hymns; also his *Songs and Hymns of earliest Greek Christian Poets, Bishops, and Others, translated into English Verse*, 1876. Hymns 250, 480.

CLARK, John Haldenby, born at Chesterfield, January 28, 1839, was educated at the Grammar School in that town, and at St. John's College, Cambridge; B.A. 1861. Ordained in 1862, after serving several Curacies, he was made Vicar of West Dereham, Norfolk, in 1870, which he held until his death, which took place there on April 14, 1888. He published *The Marriage of Cana, and Other Verses*, Lynn, 1880. Hymn 413.

CLAUDIUS, Matthias, was the *son* of a Lutheran pastor of Reinfeld, in Holstein; born at Reinfeld, August 15, 1740; he was educated at the University of Jena, he lived at Wandsbeck, near Hamburg, and died in Hamburg, January 21, 1815. Examples of his verse can be found in Longfellow's *Poets and Poetry of Europe*. Hymn 511.

CODNER, Mrs. Elizabeth, *daughter* of Robert Harris, was born at Dartmouth, and married in 1849 the Rev. Daniel Codner (now deceased), who was for some time Curate of Peterborough.

She has published several leaflets and small books, *The Missionary Ship*, etc., and two larger volumes, entitled *Among the Brambles* and *Behind the Cloud*. For many years, while living at Mildmay, in connection with the Rev. W. and Mrs. Pennefather, she was editor of a periodical named *Woman's Work in the Great Harvest Field*, and of late has been specially occupied in helping on the work among the London poor undertaken by Mildmay Deaconesses. Hymn 593.

COFFIN, Charles, was born at Buzancy, in the Ardennes, in 1676. In 1712 he succeeded the celebrated historian M. Rollin as Principal of the College of Dormans-Beauvais, in the University of Paris. Many of his hymns appeared in the *Paris Breviary* of 1736. He published one hundred of his hymns, *Hymni Sacri Auctore Carolo Coffin*, 1736. He died at Paris in 1749. Hymns 16 (see note), 42, 48, 49, 54, 60, 81, 90, 91, 170, 234, 356, 441, 444, 447.

COLES, Vincent Stuckey Stratton, was born March 27, 1845, and educated at Eton, and Balliol College, Oxford; M.A. 1872. He was Curate at Wantage, 1869–1872; Rector of Shepton Beauchamp, 1872–1884; Librarian of Pusey House, Oxford, 1884. Hymns 210, 211, 258, 262, 264, 633.

COLLINS, Henry, was born about 1832, educated at Oxford; M.A. 1854, and ordained in 1853. He published *Hymns for Missions*, Leeds, 1854, containing thirty-seven hymns, two of which were written by him; both are in *Hymns A. & M.*, 470 and 499. He seceded to the Church of Rome in 1857, and was admitted to the Cistercian Order in 1860. In religion he is known as Father Augustine; he has been for many years Chaplain to the Cistercian Nuns at Staplehill, Wimborne, Dorset. Hymns 470, 499.

COLLYER, William Bengo, born at Blackheath, April 14, 1782, and educated at Homerton College, became at the age of twenty-two pastor of a Congregational Church at Peckham, and was for many years a popular preacher in London. He published a collection of Hymns in 1812, containing fifty-seven of his own compositions. He died January 9, 1854. D. N. B. xi. 386. Hymn 53.

CONDER, Josiah, *fourth son* of Thomas Conder, a London bookseller, was born in Falcon Street, Aldersgate, September 17, 1789. At fifteen he was able to become an assistant to his father in his book store. He was the author of several prose works. In 1812 he contributed three hymns to Dr. Collyer's collection; and in 1836 he edited *The Congregational Hymn Book; A Supplement to Dr. Watts' Psalms and Hymns*, which contained fifty-six of his own hymns; and in 1851 he published a revised edition of Dr. Watts' *Psalms and Hymns*. He died December 27, 1855. In the year after his death, his poems, and all his hymns, already completely revised by him before his death, were published under the title of *Hymns of Praise*, 1856. D. N. B. xii. 2. Hymn 277.

CONTES, Jean Baptiste des, born in 1601, was Dean of Paris from 1647–1679, and died in Paris, July 4, 1679. His Sequence is first found in the *Paris Missal*, 1665. It is the only hymn of his that is known. Hymn 245.

COOPER, Edward, was born in 1770, educated at Queen's College, Oxford; B.A. 1792; and became a Fellow of All Souls' College. Ordained in 1793, he was Rector of Hamstall-Ridware, 1799; and of Yoxall, Staffordshire, 1809. His *Practical and Familiar Sermons* (7 vols.) passed through several editions. He was associated with the Rev. John Stubbs and the Rev. T. Cotterill in the compilation of the earliest of the Staffordshire Hymn-books, viz., *A Selection of Psalms and Hymns for Public and Private Use*, 1805. A few years later he published his own book, *A Selection of Psalms and Hymns*, 1811, for use in his own churches. He died in 1833. Hymn 312.

COPELAND, William John, born at Chigwell, September 1, 1804, was educated at St. Paul's School, and Trinity College, Oxford; B.A. 1829, B.D. 1840, and a Fellow of his College. Ordained in 1827, he was for some time Curate of Littlemore. He became Rector of Farnham, Essex, 1849, where he died August 25, 1885. He published *Hymns for the Week and Hymns for the Seasons. Translated from the Latin*, 1848. D. N. B. xii. 168. Hymns 67, 105, 163.

COSIN, John, *son* of Giles Cosin, was born at Norwich, November 30, 1594, and educated at the Grammar School, Norwich, and Caius College, Cambridge, of which he became a Fellow. Taking Holy Orders, he was Prebend of Durham, 1624; Master of Peterhouse, Cambridge, 1634; Dean of Peterborough, 1640. He was driven out by the Puritans in 1641, but at the Restoration in 1860, he was made Dean, and later Bishop of Durham. He died at Westminster, January 15, 1672. He has left the Church a valuable legacy in *A Collection of Private Devotions for the Hours of Prayer*. D. N. B. xii. 264. Hymn 180.

COTTERILL, Thomas, born at Cannock, Staffordshire, December 1 or 4, 1779, was educated at a local school, and then at the Free School, Birmingham, whence he went to St. John's College, Cambridge; B.A. 1801; of which College he was elected a Fellow. Ordained in 1803, he became Curate of Tutbury, Incumbent of Lane End, Staffordshire, 1808, and Incumbent of St. Paul's, Sheffield, from 1817 until his death there in 1823. There was published *A Selection of Psalms and Hymns for Public and Private Use*, 1805, edited by the Rev. Jonathan Stubbs, M.A., sometime Fellow of New College, Oxford, and Curate-in-charge of Uttoxeter from 1804 until his death in 1810. He was assisted in the work by Cotterill, who in 1810 compiled his own book, *A Selection of Psalms and Hymns for Public and Private Use*, 1810. This book went through several editions up to 1819, in which year Cotterill, assisted by his friend James Montgomery, published an eighth edition, which contained 150 Psalms and 367 hymns, of which fifty were by Montgomery, and thirty-two by Cotterill. This book made such a stir not only in the congregation of St. Paul's but in the Diocese of York, that the case was taken into the Diocesan Court at York. The case was ended through the mediation of Archbishop Harcourt, who suggested the withdrawal of the *Selection*, and the issue of a new edition to be approved by and dedicated to him, which was done in the following year, the number of the hymns being reduced to 146. Cotterill died at Sheffield, December 29, 1823; and his death drew from his friend Montgomery the hymn "Friend after friend departs." Hymn 172.

COWPER, William, *son* of the Rev. John Cowper, D.D., Rector of Great Berkhampstead, Herts, and Chaplain to King George the Second, was born at the Rectory, November 15, 1731. His mother died when he was six years of age. He was educated at Westminster School, and after some years in a solicitor's office, in 1752 he took chambers at the Middle Temple, and was called to the Bar in 1754. After holding some good appointments he became for some time insane. The dread of a public examination before the House of Lords, which he found that he had to undergo before he could receive a promised post as Clerk of the Journals to the House of Lords, so preyed upon him that his mind became entirely unhinged for some time, and on several occasions he was only withheld from suicide by the strong pleadings of conscience. When his mind was restored he went to live at Huntingdon to be near his brother John, and there he formed a friendship with the Rev. Morley Unwin, the Vicar of the parish, and Mrs. Unwin. After Mr. Unwin's death in 1767, he removed with Mrs. Unwin and her family to Olney, where he lived until 1786, in close friendship with the Rev. John Newton, and contributed sixty-eight hymns to the *Olney Hymns*. He left Olney for Wiston in 1786; and in 1795 went with Mrs. Unwin to East Dereham in Norfolk, where he died on April 25, 1800. D. N. B. xii. 394. Hymns 392, 409, 458, 475, 496, 601, 612.

COX, Frances Elizabeth, the *daughter* of George V. Cox, was born at Oxford in 1812. She has made many grand German hymns known in England by her translations, being much indebted to Baron Bunsen for suggestions as to the hymns to be selected for translation. She published *Sacred Hymns from the German*, 1841, containing forty-nine translations; and a second edition of the above, entitled *Hymns from the German*, 1864, containing fifty-six translations, twenty-seven from the first edition (revised), and twenty-nine new. Miss Cox died in 1897. Hymns 156, 215, 406, 473.

COXE, Arthur Cleveland, Bishop, *son* of the Rev. Samuel H. Coxe, D.D., a Presbyterian minister, was born at Mendham, New Jersey, U.S.A., May 10, 1818. He graduated in 1838 at the University of New York, took Holy Orders in 1841, and in 1842 became Rector of St. John's, Hartford, Connecticut, and in 1863 Rector of Calvary Church, New York City. He was consecrated Bishop of the Western Diocese of New York in 1865; he died at Buffalo in 1896. His hymns, though used in many hymn-books, are not in the hymn-book of the American Church; he was a member of the Hymnal Committee, and resolutely refused to allow his hymns to be put to the vote. Hymn 523.

CROSSMAN, Samuel, *son* of Samuel Crossman of Bradfield Monachorum, in Suffolk, was born in 1624. He was a Bachelor of Divinity of Cambridge, and a Prebendary of Bristol Cathedral. He published a little book of nine poems, entitled *The Young Man's Meditations; or Some Few Poems on Select Subjects* (London: printed by J. H., etc.), 1664. The book was reprinted by D. Sidgwick in 1863. He died February 4, 1683, and was buried in the south aisle of the Cathedral Church in Bristol. D. N. B. xiii. 230. Hymn 382.

CUMMINS, John James, the *son* of a merchant, was born at Cork, Ireland, May 5, 1795. He went to London in 1834, and was for many years a Director of the Union Bank of Australia. For the use of his own children in their preparation for Confirmation, he wrote *Seals of the Covenant Opened in the Sacraments of the Church*, which was published in 1839. The hymns from this book were published in 1839 as *Poetical Meditations and Hymns* by the author of *Seals of the Covenant Opened*. He also published *Lyra Evangelica; Hymns, Meditations, and Other Poems*, 1849. He died at Wildecroft, Buckland, Surrey, November 23, 1867. Hymn 489.

DANIELL, John Jeremiah, was born at Bath, October 6, 1819. He took Holy Orders in 1848, and, after holding various curacies and livings, he was appointed to the Vicarage of Langley Burrell in 1879, which he held until his death in 1890. The only poetical work which he published is *Lays of the English Cavaliers*. Hymn 580.

DAYMAN, Edwin Arthur, *son* of John Dayman, was born at Padstow, in Cornwall, July 11, 1807. He was educated at Exeter College, Oxford, of which he became a Fellow. Taking Holy Orders in 1835, he became, in 1842, Rector of Shillingstone, and in 1862 he was made a Prebendary of Salisbury Cathedral. He was one of the Editors of the *Sarum Hymnal*, 1868; many of the translations are written by him. Seven of his original hymns are given in *The Hymnary*, 1872. He died in 1890. Hymn 563.

DIX, William Chatterton, born June 14, 1837, was the *son* of John Dix, a surgeon, of Bristol, who wrote a *Life of Chatterton*. He was educated for a mercantile life. He has written *Altar Songs, Verses on the Holy Eucharist*, 1867; *Vision of All Saints, &c.*, 1871, and others. He died in 1898. Hymns 84, 284, 472, 515.

DOANE, George Washington, was born in Trenton, New Jersey, U.S.A., May 27, 1799. Educated at Union College, Schenectady, New York, he was ordained in 1823, and ministered in Trinity parish. In 1824 he was appointed Professor of Rhetoric at Trinity College, Hartford; in 1828 he was made Rector of Trinity Church, Boston; and in 1832 he was consecrated Bishop of New Jersey. He died in Burlington, New Jersey, April 27, 1859. Hymn 344.

DODDRIDGE, Philip, the *son* of an oil merchant, was born in London, June 26, 1702, was educated at Kingston Grammar School. He declined the training offered him at Cambridge, with a view to Holy Orders in the Church, by the Duchess of Bedford, and went to a Nonconformist Seminary at Kibworth, where he became a Minister of the Independents in 1723. In 1729 he was appointed to Castle Hill Meeting, Northampton, where he opened a Seminary for the training of young men for the Nonconformist Ministry. His *Rise and Progress of Religion in the Soul* was a work of note in its time. He died of consumption at Lisbon, October 26, 1751. His hymns were first circulated among his friends in his own writing, and the greater number of them were not published until after his death —by his friend Job Orton—as *Hymns founded on Various Texts in the Holy Scriptures*, by the late Rev. Philip Doddridge, D.D. Published from the author's manuscript by Job Orton, Salop. Printed by J. Eddowes and J. Cotton, &c., MDCCLV. This edition contained 370 hymns. D. N. B. xv. 158. Hymns 51, 61, 280, 419, 433.

DONALDSON, Augustus Blair, *son* of William Leverton Donaldson, Sergeant-at-Law, was born in Bloomsbury, London, August 8, 1841, and educated at Clapham Grammar School, and Oriel College (Robinson Exhibitioner), Oxford; B.A. 1864. Ordained in 1865, he served several Curacies; and was Organizing Secretary for the A. C. S. Midland District, 1879-1882. He was appointed Canon Residentiary and Precentor of Truro, 1885; Chaplain to Truro Diocesan College, 1888, and examining Chaplain to Bishop Wilkinson of Truro. He died at Truro, December 10, 1903. He is the author of "Sons of Cornwall, rise and sing," *A Hymn for the Church in Cornwall*. Hymn 629.

DOWNTON, Henry, the *son* of John Downton, the Sub-Librarian of Trinity College, Cambridge, was born February 12, 1818, at Pulverbatch, Shropshire. He was educated at Cambridge; B.A. 1840. He took Holy Orders in 1843, and after holding Curacies at Bembridge, Isle of Wight, and Holy Trinity, Cambridge, he became perpetual Curate of St. John's, Chatham, 1849-1857. He was then for some while British Chaplain at Geneva, and in 1873 he became Rector of Hopton, Suffolk, where he remained until his death, June 8, 1885. His hymns were chiefly contributed to the *Church of England Magazine*. In 1873 he collected and published his hymns which had appeared in various publications, together with his translations of some French hymns, as *Hymns and Verses*. Hymns 78, 527.

DRAPER, William Henry, born at Kenilworth, December 19, 1855, is the *fifth son* of Henry and Lucy Mary Draper (daughter of John Bodington). He graduated at Keble College, Oxford, in 1879; and taking Holy Orders in 1880, he was Vicar of Alfreton, 1883-1889; Vicar of the Abbey Church, Shrewsbury, 1889-1899; Rector of Adel, Leeds, 1899. Several of his hymns have appeared from time to time in the *Guardian*. He has published *Hymns for Holy Week, being Translations from Hymns of the Greek Church, with Six Original Hymns*. Hymns 109, 254.

DUFFIELD, George, *son* of the Rev. George Duffield, D.D., of Michigan, U.S.A., was born September 12, 1818, at Carlisle, Pennsylvania;

he graduated at Yale College, 1837, and at Union Theological Seminary, New York, 1840. As a minister of the Presbyterians, he was a pastor in Brooklyn for seven years; in Bloomfield, N.J., for four years; in Philadelphia for ten years, and for the remainder of his life in the West. He died at Detroit in 1888. Hymn 436.

DUGMORE, Ernest Edward, *son* of William Dugmore, Q.C., was born at Bayswater, 1843, and educated at Bruce Castle School and at Wadham College, Oxford; B.A. 1867. He took Holy Orders in 1867, and was assistant Curate at St. Peter's, Vauxhall, 1867–1872, when he was appointed Vicar of Parkstone, Dorset, where he still lives. He was made Canon of Sarum and Prebendary of Gillingham Major in 1900. He has published *Gospel Idylls and Other Sacred Verses*, 1884; and *Hymns of Adoration for Church Use*, 1900. Four hymns from this latter book are in *Hymns A. & M.* Hymns 263, 306, 330, 334.

EDMESTON, James, was born at Wapping, London, September 10, 1791, and being articled to an architect in his sixteenth year, he followed this profession through his life. He wrote nearly two thousand hymns, only two of which have attained any great popularity, viz., "Saviour, breathe an evening blessing," and "Lead us, heavenly Father, lead us" (No. 423). He was a constant visitor at the London Orphan Asylum, being very fond of children, for whom he wrote many of his hymns, in *Infant Breathings, Being Hymns for the Young*, 1846. He also published *Sacred Lyrics*, 1820, and several other books. He died at Homerton, January 7, 1867. Hymn 423.

EDWARDS, Basil, *son* of the Rev. S. Edwards, Vicar of All Saints, Viney Hill, Forest of Dean, was born November 23, 1846, at Worthing. He was educated at Bristol Grammar School, and Gonville and Caius College, Cambridge; M.A. 1871. Ordained Priest in 1870, he was Curate at Trowbridge; St. Anne's Newton Heath; and Christ Church, Streatham Hill; Rector of Blaisdon, Gloucestershire, 1878–1890; and Rector of Ashleworth, 1890. He has published *Minor Chords*, 1875; and *Songs of a Parish Priest* (George Allen), 1883. Hymns 549, 631.

ELLERTON, John, *son* of George Ellerton, was born in London, December 16, 1826, and educated at King William's College, Isle of Man, and Trinity College, Cambridge, where he graduated in 1849. He took Holy Orders in 1850, and was Curate at Eastbourne, and, after holding various Incumbencies, he was made Rector of Barnes in 1876; and in 1886 Rector of White Roding, which he held until within a few months of his death at Torquay, June 15, 1893. He was co-editor with the late Bishop Walsham How and others of *Church Hymns*, S.P.C.K., 1871 edition. His *Notes and Illustrations of Church Hymns* were published in the folio edition, 1881. Many of his hymns are very popular. Hymns 13, 14, 28, 31, 32, 39, 56, 133, 179, 230, 233, 245, 259, 288, 301, 303, 383, 508, 541.

ELLIOTT, Charlotte, was born March 18, 1789 at Westfield Lodge, Brighton. She was the *third daughter* of Charles Elliott, of Clapham and Brighton, and of Eling his wife, whose father was Henry Venn, of Huddersfield and Yelling, the beloved friend of Simeon. In 1821 she became a confirmed invalid, but was able to undertake much literary work. She wrote a large number of hymns, many of which appeared in her brother's book, *Psalms and Hymns for Public, Private, and Social Worship*, selected by the Rev. H. V. Elliott, 1838–1848. The *Invalid's Hymn Book*, compiled originally by Miss Kierman, was re-arranged in 1834 by Miss Elliott, to various editions of which she contributed altogether 112 hymns. Miss Elliott died at Brighton, September 22, 1871. D.N.B. xvii. 266. Hymns 425, 434, 603.

ELLIOTT, Emily Elizabeth Steele, the *third daughter* of the Rev. E. B. Elliott, author of the "Horæ Apocalypticæ," was born in 1835. She wrote several hymns which were used at St. Mark's, Brighton, and contributed several to the *Church Missionary Juvenile Instructor*, of which, for six years, she was the editor. A volume of her hymns and poems, *Chimes of Consecration*, was published in 1873; and a second volume, *Chimes for Daily Service*, in 1880. Miss Elliott died at Mildmay on August 5, 1897. Hymn 616.

ELLISON, John Henry Joshua, *son* of Canon Ellison, formerly Vicar of Windsor, was born at Edensor, Derbyshire, on March 18, 1855, educated at Eton College, and at Merton College, Oxford, where he graduated in 1878. He took Holy Orders in 1880, and was Curate at Maidstone. He was Domestic Chaplain to Archbishop Tait, 1881–1882; and, after holding other appointments, he was made Vicar of Windsor in 1894; in 1895 Reader to the late Queen at Windsor Castle; and Chaplain-in-Ordinary, 1896; Chaplain-in-Ordinary to the King, 1901. Hymn 531.

EVEREST, Charles William, was born at East Windsor, Connecticut, U.S.A., May 27, 1814, educated at Trinity College, Hartford, where he graduated in 1838; and ordained Priest in 1842. He was Rector of Hampden, near New Haven, Connecticut, 1842 to 1873. He died at Waterbury, Connecticut, January 11, 1877. He published *Visions of Death and other Poems*, 1833. Hymn 435.

FABER, Frederick William, *son* of the Rev. G. S. Faber, Vicar of Calverley, Yorks, was born at Calverley June 28, 1814, and educated at Balliol College, Oxford, B.A. 1836, and afterwards was elected a Fellow of University College. Ordained in 1837, he became Rector of Elton, Hunts, in 1843; in 1846 he seceded to the Church of Rome, and established in London "the Priests of the Congregation of St. Philip Neri." He wrote 150 hymns, many of which are very popular. In the preface to his collection of his *Hymns*, 1862, he writes: "It is an immense mercy of God to allow any one to do the least thing which brings souls nearer to Him. . . . That our Blessed Lord has permitted these hymns to be of some trifling good to souls, and so in a very humble way to contribute to His glory, is to the author a source of profitable confusion as well as of unmerited consolation."

He died September 26, 1863. D. N. B. xviii. 108. Hymns, 25, 128, 271, 321, 339, 536, 599, 604, 611, 623.

F. B. P. It is not possible to say with any certainty what these initials mean, or to whom they refer. Some have thought that they stand for Francis Baker, Priest, a Roman Catholic Priest imprisoned in the Tower of London for a short time in the reign of Queen Elizabeth; but this was only a conjecture and cannot be relied on. Hymn 375.

FEITH, Rhijnvis, born 1753, was a minister of the Dutch Reformed Church at Zwolle, in Holland, and died 1824. His hymn was first published in 1806, and is the only hymn of his that has been translated into English. Hymn 348. (See note there.)

FLOWERDEW, Alice, born in 1759, was the wife of Mr. Daniel Flowerdew, a Government official in Jamaica. After his death in 1801 Mrs. Flowerdew kept a ladies' boarding school at Islington; she removed to Bury St. Edmunds, and later to Ipswich, where she died in 1830. In 1803 she published *Poems on Moral and Religious Subjects.* Dr. Julian says that her maiden name has not been ascertained. Hymn 512.

FORTUNATUS, Venantius, was born in the district of Treviso, in Venetia, A.D. 530. He studied at Ravenna, and trained himself in oratory and poetry. For some time he travelled about Gaul, repaying the hospitality which he received with his songs. When a student he was threatened with blindness, and recovered his sight by anointing his eyes with some oil from a lamp that burned before the altar of St. Martin of Tours, in a church in Ravenna; in the year 565 he made a pilgrimage to the tomb of St. Martin of Tours, and on his journey he made the friendship of Queen Rhadegunda, separated from her husband Clotaire, King of Neustria. By her persuasion he settled at Poitiers, in the neighbourhood of which she lived at the Convent of St. Croix, which she had founded; he was admitted to the priesthood, and in the year 599 was made Bishop of Poitiers, where he remained until his death, A.D. 609. He wrote many hymns; a volume of *Hymns for all the Festivals of the Christian Year* is lost. For further details of his life, see Smith & Wace's *Dictionary of Christian Biography*, vol. ii. p. 552. Hymns 106, 107, 144, 169, 182, 222.

FRANCK, Johann, was born at Guben, Brandenburg, June 1, 1618; his father, a lawyer, died during his son's infancy, but a relative adopted and educated him at Guben and at other schools, and at the University of Königsberg. He returned in 1640 to Guben, and in 1645 he commenced business as a lawyer there, eventually becoming Burgomaster, and in 1671, the Deputy from Guben to the Landtag of Lower Lusatia. He died at Guben, June 18, 1677. Hymn 509.

FULBERT, Saint, of Chartres, was born about the middle of the 10th century; the place of his birth is not known. He studied at Rheims, and went from thence to Chartres to preside over a school. He was widely known for his wisdom, and his advice was much sought for. He was consecrated Bishop of Chartres in or about 1007, and died on April 10, 1028. Richard, in his *Bibliothèque Sacrée*, 1824, says that Fulbert's hymns were used in the English Church during the author's lifetime. The only hymn of his that is now known is in this book, in two translations. Hymns 140, 141.

FULLER-MAITLAND, Frances Sara, *daughter* of E. Fuller-Maitland, of Stanstead Hall, and Park Place, Henley-on-Thames, was born at Shinfield Park, near Reading, June 20, 1809; and married in 1834 John, son of Sir John Colquhoun, Bart. She died May 27, 1877. In her mother's (Mrs. Fuller-Maitland) *Hymns for Private Devotion*, 1827, three of her hymns written before she was eighteen years of age are given, including her version of Henry Kirke White's hymn, "Much in sorrow, oft in woe." (*See* Julian's *Dict. of Hymnol.*, p. 774.) Hymn 412.

GELLERT, Christian Furchtegott, *son* of a Lutheran pastor, was born at Hainichen, in Saxony, July 4, 1715. After being educated at the University of Leipzig, he was trained for the Lutheran ministry, but soon gave up the work and returned to Leipzig, where he became Professor of Philosophy, and had Goethe and Lessing among his pupils. He wrote on various topics; his *Fables* won for him a reputation. He published fifty-four of his own hymns at Leipzig in 1757, several of which have been translated into English. He died at Leipzig, December 13, 1769. Hymn 156.

GERHARDT, Paulus, *son* of Christian Gerhardt, was born at Gräfenhaynichen, near Wittenberg, March 12, 1607, and educated at the University of Wittenberg. He lived for several years in Berlin as a tutor, and was Diaconus at the Church of St. Nicholas. He was appointed chief pastor (Lutheran) at Mittenwalde, near Berlin, in 1651. In July 1657, he was removed to Berlin, but as the result of a controversy with the Emperor Friedrick he was deposed from his office in 1666. In 1669 he was installed as Archidiaconus at Lübben, where he lived until his death on June 7, 1676. His hymns (he wrote 123) became popular from the first; many of them have been translated into English by John Wesley, Miss Winkworth, Miss Cox, Miss Borthwick, and others. A considerable number of these are noted in Dr. Julian's *Dict. of Hymnology*, p. 410, &c. Gerhardt is considered to be, next to Martin Luther, the best and most popular of Lutheran hymn-writers. Hymns 122, 410.

GILL, Thomas Hornblower, the *son* of John Gill, was born at Birmingham on February 10, 1819 and educated at the Grammar School. He showed an early devotion to poetry and history, and in 1841 published *The Fortunes of Faith.* In 1858 he published *The Anniversaries;* in 1869 *The Golden Chain of Praise Hymns.* He died at Grove Park, Kent, in 1906. Hymns 323, 415.

GRANT, Right Hon. Sir Robert, G.C.B., was born in 1779, the *second son* of Charles Grant, M.P. for Inverness. He was educated at Magdalene College, Cambridge, with his elder brother Charles (afterwards Colonial Secretary, and Lord Glenelg). In 1808 he was third Wrangler, and his brother fourth; and in

the Classical examination of the same year his brother was First Chancellor's medallist, and he second. He was called to the Bar in 1807, a member of the Privy Council in 1831; Governor of Bombay, 1834; and died at Dapoorie, Western India, July 9, 1838. His hymns were chiefly published in the *Christian Observer* from 1806-1815; and in Elliott's *Psalms and Hymns*, Brighton, 1835. After his death his brother, Lord Glenelg, issued twelve of his hymns as *Sacred Poems*, by the late Right Hon. Sir Robert Grant, 1839. D. N. B. xxii. 402. Hymns 326, 469.

GREENAWAY, Ada Rundall, born October 12, 1861, is the *daughter* of the late General Thomas Greenaway, of the Indian Army (Madras Staff Corps), and of Guildford. Miss Greenaway (A.R.G.) has for several years written many and beautiful verses for Mowbray & Co.'s cards for Christmas and Easter. Six of her hymns are in the Rev. E. Handley's *Children's Supplement*, 1897; and she has edited *Songs of Dawn* in Mowbray's *Penny Library*. Hymns 129, 134, 402, 559.

GREGORY, Saint, called "the Great," the *son* of Gordian and Sylvia, was born at Rome about A.D. 550. He became distinguished early in life, and was appointed by the Emperor Prefect of Rome. He entered a monastery, desiring to withdraw from public life, but he was called from his retirement, and sent on an important mission to Constantinople. On his return to Rome he was elected in A.D. 590 Bishop of Rome in succession to Pelagius, much against his own desire. A few years later (597) he sent St. Augustine on a mission to this country. St. Gregory died in Rome, A.D. 604. He wrote many books, especially *Regulæ Pastoralis Liber*. He is distinguished as one of the Four Great Latin Doctors. He did much to improve the singing of the Church, by founding a school in which singing was to be taught. For his claim to be considered as a hymn-writer see the introduction, p. xvii. Hymn 15.

GUIET, Charles, was born at Tours in 1601, and died there March 30, 1664. He was a Jesuit, and wrote on the ceremonial of the Church. Some of his hymns were inserted in the *Paris Breviary*, 1736. One of his hymns is in this book. Hymn 256.

GURNEY, Dorothy Frances, born at 3, Finsbury Circus, London, October 4, 1858, is the *daughter* of the late Rev. Frederick George Blomfield, Rector of St. Andrew's, Undershaft. She was married in 1897 to Gerald Gurney, eldest son of the late Rev. Archer Gurney, of Little Colstrope, Hambledon, Henley-on-Thames. Hymn 300.

GURNEY, John Hampden, born in Serjeants' Inn, Fleet Street, London, August 15, 1802, was the *son* of Sir John Gurney, a Baron of the Court of Exchequer. He was educated at Trinity College, Cambridge, took Holy Orders in 1827, and became Curate of Lutterworth, Leicester; Rector of St. Mary's, Marylebone, 1847; and a Prebendary of St. Paul's, 1857. He died in London, March 8, 1862. He published *A Collection of Hymns for Public Worship*, 1838, containing 300 hymns; also *Psalms and Hymns for Public Worship, selected for some of the Churches of Marylebone*, 1851, containing 300 hymns and versions of Psalms. In this collection there are thirteen of his own hymns. D. N. B. xxiii. 362. Hymns 340, 448, 517, 589.

HART, Joseph, was born in London in 1712. In the preface to his hymns (1759) he records his own experiences, a strange mixture of falls, and conviction of sin, and efforts after better things, until his conversion in 1757. In 1759 he became the Minister of the Independent Chapel, Jewin Street, London, and published his *Hymns composed on various subjects, with the Author's experience*, 1759; also a *Supplement*, 1762; and an *Appendix*, 1765. He died May 24, 1768. D. N. B. xxv. 62. Hymn 360.

HASTINGS, Thomas, *son* of Dr. Seth Hastings, was born at Washington, Lichfield County, Connecticut, U.S.A., October 15, 1784. He developed at an early age a talent for music, and began to teach it in 1806. In 1832 he went to New York, where he trained many choirs, composed music, and wrote many hymns. He published *Spiritual Songs for Social Worship*, Utica, 1831; *The Mother's Hymn-book*, 1834; *Devotional Hymns and Poems*, New York, 1850; and others. He died at New York, May 15, 1872. Hymn 594.

HATCH, Edwin, was born at Derby, September 4, 1835, of Nonconformist parents; educated at King Edward's School, Birmingham, and Pembroke College, Oxford; B.A. 1857. He joined the Church of England in 1853, and took Holy Orders in 1859. He was Reader in Ecclesiastical History in the University of Oxford, 1885-1889; Bampton Lecturer, 1880; Hon. D.D., Edinburgh, 1883. He died in November 1889. D. N. B. xxv. 149. Hymn 449.

HAVERGAL, Frances Ridley, the *youngest child* of William Henry Havergal, Vicar of Astley, Worcestershire, was born at Astley, December 14, 1836. In 1845, her father was appointed to the Rectory of St. Nicholas, Worcester, and a Canonry in Worcester Cathedral; her early years were spent in that city. She learned languages with ease; French, German, Italian, Latin, Greek, and Hebrew were among her acquirements. Hers was a deeply religious nature. She died at Caswall Bay, Swansea, June 3, 1879, and was buried at Astley. Her hymns were often printed as leaflets, and in *Good Words* and other periodicals; they were afterwards collected in her *Ministry of Song*, 1869; and others of her publications. D. N. B. xxv. 180. Hymns 352, 357, 500, 540, 608.

HAWEIS, Thomas, was born at Truro in 1733. He began the study of medicine with a physician in Truro, but was led by the earnest preaching of the Rev. Samuel Walker, of St. Mary's, Truro, to study for Holy Orders. He went to Christ Church, Oxford, and afterwards to Magdalen, and was appointed in 1757 to the Curacy of St. Mary Magdalen's Church, Oxford. Some years later he was appointed to the Parish of Aldwinkle, Northants, and Chaplain to Lady Huntingdon's Chapel at Bath. In his old age he retired to Bath, where he died on February 11, 1820. In addition to several prose works, he published *Carmina Christo, or Hymns to the Saviour. Designed for the use and comfort of those who worship the Lamb that was slain,*

1792. Enlarged edition, London, 1808. He was the composer of tunes also in this book (*see* Hymn 493). D. N. B. xxv. 186. Hymn 479.

HAWKER, Robert Stephen, *grandson* of Dr. Robert Hawker, of Plymouth, was born at Plymouth, December 3, 1804, and educated at Pembroke College, Oxford; B.A. 1828. Ordained in 1829, he was Curate of Wellcombe, Devon, and in 1834 was appointed to the Vicarage of Morwenstow, Cornwall, which he held until his death, which took place at Plymouth, March 25, 1875. He published *Ecclesia*, 1840, and some other poetical works. D. N. B. xxv. 202. Hymn 565.

HEBER, Reginald, *son* of the Rev. R. Heber, Rector of Malpas, Cheshire, was born at Malpas, August 21, 1783, and educated at Brasenose College, Oxford; Newdigate Prize for English Poem, 1803; Fellow of All Souls'; Vicar of Hodnet, Salop, 1807–1823; Bishop of Calcutta, 1823. He died suddenly at Trichinopoly, April 3, 1826. His hymns, which were not published until after his death, were all written while he was at Hodnet. D. N. B. xxv. 355. Hymns 22, 217, 224, 236, 308, 394, 522, 625.

HENSLEY, Lewis, was born May 1824, and educated at Trinity College, Cambridge; Senior Wrangler, 1846; Fellow and Assistant Tutor of Trinity College. Ordained in 1851, he was appointed by his College to the Vicarage of Hitchin in 1856, which he held until his death on August 1, 1905. He was made an Hon. Canon of St. Alban's in 1881. He published *Hymns for the Sundays after Trinity*, 1864; and *Hymns for the Minor Sundays from Advent to Whitsuntide*, 1867. Hymn 370.

HERBERT, George, the *fifth son* of Richard and Magdalen Herbert, was born at Montgomery Castle, April 3, 1593. He was educated at Westminster School, and Trinity College, Cambridge; B.A. 1611; a Fellow of his College, and for some time Public Orator for the University. Having taken Holy Orders, he was appointed by the Bishop of Lincoln to the prebend of Leighton Ecclesia, and to the Parish of Leighton Bromswold, Hunts., in July 1626. He became Rector of Bemerton, April 26, 1630, where he lived the life of a model Parish Priest until his death there on February 1632. His poem, *The Temple*, he gave to Nicholas Ferrar about three weeks before his death, with permission to publish it if he thought fit to do so. It was first published at Cambridge in 1633, a year after the author's death. D. N. B. xxvi. 185. Hymn 318.

HERNAMAN, Claudia Frances, *daughter* of the Rev. W. H. Ibotson, some time Vicar of Edwinstowe, Notts, was born at Addlestone, Surrey, October 19, 1838; and married in September 1858 to the Rev. J. W. D. Hernaman, one of H.M. Inspectors of Schools. She died at Brussels, October 10, 1898. Mrs. Hernaman was the author of *The Child's Book of Praise*, 1873; *The Crown of Life; Lyra Consolationis; The Story of the Resurrection; Christmas Story*, 1881; and she was joint compiler of the *Altar Hymnal*. Several of her hymns appeared first in the *Church Times*. Hymn 537.

HEWETT, John Williams, born in 1824, was educated at Trinity College, Cambridge; B.A. 1849. He was a Fellow of St. Nicholas College, Lancing, 1849–1852; and Head-Master of Bloxham Grammar School, 1853–1856; and Senior Classical Master in the North London College School, 1874–1878. His original hymns and translations were published in his *Verses by a Country Curate*, 1859. He died at Claybrooke, near Lutterworth, April 20, 1886. Hymns 93, 97.

HILL, Rowland, *son* of Sir Rowland Hill, Bart., born at Hawkstone, near Shrewsbury, August 23, 1744, was educated at Shrewsbury Grammar School, Eton, and St. John's College, Cambridge; B.A. 1769. He took Holy Orders, and was for some time Curate of Kingston, near Taunton; afterwards for some years he was an itinerant preacher in the West of England. In 1783 he opened the Surrey Chapel in London, where he ministered for nearly fifty years. He was one of the founders of the London Missionary Society, and a member of the first Committee of the Religious Tract Society. He compiled *A Collection of Psalms and Hymns for the Use of the Poor*, 1774; *A Collection of Psalms and Hymns, chiefly intended for Public Worship*, 1783; and *A Collection of Hymns for Children*, 1808. He died April 11, 1833. D. N. B. xxvi. 411. Hymn 218.

HORT, Fenton John Anthony, was born April 23, 1828, and educated at Trinity College, Cambridge; B.A. 1850; 1st class in Classical Tripos, 1851; and in the Moral Science Tripos, and Natural Science Tripos, 1851. He was joint editor with Dr. Westcott of *The New Testament in the Original Greek*, and was a member of the Revision Committee of the New Testament. He wrote many theological works, which were for the most part published posthumously. He died November 30, 1892. D. N. B. Supp. ii. 443. Hymns 14, 179.

HOW, William Walsham, *son* of William Wybergh How, a solicitor, was born at his father's house in Shrewsbury, December 13, 1823, and educated at Shrewsbury School, and Wadham College, Oxford; B.A. 1845. He took Holy Orders in 1846, and was Curate at Kidderminster and later of Holy Cross, Shrewsbury. In 1851 he was made Rector of Whittington; in 1879 he was appointed Rector of St. Andrew's, Undershaft, and was consecrated Bishop-Suffragan (of Bedford) for East London; in 1888 he was made Bishop of Wakefield. He died in 1897. In addition to his very useful Pastoral books, and other works, he wrote a good many hymns, and published *Psalms and Hymns*, 1854; and was one of the editors of *Church Hymns* (S.P.C.K.), 1871. D. N. B. Supp. iii. 1. Hymns 35, 220, 535, 550, 568, 609, 610, 636.

HUGHES, Thomas, *son* of J. Hughes, of Uffington, Berks, was born at Donington Priory, near Newbury, Berks, on October 20, 1823; he was educated at Rugby, and Oriel College, Oxford, and called to the Bar in 1848. He was in Parliament from 1865 to 1874, and was appointed Queen's Counsel in 1869. He was the author of *Tom Brown's School Days*, 1856; also *Tom Brown at Oxford*, 1861. He died in March 1896. D. N. B. Supp. iii. 7. Hymn 440.

HUNT, John, *son* of Thomas Hunt, was born at Bridgend, Perth, January 21, 1827, and educated at the University of St. Andrews. He was ordained in 1855 to the Curacy of Deptford, Co. Durham; Curate at St. Mary's, Lambeth, 1866-1874; Vicar of Otford, near Sevenoaks, 1878, where he remained until his death, which took place suddenly there, on April 12, 1907. He published *Religious Thought in England*, 3 vols., 1878; and *Religious Thought in England in the XIXth Century*, 1 vol. He also published *Select Poems*, 1852, being translations from Goethe, Schiller, and other German Poets. Also *The Spiritual Songs of Martin Luther*, 1853. His University of St. Andrews gave him the degree of D.D. in 1878, and he received in 1901 a Civil Pension of £100 per annum for his services to theological literature. Hymn 324.

HUPTON, Job, was born in 1762, near Burton-on-Trent. He worked at a forge, but after his conversion by means of one of Lady Huntingdon's ministers, he was for some time employed by her as an itinerant preacher. Eventually he joined the Baptists, and ministered to them at Claxton, in Norfolk. He died October 19, 1849. His hymns appeared in the *Gospel Magazine* under the signatures "Ebenezer," "Elia Kim," and "J. H. . . . . n." His *Hymns and Spiritual Poems* were reprinted with a brief memoir by D. Sedgwick in 1861. Hymn 351.

HUTTON, Vernon Wollaston, born December 24, 1841, at Gate Burton, Lincs.; was educated at Bury St. Edmunds, and at Trinity College, Cambridge; B.A. 1864. Ordained in 1865, he was Curate of St. Mary-the-Less, Lambeth, 1865-1868; Vicar of Sneinton, Notts, 1868-1884, when he resigned. Prebendary of Lincoln Cathedral, 1881. He died at Bournemouth, June 21, 1887. Litany 640.

INGEMANN, Bernhardt Severin, was born at Thorkildstrup, island of Falster, May 28, 1789. For many years he was Professor of the Danish language and literature at the Academy of Sorö, in Zealand, Denmark. He died in 1862. Only one hymn of his is in common use in England. Hymn 442.

INNOCENT III., Pope (Lothario Conti), was born at Anagni, A.D. 1161. He distinguished himself at Paris, Bologna, and Rome, and was made a Cardinal; and at the early age of thirty-seven was elected in 1198 as the successor of Pope Celestine III. In his Pontificate the Papacy reached the highest point both of its temporal and spiritual power. Dean Milman has said of him that "his high and blameless, and in some respects wise and gentle character, seems to approach more nearly than any one of the whole succession of Roman Bishops to the ideal light of a supreme Pontiff"; and that "in him, if ever, may seem to be realised the churchman's highest conception of a Vicar of Christ" (*Latin Christianity*, vol. iv. p. 277). It was under him that the fourth Lateran Council was held in 1215. He died, in the year following the Council, July 1216, at Perugia. Some hymns—particularly Hymns 132 and 184 in this book—have been ascribed to him, but the evidence is not conclusive in his favour.

IRONS, William Josiah, the *son* of Joseph Irons, an Independent minister, was born at Hoddesdon, Herts, September 12, 1812. He was educated at Queen's College, Oxford; B.A. 1833. Ordained in 1835, he was Vicar of St. Peter's, Walworth, 1837; and in 1872 Rector of St. Mary Woolnoth; in 1870 a Prebendary of St. Paul's Cathedral. He was Bampton Lecturer in 1870. He published *Psalms and Hymns for the Church*, 1873, and some other books; but he is best known by his translation of the *Dies Iræ*. He died June 18, 1883. D. N. B. xxix. 45. Hymn 302.

JACOBUS DE BENEDICTIS, *or* **JACOPONE,** was born at Todi, in Umbria, of a noble family early in the 13th century. Some remarkable circumstances connected with the violent death of his wife, by an accident at a theatre, made so deep an impression on him that he entered the Order of St. Francis, and became a lay brother. In addition to his Latin hymns, he wrote hymns and satires, in Italian. Archbishop Trench says of him, "the freedom with which, in his vernacular poems, Jacobus treated the abuses of his time, above all those of the hierarchy, drew on him long imprisonments, and he only went out of prison when his persecutor, Pope Boniface VIII.—whom to have had for an adversary was itself an honour—went in" (Trench's *Sacred Latin Poetry*, 3rd edition, 1886, p. 268). One hymn in this book, *Stabat Mater*, is attributed either to him or to Pope Innocent III. He died at Todi in 1306; a monument was raised to him there in 1596. Hymn 132.

JENNER, Henry Lascelles, born at Chislehurst, June 6, 1820, was the *son* of the Right Hon. Sir Herbert Jenner (later Jenner-Fust), Dean of the Arches, and Elizabeth, daughter of General Francis Lascelles. He was educated at Harrow, and Trinity Hall, Cambridge; LL.B. 2nd class in Law Tripos, 1841; D.D. 1867. Ordained Deacon, 1843, Priest, 1844. Curate successively at Chevening, Kent; St. Columb, Cornwall; Antony, Cornwall; Leigh, Essex; and Brasted, Kent, 1843-1852. Minor Canon of Canterbury, 1852-1854. Vicar of Preston-next-Wingham, Kent, 1854-1898. Consecrated Bishop of Dunedin 1866, resigned 1871. He died at Preston-next-Wingham, September 18, 1898. In C. W. A. Brooke's *Additional Hymns*, 1903, there is given Nos. 962-966, *The Catechism in Verse*, by Bishop Jenner and H. Jenner, consisting of fifty stanzas and a "Kyrie." He was also a musician, and wrote Tunes 395, 516, and 622 in this edition. Hymn 66.

JOHN OF DAMASCUS, Saint, born about the beginning of the 8th century at Damascus, is the last but one of the great Fathers of the Greek Church, and in the judgment of Dr. Neale the greatest of her poets. He was educated with his adopted brother, St. Cosmas, the Melodist, and lived for many years at Damascus, where he held an important office of State. Later he gave away all his possessions, and retired with St. Cosmas to the monastery of St. Sabbas, situated between Jerusalem and the Dead Sea. He was ordained a Priest in Jerusalem. The main subject of his hymns is the Incarnate Life of our Blessed Lord. He died about A.D. 780. He is held in very high esteem in the Greek

Church for his Canons on the Great Festivals, and other hymns. The arrangement of the Octoechus, containing the Ferial Offices arranged on a system for eight weeks, is attributed to him. Hymns 150, 151, 622.

JONES, John Samuel, was born in London, March 2, 1831. Ordained in 1858; after holding several appointments he was made Rector of Colby in the Diocese of Norwich, 1895. He resigned in 1902. Hymn 571.

JOSEPH, the Hymnographer, Saint, was born in Sicily. He went to a monastery in Thessalonica, A.D. 830, and thence to Constantinople. After having been taken by pirates and held in slavery for some time in Crete, he returned to Constantinople, where he founded a monastery in connexion with the Church of St. John Chrysostom, where he died A.D. 883. He wrote a very large number of hymns, which are found in the Menæa. His "Canon on the Ascension" is thought to be the finest hymn ever written on the Ascension. See Dr. Julian's *Dict. of Hymnology*, Greek Hymnody, p. 465. Hymns 204, 241, 414.

KEBLE, John, *son* of the Rev. J. Keble, Vicar of Coln St. Aldwin's, Gloucestershire, was born at Fairford, on St. Mark's Day, 1792. He was, with his brother Thomas, educated by his father until he went to Oxford, where at the age of fourteen he was elected Scholar of Corpus Christi College, Oxford. He obtained a Double First Class, and a Fellowship at Oriel at the age of eighteen. He was ordained Priest in 1816, and became Curate of East Leach and Burthorpe. In 1827 he published *The Christian Year*. He was appointed Professor of Poetry at Oxford, 1831. He was a leader of the Oxford movement, and a contributor to the *Tracts for the Times*. In 1835 he was appointed Vicar of Hursley, where he remained until his death on March 29, 1866. D. N. B. xxx. 291. Hymns 5, 18, 24, 70, 165, 185, 298, 331, 358, 445, 553.

KELLY, Thomas, *son* of Thomas Kelly, an Irish Judge, was born in Kellyville, near Athy, Queen's County, Ireland, on July 13, 1769, and educated at Trinity College, Dublin, for the Bar. He, however, took Holy Orders in 1792, and was a friend of Walter Shirley, a cousin of Lady Huntingdon. The Archbishop of Dublin, Dr. Fowler, eventually inhibited Thomas Kelly, together with his friend Rowland Hill, from preaching in his Diocese; whereupon he became an Independent Minister. He was a man of much piety and learning, and was greatly beloved by the poor of Dublin. He published *Hymns on Various Passages of Scripture*, 1804, which went through several editions up to 1853, each edition containing an ever-increasing number of his hymns, 765 in all. In 1815 he issued a companion volume to his Hymns, containing tunes composed by himself, suited to every kind of metre to be found in his hymnal. He died in Dublin on May 14, 1854. Hymns 26, 155, 161, 171, 427, 502.

KEMPTHORNE, John, the *son* of Admiral James Kempthorne, was born at Plymouth, June 24, 1775, and educated at St. John's College, Cambridge; B.A. 1796, B.D. 1807. He received Holy Orders, and became Vicar of Northleach, Gloucestershire, in 1816; and in 1827 Rector of St. Michael's, and Chaplain of St. Mary de Grace, Gloucester. He was made a Prebendary of Lichfield Cathedral in 1826. He died at St. Michael's Rectory, Gloucester, November 6, 1838. He published *Select Portions of Psalms from Various Translations, and Hymns from Various Authors. The whole arranged according to the yearly Seasons of the Church of England, with attempts at corrections and improvements.* By the Rev. John Kempthorne, B.D., 1810. Hymn 327.

KEN, Thomas, *son* of Thomas Ken, Attorney, was born at Berkhampstead, Herts, July 1637, and educated at Winchester, and New College, Oxford. Ordained in 1661, he was a Fellow of Winchester, 1666; Rector of Brighstone, 1667; Bishop of Bath and Wells, 1685; he was one of the seven Bishops imprisoned in the Tower of London in 1688; and in 1691 he was deprived of his See for refusing to take the Coronation Oath exacted at the accession of William III. He died at Longleat, March 19, 1711. He published *A Manual of Prayers for the Use of the Scholars of Winchester College; and all other devout Christians. To which is added Three Hymns for Morning, Evening, and Midnight. . . . .* 1695. The edition of 1709 contains his last revision of the Hymns. D. N. B. xxx. 399. Hymns 3, 20.

KETHE, William. The date and place of his birth are unknown. He was an exile from Scotland for some time during the Marian persecutions, at Frankfort in 1555, and at Geneva in 1557. In 1561 he was made Rector of Childe Okeford, Dorset, and remained there until his death, about 1593. D. N. B. xxxi. 73. Hymn 316.

KING, John, born in 1789, was Incumbent of Christ Church, Hull. Gwyther's *Psalmist* contains one Psalm and four Hymns marked J. or I. King. In a copy of the *Psalmist*, with MS. notes by the editor, these hymns are assigned to "Joshua King, Vicar of Hull." The person meant must have been John King, the Vicar of Christ Church, as no one named King was ever Vicar of Hull. He died September 12, 1858, in his seventieth year. Hymn 569.

KINGO, Thomas, was born at Slangerup in 1634, and died in 1703. See what is said of him in the note to his hymn (270).

KNAPP, Albert, was born July 25, 1798, at Tübingen, where his father was at that time Advocate of the Court of Appeal. Educated at the Theological Seminary at Maulbronn, and afterwards at Tübingen, he entered the Lutheran ministry, and after holding various appointments he became, in 1845, Stadtpfarrer, or Town-minister, of Stuttgart, and held the office until within a year of his death, which took place at Stuttgart, June 18, 1864. He holds a high place among the later German hymn-writers. He compiled the most elaborate German hymn-book of recent times — the *Evangelischer Lieder-Schatz*, the first edition of which, published at Stuttgart in 1837, contained 3,590 hymns, with notices of the authors. A list of his hymns that have been

translated into English will be found in Dr. Julian's *Dict. of Hymnology*, p. 628. Hymn 287.

LEESON, Jane Elizabeth, was born in 1807. She published several books of Hymns, especially for children. *Infant Hymnings*, incorporated with *Hymns and Scenes of Childhood*, 1842; *The Child's Book of Ballads*, 1849; *Songs of Christian Chivalry*, 1848; *Paraphrases and Hymns for Congregational Singing*, 1853. She died in 1882. Hymn 573.

LINDENBORN, Heinrich, was born at Köln, June 6, 1712, and became famous as an eccentric genius who, though a devout Catholic, modelled himself in many respects on Diogenes the Cynic. His satires and journalistic ventures, though brilliant, were never successful; and he died in the midst of his struggles with the world, April 21, 1750. He left, however, a more enduring monument in his hymn-book called *Tochter Sion*, or more fully, *Neues Gott und dem Lamm geheiligtes Kirchen- und Hausgesangbuch der auf dem dreifachen Wege der Vollkommenheit nach dem himmlischen Jerusalem wandernden Tochter Sion*, 1741. This contains 206 hymns with tunes; the hymns are in Latin and German, and are all by Lindenborn. Two out of his seven Latin hymns are here translated. Hymns 147, 183.

LITTLEDALE, Richard Frederick, *son* of John Richard Littledale, a merchant, was born in Dublin, September 14, 1833, and educated at Bective House Seminary, and Trinity College, Dublin; B.A. 1855, LL.D. 1862, D.C.L. Oxford, 1862. Ordained in 1856, he was Curate of St. Matthew's, Thorpe Hamlet, Norwich, 1856–1857; and of St. Mary the Virgin, Soho, 1857–1861. In consequence of ill-health he gave up parochial work and devoted himself to literature. He was learned in Hymnology, and wrote and translated many hymns from seven languages. After the death of Dr. John Mason Neale, Dr. Littledale continued and completed the *Commentary on the Psalms*. He was joint editor with the Rev. J. E. Vaux of *The Priest's Prayer Book*, 1864; and *The People's Hymnal*, 1867. He died January 11, 1890. D. N. B. xxxiii. 364. Hymns 304, 634.

LONGFELLOW, Samuel, born at Portland, Maine, U.S.A., June 18, 1819. Was educated at Harvard College. In 1848 he became a Unitarian Minister. In 1846 he edited a *Book of Hymns for Public and Private Devotion*. He published *Vespers* in 1859; and *Hymns of the Spirit* in 1864. He was a younger brother, and the biographer, in 1886, of the poet, Henry Wadsworth Longfellow. He died October 3, 1892. Since his death his hymns have been collected by his niece, Miss Alice Longfellow, as *Hymns and Verses*, 1904. Hymns 27, 364.

LÖWENSTERN, Matthäus Appelles von, the *son* of a saddler at Neustadt, in Silesia, was born April 20, 1594. He soon became known on account of his musical powers, and held several important posts as musical director. He served the Emperors Ferdinand II. and III.; after that he was States Councillor to the Duke Karl Friedrich of Münsterberg. He died at Breslau, April 11, 1648. He wrote about thirty hymns, some of which have been translated into English, but the one by which he is represented in this book is hardly to be called a translation. Hymn 369.

LOWRY, Somerset Corry, *son* of James Corry Lowry, Q.C., of Rockdale, Dungannon, Ireland, and Dublin, was born in Dublin, March 21, 1855, and educated at Repton School, and Trinity Hall, Cambridge; B.A. 1877. Ordained in 1879; after serving in several parishes, he became Vicar of St. Augustine's, Bournemouth, 1900. Author of *The Work of the Holy Spirit*, 1894; *Convalescence*, 1897; *Lessons from the Passion*, 1899; *The Days of our Pilgrimage*; and about fifty hymns, published from time to time in various periodicals. Hymns 439, 519.

LUTHER, Martin, was born at Eisleben, November 10, 1483. After being educated at the University of Erfurt, he became a Canon in the Augustinian monastery there in 1505. He was ordained to the Priesthood in 1507, and in the following year was appointed Professor at the University of Wittenberg. In 1517 he was stirred to strong opposition by the preaching of John Tetzel, a Dominican friar, and his selling of indulgences; and in October of that year he nailed his famous ninety-five Theses upon the door of the Castle Church at Wittenberg; and in 1520 he publicly burned the Papal Bull which condemned them. In September of the same year he was excommunicated. He devoted several years (1521–1534) to the work of translating the Bible into German. He died at Eisleben, February 18, 1546. The influence of Luther in Germany through his hymns has been very great, and as a hymn-writer he has drawn many of his countrymen in succeeding ages to follow his example. See Introd. p. lxix. Hymn 416.

LYTE, Henry Francis, the *son* of Captain Thomas Lyte, born at Ednam, near Kelso, on June 1, 1793, was educated at Enniskillen, and Trinity College, Dublin (B.A. 1814), where he three times gained the prize for the English Poem. Taking Holy Orders in 1815, he was in 1823 appointed to the Perpetual Curacy of Lower Brixham, Devon, which he held until his death, which took place at Nice, November 20, 1847. He published *Poems, chiefly Religious*, in 1833 and 1845; *The Spirit of the Psalms*, 1834; and *The Poems of Henry Vaughan, with a Memoir*, 1846. D. N. B. xxxiv. 365. Hymns 23, 372, 389, 401, 481, 602.

MACLAGAN, William Dalrymple, was born at Edinburgh, June 18, 1826. In early life he served in the Army in India. He left the Army and went to St. Peter's College, Cambridge, where he became B.A. in 1856. He was made Deacon the same year. He was Rector of Newington, 1869–1875; and Vicar of Kensington, 1875–1878. He was consecrated Bishop of Lichfield in 1878, and translated to York in 1891. He resigned in 1908. The Archbishop has written several tunes as well as hymns. There are three of his hymns and five of his tunes in this edition of *Hymns A. & M.* Hymns 131, 137, 221.

MANT, Richard, *son* of the Rev. R. Mant, Master of Southampton Grammar School, was born at Southampton, February 12, 1776. He was educated at Winchester, and

at Trinity College, Oxford; B.A. 1797; Fellow of Oriel; Bampton Lecturer, 1811; he has made Bishop of Killaloe, 1820; of Down and Connor, 1823; and of Dromore, 1842. Among the many works which he published we may mention *The Book of Psalms in an English Metrical Version*, 1824; and *Ancient Hymns from the Roman Breviary . . . . to which are added Original Hymns*, 1837. He died November 2, 1848. D.N.B. xxxvi. 96. Hymns 127, 191, 213, 310.

MARCKANT, John, was Incumbent of Clacton Magna in 1559, and of Shopland, 1563. Very little is known of him; he contributed four Psalms to the *Old Version*, 1562. He died probably in 1568. D.N.B. xxxvi. 128. Hymn 103.

MARRIOTT, John, was born at Cottesbach in 1780, and educated at Rugby, and Christ Church, Oxford. Ordained Priest 1804. He was private tutor to George Henry, Lord Scott, son of the fourth Duke of Buccleuch, who died at ten years of age in 1808. He was also domestic Chaplain to the Duke, who appointed him to the Rectory of Church Lawford in Warwickshire, which he held until his death at Broadclyst, near Exeter, on March 31, 1825. He was an intimate friend of Sir Walter Scott, who dedicated to him the introduction to one of the cantos in "Marmion." His hymns were not published by himself, nor with his permission. D.N.B. xxxvi. 199. Hymns 289, 526.

MARTIN, Henry Arthur, *son* of the Rev. G. Martin, Chancellor and Canon of Exeter, was born July 30, 1831, and educated at Eton, and Christ Church, Oxford; B.A. 1855. Ordained in 1856, he was Curate of Hallow, near Worcester, until he was appointed to the Vicarage of Laxton in 1858, which he held until his resignation in 1898. He contributed four hymns to *Church Hymns*, 1871. Hymns 124, 309.

MASON, Arthur James, *third son* of G. W. Mason, Esq., of Morton Hall, Notts., born 1851, educated at Repton, and at Trinity College, Cambridge, of which he was elected a Fellow in 1873; B.A. 1872, D.D. 1890. He took Holy Orders in 1874, and on the foundation of the See of Truro in 1877 he accompanied Bishop Benson into Cornwall. In 1884 was appointed by him to the Vicarage of Allhallows Barking, in London, and in 1895 to a Canonry at Canterbury. In the same year he was elected Lady Margaret Professor of Divinity at Cambridge, and a Fellow of Jesus College; and in 1903 he was made Master of Pembroke College. His best known work is *The Faith of the Gospel*, which has gone through many editions. Hymns 136, 144, 169, 182, 255, 265, 268, 270, 396, 596.

MASON, Jackson, *son* of William Mason, Vicar of Normanton, was born at Normanton Vicarage, 1833; he was educated at Trinity College, Cambridge; B.A. 1856. He was ordained in 1858, and was Curate of Cantley, Yorks, 1858-1859; Vicar of Pickhill, 1859-1813; and Vicar of Settle, 1883-1889. He published a translation of the *Rhythm of Bernard de Morlaix* in 1880. He died in 1889. D.N.B. xxxvi. 430. Hymns 158, 160, 183, 194, 197.

MASON, John, the *son* of a Nonconformist minister, was educated at Strixton School, Northants, and Clare College, Cambridge. He took Holy Orders, and was Curate of Isham; in 1668, Vicar of Stantonbury, Bucks; and later Rector of Water-Stratford, where he remained until his death, in 1694. He was among the first to begin the practice of hymn singing as distinct from the use of the metrical psalter. His *Spiritual Songs: or Songs of Praise to Almighty God on Several Occasions;* and his *Poem on Dives and Lazarus* passed rapidly through several editions. See Hymn 358.

MAUDE, Mary Fawler, *daughter* of G. H. Hooper, of Stanmore, Middlesex, was born in London, October 25, 1819. She married in 1841 the Rev. Joseph Maude, Vicar of Chirk, near Ruabon, and Hon. Canon of St. Asaph. Her hymns have been published in her *Twelve Letters on Confirmation*, 1848; and in her *Memorials of Past Years*, 1852. Hymn 297.

MEINHOLD, Johann Wilhelm, was born at Netzelkow, on the island of Usedom, where his father was Pastor, on February 27, 1797, and educated at Greifswald, returning to Usedom as Rector of the Town School in 1820. After working as pastor in several places, he retired to Charlottenburg, where he died November 30, 1851. He wrote several hymns, two of which have been translated into English. One of these is given in this book. Hymn 307.

MERRICK, James, born January 8, 1720, at Reading, Berks, was educated at Reading Grammar School, and Trinity College, Oxford, of which he became a Fellow. He received Holy Orders, but his health would not let him undertake parish work. He published *The Psalms of David translated or paraphrased in English verse*, 1765; also *The Destruction of Troy, Translated from the Greek of Tryphiodorus into English Verse, with Notes, &c.*, 1742; and *Poems on Sacred Subjects*, 1763. He died at Reading, 1769. D.N.B. xxxvii. 289. Hymn 166.

MIDLANE, Albert, *son* of James Midlane, clerk, was born January 23, 1825, at Newport, Isle of Wight. He was educated at Newport, and followed the business of an ironmonger. He began to write hymns early in life. More than 700 of his hymns have been published in the following books: *Gospel Echoes*, 1865 (191 hymns). *The Bright Blue Sky Hymn Book, including the Gospel Hall addition, containing* 533 *Original Hymns by A. Midlane*, 1904 (211 Hymns). Also *Hymns for Children and Young People*, 1907 (54 hymns). He died February 27, 1909, at Newport, Isle of Wight. "Most of my hymns," he tells us, "have been written during walks around the ancient and historic ruins of Carisbrooke Castle. The twilight hour, so dear to thought, and the hushed serenity then pervading nature, have often allured my soul to deep and uninterrupted meditation, which, in its turn, has given birth to lines which, had not these walks been taken, would never probably have been penned." Hymn 576.

MILLER, Emily, *daughter* of the Rev. Thomas Huntingdon, D.D., was born at Brooklyn, Connecticut, U.S.A., October 22,

1833. She married Professor Miller. She was joint Editor for many years of *The Little Corporal*, published at Chicago, and many of her hymns appeared in this paper. Hymn 567.

MILMAN, Henry Hart, *son* of Sir Francis Milman, physician to George III., was born in London, February 10, 1791. He was educated at Dr. Burney's Academy at Greenwich, at Eton, and at Brasenose College, Oxford. He won the Newdigate Prize Poem, and was Professor of Poetry, 1821–1831. He was ordained in 1817, and was Vicar of St. Mary's, Reading, until 1835, when he was appointed a Canon of Westminster, and Rector of St. Margaret's; he was made Dean of St. Paul's in 1849. He died at Sunningfield, near Ascot, September 24, 1868. His principal prose works are *Christianity from the Birth of Christ to the Abolition of Paganism in the Roman Empire*, 1840; *A History of Latin Christianity*, 1854; and his chief poetical works are *The Fall of Jerusalem*, 1820; *The Martyr of Antioch*. His thirteen hymns were published in Heber's posthumous *Hymns* in 1827, and afterwards in his selection of *Psalms and Hymns*, 1837. D.N.B. xxxviii. 1. Hymns 111, 477, 490.

MONOD, Theodore, *son* of F. Monod, a Pastor in the French Reformed Church, was born in Paris, November 6, 1836, and educated in America. He was made a minister of the French Reformed Church in 1860, and has been for many years and still is a Pastor in Paris. Hymn 605.

MONSELL, John Samuel Bewley, *son* of Thomas Bewley Monsell, Archdeacon of Londonderry, was born at St. Columb's, Derry, March 2, 1811. He was educated at Trinity College, Dublin, B.A. 1832, LL.D. 1856; and ordained in 1834. He was Chaplain to Bishop Mant; Vicar of Egham, in the Diocese of Worcester, 1853; and Rector of St. Nicolas, Guildford, 1870. He died at Guildford from an accident in the church which was being rebuilt, April 9, 1875. Among his works are *The Beatitudes; Parish Musings; The Passing Bell; Prayers and Litanies;* and *Hymns of Love and Praise for the Church's Year*. D.N.B. xxxviii. 192. Hymns 285, 619.

MONTGOMERY, James, the *son* of John Montgomery, an Irish peasant, and a Moravian minister, was born at Irvine, in Ayrshire, November 4, 1771. Designed by his father for the ministry of the Moravian brotherhood he was educated at their seminary at Fulneck, in Yorkshire, the chief settlement of the Moravians in England, built in 1760. His parents were sent as missionaries to the West Indies, where they both died. He left Fulneck in 1787, having given up the thought of the ministry, and entered a shop at Mirfield, near Wakefield. After a year and a half he moved to Wath, near Rotherham, and from thence after a year to London, whence he returned to Wath. From Wath in 1792 he went to Sheffield to assist Mr. Gales, the printer of the *Sheffield Register*. In 1794 Mr. Gales left England to avoid prosecution for the political principles advocated in his paper, and Montgomery undertook it, and, under the new name of the *Sheffield Iris*, he conducted it for thirty years, twice suffering fine and imprisonment for the liberal principles which he advocated. Many of his hymns were first printed in this paper. He wrote between 400 and 500 hymns, a large number of which are in common use, also some longer poems, *e.g. The West Indies*, a poem in honour of the abolition of the African slave trade by the British Legislature in 1807; *The World before the Flood*, 1813; *The Pelican Island*, 1828. He died April 30, 1854. D.N.B. xxxviii. 317. Hymns 65, 126, 219, 315, 319, 348, 359, 374, 456, 525, 528, 545, 621.

MOORSOM, Robert Maude, the *son* of Admiral Moorsom, was born at Cosgrove Priory, February 2, 1831, and educated at King Edward's School, Birmingham, and Trinity College, Cambridge; B.A. 1854. Ordained in 1857, he was Curate of Poulton-le-Fylde, Lancs., 1857; Rector of Sadberge, Durham, 1861–1881. Mr. Moorsom published in 1889 a very useful *Historical Companion to Hymns A. & M.;* also *Renderings of Church Hymns from Eastern and Western Office Books*, 1901. Hymns 50, 99, 102.

MORGAN, David Thomas, was born September 17, 1809. He was a Russian merchant. He published *Hymns and other Poetry of the Latin Church, translated by D. T. Morgan: arranged according to the Calendar of the Church of England*, 1880. He died November 14, 1886. Hymn 168.

MORRISON, John, was born in Aberdeenshire in 1749, and was educated at the University of Aberdeen; M.A. 1771. He was minister of Canisbay in Caithness from 1780 until his death there, on June 12, 1798. In earlier life he wrote verses in the *Edinburgh Weekly Magazine* under the signature of "Musæus." He was a member of the committee appointed by the General Assembly to revise the *Translations and Paraphrases* of 1745. Hymn 83.

MOULTRIE, Gerard, *son* of the Rev. John Moultrie, was born at Rugby Rectory, September 16, 1829, and educated at Rugby, and Exeter College, Oxford; M.A. 1856. After taking Holy Orders he became a Master and Chaplain at Shrewsbury School; Vicar of South Leigh, 1869, and Warden of St. James's College, South Leigh, 1873. He has published translations of a good number of hymns, as well as his original hymns in his *Hymns and Lyrics for the Seasons and Saints' Days of the Church*, 1867. He wrote the preface to *Cantica Sanctorum*, 1880, in which several of his hymns are given. He died April 25, 1885. Hymn 231.

MOZLEY, Henry Williams, was born at Derby in 1842. He was educated at Eton, and at King's College, Cambridge, of which he became for some time a Fellow. He was for many years an assistant master at Eton. Translations by him of some mediæval hymns and sequences have appeared in the *Monthly Packet*. Hymns 228, 295.

NEALE, John Mason, *son* of the Rev. C. Neale, was born in London, January 24, 1818, and educated at Sherborne, and Trinity College, Cambridge; B.A. 1840; Fellow of Downing College. He gained the Seatonian Prize for Sacred Poem ten times. Ordained

in 1841, he was Warden of Sackville College, East Grinstead, 1846 until his death August 6, 1866. By his translations of the old Latin hymns and the Hymns of the Eastern Church, he has made popular in the present day the splendid hymns of earlier days. For a detailed account of his many publications and hymns we cannot do better than refer to Dr. Julian's *Dictionary of Hymnology*, p. 785. D. N. B. xl. 143. Hymns 1, 10, 11, 19, 36, 37, 43, 47, 58, 73, 79, 89, 92, 95, 101, 106, 107, 110, 114, 142, 143, 146, 147, 150, 151, 159, 167, 192, 200, 201, 203, 204, 212, 222, 235, 239, 241, 246, 249, 252, 253, 257, 261, 269, 291, 328, 338, 351, 376, 377, 378, 379, 380, 381, 386, 414, 471, 542, 544, 574, 606, 622.

NEANDER, Joachim, was born at Bremen in 1650, and educated there in the Pädagogium, in which his father was a master, and afterwards at the Gymnasium Illustre. In 1674 he was appointed Rector of the Latin School at Düsseldorf. He displayed such a spirit of independence in the school as to his own belief and his religious exercises, as well as in the management of the school, that he was suspended until he signed a declaration by which he bound himself not to repeat any of the acts complained of. In 1679 he returned to Bremen, where he died of consumption, May 31, 1680. He wrote about sixty hymns, which became current among his own people of the Reformed Churches: many were also inserted in the Lutheran hymn-books, and are still in use. Hymn 407.

NEWMAN, Frederick William, was born at Falmouth, May 26, 1856. Ordained in 1879, he held several Curacies in the Diocese of Truro, and was appointed Vicar of St. George's, Truro, in 1889. Hymn 247.

NEWMAN, John Henry, was born in London, February 21, 1801, the son of a banker; he was educated at Ealing and at Trinity College, Oxford; B.A. 1820. He became Fellow of Oriel in 1822. Ordained in 1824, he was appointed Vicar of St. Mary's, Oxford, 1828. In 1845 he became a Roman Catholic, and lived at the Oratory, Edgbaston; he was made a Cardinal by Pope Pius IX. in 1879. He died at Edgbaston, August 11, 1890. D. N. B. xl. 340. Hymns 9, 237, 337, 482.

NEWTON, John, was born in London, July 24, 1725, the *son* of a captain in the merchant service. At the age of eleven he went to sea with his father; at the age of seventeen he was impressed, but deserted, and was taken and punished. After many years of godless living, he was awakened by reading *The Imitation of Christ*, and in 1753 he went to Liverpool, where he spent nine years in study and preparation, and was ordained in 1764 as Curate of Olney, Bucks. Here he became the friend of William Cowper, the poet, with whom he published the *Olney Hymns*. He was appointed Rector of St. Mary Woolnoth in London in 1779, where he remained until his death on December 21, 1807. D. N. B. xl. 362. Hymns 313, 366, 393, 460, 491, 597.

NOEL, Caroline Maria, *youngest daughter* of the Rev. the Hon. Gerard T. Noel, was born in London, April 10, 1817. Her first hymns, "Draw nigh unto my soul," and "Saviour, beneath Thy yoke," were written at the age of 17. The last twenty-five years of her life were spent in increasing illness—her verses written during this time, together with a few earlier hymns, were published in the hope that they might be helpful to other invalids, and entitled *The Name of Jesus and other Verses for the Sick and Lonely*, 1861. She died in London, December 7, 1877, and was buried outside the Abbey Church of Romsey, by the side of her father, formerly Vicar of Romsey. Hymn 347.

OAKELEY, Frederick, *youngest son* of Sir Charles Oakeley, Bart., was born at Shrewsbury, September 5, 1802. He was educated at Christ Church, Oxford; B.A. 1824, and became a Fellow of Balliol in 1827. Ordained in 1826, he was made Incumbent of Margaret Chapel, London, in 1839. He became a Roman Catholic in 1845, and laboured for many years among the poor in Westminster. He died January 29, 1880. D. N. B. xli. 286. Hymns 59, 116.

OLIVERS, Thomas, was born at Tregonan in Montgomeryshire in 1725. His parents died when he was four years old, and he grew up without much supervision, and with little education. He was apprenticed in 1743 to a shoemaker. After a time of sin and indifference he was awakened through the preaching of George Whitefield. He became, in 1753, one of John Wesley's preachers, first in Cornwall, and afterwards in various parts of England and Ireland. He has written a few hymns of some merit. He died in London, March 1799. D. N. B. xlii. 156. Hymn 628.

OSLER, Edward, was born at Falmouth, January 1798, of Nonconformist parents. He joined the Church of England in early life. He was educated for the medical profession at Falmouth, and at Guy's Hospital. For some years from 1836 he worked for the Society for Promoting Christian Knowledge, and in 1841 went to reside at Truro, where he edited the Truro *Royal Cornwall Gazette* up to his death. He was in 1835–1836 associated with Rev. W. J. Hall, the editor, in the production of the *Mitre Hymn Book*, to which he contributed fifty hymns. He died at Truro, March 7, 1863. Hymn 281.

OSWALD, Heinrich Siegmund, was born at Nimmersatt, near Liegnitz, in Silesia, June 30, 1751. Educated at Schmiedeberg, he was for some years a clerk in a public office. In 1791 he was appointed reader to King Friedrich Wilhelm II., and went to live at Potsdam. After the King's death, November 16, 1797, Oswald, having received a pension, went to live at Hirschberg, and afterwards at Breslau, where he died September 8, 1834. He published about a hundred of his hymns, only one of which has been translated into English by Miss Cox, and is given (in part) in this book. Hymn 473.

PALMER, Ray, *son* of the Hon. Thomas Palmer, was born at Little Compton, Rhode Island, U.S.A., November 12, 1808. After a short time in business he studied at Phillips Academy, Andover, and at Yale College; and became Pastor of a Congregational Church at Bath, Maine, 1835, where some of his best hymns were written. Thence he went to

the First Congregational Church of Albany, New York, 1850–1865; being moved from Albany to New York City as Corresponding Secretary of the American Congregational Union until 1878, when he retired to Newark, New Jersey, where he died March 29, 1887. He is said to have written more hymns than any other American. Hymns 322, 492.

PALMER, William, *son* of the Rev. W. J. Palmer, Rector of Mixbury, Oxford, was born July 12, 1811, and educated at Magdalen College, Oxford, B.A. 1831, where he eventually was made Fellow, Tutor, and Vice-President of the College. He became a Roman Catholic in 1855. He published *Short Poems and Hymns, the latter mostly translations*, 1845. He died April 5, 1879. D.N.B. xliii. 167. Hymn 240.

PERRONET, Edward, was the *son* of the Rev. Vincent Perronet, Vicar of Shoreham in Kent from 1726, who was a fervent worker with John and Charles Wesley and George Whitefield in the evangelical work. In 1746 Edward and his brother Charles were preaching in connection with the Methodists. In 1756 Edward wrote *The Mitre, a Sacred Poem* (1 *Sam.* ii. 30), *London; printed in the year* 1757: on account of which he separated from the Wesleys, and from the Countess of Huntingdon. Later on he was the minister of a dissenting congregation at Canterbury, where he died January 2, 1792. D.N.B. xlv. 18. Hymn 350.

PICTET, Benedict, was a Pastor of the French Reformed Church in the latter half of the 17th century. The Venerable Company of Pastors at Geneva appointed three of their body, Benedict Pictet and two others, to review the new version of the Psalms in French verse by Monsieur Conrart, published in 1677, which they did, adding Gospel hymns after the precedent of the Lutheran Church; and in 1705 Pictet published anonymously *Cinquante Quatre Cantiques Sacrez pour les Principales Solemnitez*, of which several were authorised for use in public worship. The date of his death is unknown. Hymn 66.

PIERPOINT, Folliott Sandford, *son* of William Horne Pierpoint, was born at Bath in 1835, and educated at the Grammar School, Bath, and Queen's College, Cambridge; B.A. 1857. He is the author of the Hymns for the Canonical Hours in the *Hymnal Noted*. Hymn 333.

PLUMPTRE, Edward Hayes, *son* of E. H. Plumptre, was born in London, August 6, 1821. He was educated at King's College, London, and University College, Oxford; B.A. 1844; Fellow of Brasenose College. Ordained in 1846, he held various appointments, and was made Rector of Pluckley, 1869; Vicar of Brickley, 1873; and Dean of Wells, 1881. He was a member of the Old Testament Company of Revisers of the Bible, 1869–1874. He published *Lazarus, and other Poems*, 1864; also the *Life of Bishop Ken*, 1888; and a translation of Dante. He died at the Deanery, Wells, February 1, 1891. D. N. B. xlv. 437. Hymns 446, 552.

POLLOCK, Thomas Benson, was born in 1836, and educated at Trinity College, Dublin; B.A. 1859. He won the Prize for English Verse 1855. Ordained in 1861, he was Curate of Leek, Staffordshire; and after of St. Thomas's, Stamford Hill, London. In 1865 he joined his brother, Rev. J. S. Pollock, at St. Alban's Mission, in Birmingham, where they laboured together indefatigably for thirty years, until the death of the elder brother in December 1895. He succeeded his brother for a short time as Vicar of St. Alban's, and died December 15, 1896. He was a member of the Committee of *Hymns A. & M.* Hymns 80, 123, 125, 465, 587, 618, 632, 639, 643.

POTT, Francis, *son* of William Pott, of Southwark, was born December 29, 1832, and educated at Brasenose College, Oxford; B.A. 1854. Ordained in 1856, he was curate of Bishopsworth, Somerset, 1856–1858; Ardingly, Sussex, 1858–1861; Ticehurst, Sussex, 1861–1866; and Rector of Norhill, Beds, 1866–1891. He published *Hymns fitted to the Order of Common Prayer*, 1861; and edited *The Free Rhythm Psalter*, 1898. Hymns 77, 100, 148.

PRUDENTIUS, Aurelius Clemens, was born A.D. 348, in Spain. He wrote a short autobiography in verse, which he prefixed to his poems, and which contains a list of them. We learn from this that he was a Spaniard of good family, that he had a good education, practised as a pleader, and filled the duties of a judge in two important cities, and was made chief of the Imperial bodyguard of the Emperor Honorius. In his fifty-seventh year, when he wrote his autobiography, moved to shame and sorrow for his sins, and for the worldliness of his life, he dedicated the remainder of his life to the service of God, and spent his time in religious devotion, and in the writing of his sacred poems and hymns. He died about A.D. 413. His chief works were his *Liber Cathemerinon*, hymns for the hours of the day, and his *Liber Peristephanon*, fourteen hymns in praise of distinguished martyrs. See Smith and Wace's *Dictionary of Christian Biography*. Hymns 58, 72, 82, 108.

PRYNNE, George Rundle, *son* of John Allen Prynne, was born at West Looe, Cornwall, August 23, 1818; and educated at St. Catharine's College, Cambridge; B.A. 1839. Ordained in 1841, he was made Vicar of St. Peter's, Plymouth, in 1848, where he laboured until his death in March 1903. He published a *Hymnal suited for the Services of the Church*, 1858; some volumes of Sermons at various dates; and *The Soldier's Dying Visions, and Other Poems*, 1881. Hymn 483.

PUSEY, Philip, *son* of Mr. Philip Pusey, and elder brother of Dr. Pusey, was born June 25, 1799, and educated at Christ Church, Oxford, but left without taking his degree. An honorary degree of D.C.L. was given him at Commemoration in 1853. He died July 9, 1855. D. N. B. xlvii. 61. Hymn 369.

RABANUS MAURUS, Saint, or Hrabanus, was born at Mayence in 776. His parents sent him while yet a child to be educated at the monastery of Fulda, where in time he became a monk. He was made a Deacon in 801, and in the following year went to study at Tours under Alcuin, who gave him the name of Maurus. When he returned to Fulda, he was appointed to superintend the

school of the monastery, which he did for some years. In 814 he was ordained Priest, and in 847 he was made Archbishop of Mayence. He died February 4, 856. Hymns 180, 181, 239.

RAWNSLEY, Hardwicke Drummond, *son* of Canon Rawnsley, was born at Shiplake, September 28, 1850. He was educated at Uppingham, and at Balliol College, Oxford; B.A. 1875, M.A. 1883. Ordained in 1875, he was Curate of St. Barnabas, Bristol, 1875–1878; Vicar of Low Wray, Lancashire, 1878–1883; Vicar of Crosthwaite, near Keswick, 1883; Hon. Canon of Carlisle, 1893. He has published several hymns written for special occasions; also *Sonnets at the English Lakes*, 1883; *Poems, Ballads, and Bucolics*, 1890; and many other books. Hymn 329.

RAWSON, George, was born at Leeds, June 5, 1807. He was educated at Manchester, and practised as a Solicitor in Leeds. He helped the Congregational Ministers of Leeds to compile *The Leeds Hymn Book*, 1853; he also took part in the compilation of *Psalms and Hymns for the use of the Baptist Denomination*, 1858; in both of which books several of his own hymns were given. He published *Hymns, Verses and Chants*, 1876. The best of his hymns are published by the Religious Tract Society, entitled *Songs of Spiritual Thought*, 1885. He died March 25, 1889. Hymn 365.

RINCKART, Martin, the *son* of a cooper at Eilenburg in Saxony, was born April 23, 1586, and educated in his native town, and at the University of Leipzig. After teaching for some time at Eisleben, and holding other appointments, he was made Archidiaconus of his native town, Eilenburg, in 1617, where he remained faithfully at his post during the great pestilence which raged among the refugees there in 1637, burying sometimes as many as fifty persons in a day. He died at Eilenburg, December 8, 1649. He wrote a considerable number of hymns, three of which have been translated into English—one of these is in this book. Hymn 506.

RINGWALDT, Bartholomæus, was born at Frankfort-on-the-Oder, November 28, 1532. He was a Lutheran pastor at Langfeld, in Prussia, from 1566 until his death, which took place probably in 1599. He wrote a large number of hymns, of which "Es ist gewisslich an der Zeit" is the most popular, and is thought by some to be the foundation of the hymn "Great God, what do I see and hear." Hymn 53.

ROBINSON, Joseph Armitage, born in 1858, and educated at Christ's College, Cambridge; B.A. 1881; Chancellor's Medallist, and 4th Classic, and Fellow of Christ's College; D.D. 1896. Ordained in 1881. Examining Chaplain to the Bishop of Bath and Wells, 1888; Vicar of All Saints, Cambridge, 1888–1892. Dean of Westminster, 1902. Hymn 251.

ROBINSON, Richard Hayes, born in 1842, was educated at King's College, London, and ordained in 1866. He was Incumbent of the Octagon Chapel, Bath, 1869–1871; Vicar of St. German's, Blackheath, 1884. He died November 5, 1892. Hymn 29.

RORISON, Gilbert, the *son* of John Rorison, a merchant, was born at Glasgow, February 7, 1821, and educated at the University of Glasgow. He was brought up a Presbyterian, but took Holy Orders in the Scottish Episcopal Church in 1843, and was Curate of St. James's, Leith; and later Incumbent of St. Peter's, Peterhead. He edited *Hymns and Anthems adjusted to the Church Services throughout the year*, 1851. He died at Bridge of Allan, October 11, 1869. Hymn 311.

SANTEÜIL, Claude de, was born in Paris, February 2, 1628; he was the elder brother of Jean Baptiste de Santeüil (see below). Being attached to the Seminary of St. Magloire, Paris, he became known as Santolius Maglorianus. He died September 9, 1684. Some of his hymns were included in the *Cluniac Breviary*, 1686, and in the *Paris Breviaries* of 1680 and 1736. Hymn 113.

SANTEÜIL, Jean Baptiste de (Santolius Victorinus), was born in Paris, May 12, 1630. He was one of the regular Canons of St. Victor, and under the Latinized form of his name, Santolius Victorinus, was well known as a hymn-writer. His hymns were inserted in the *Paris Breviaries* of 1680 and 1736; and in the *Cluniac Breviary*, 1686. He died at Dijon, 1697. His *Hymni Sacri et Novi* was published at Paris in 1689. Hymns 68, 85, 86, 193, 195, 196, 205, 207, 229, 240.

SCHEFFLER, Johann, *son* of Stanislaus Scheffler, a Polish nobleman, was born in 1624 at Breslau in Silesia, and was educated there, and at the University of Strassburg, where he studied medicine, going on to Leyden and Padua. He returned to Silesia, and in 1649 became private physician at Oels to Duke Sylvius Nimrod of Wurttemberg, Oels. He had been brought up a strict Lutheran, but in 1653 he became a Roman Catholic, taking the name of "Angelus," and, that he might be distinguished from Johann Angelus, a Lutheran pastor, adding the name of "Silesius." In 1654 the Emperor Ferdinand III. conferred on him the title of Imperial Court Physician. In 1661 he became a Franciscan and was ordained to the priesthood. In 1671 he was received into the monastery of St. Matthias in Breslau, where he died July 9, 1677. He wrote a large number of hymns, and he holds a high place among German sacred poets. Two of his hymns are in this book. Hymn 494, 495.

SCHENK, Heinrich Theobald, *son* of Simon Schenk, was born April 10, 1656, at Heidelback on the Schwalm, near Alsfeld, Hesse, where his father was pastor. He was educated at Giessen; in 1689 he was ordained to the Lutheran ministry, and died at Giessen April 11, 1727. He is only known to have written one hymn, which is popular in Germany, and in the form of Miss Cox's translation is found in many English hymn-books. Hymn 215.

SCHÜTZ, John Jacob, was born at Frankfort-on-the-Maine, September 7, 1640. After studying at Tubingen, he returned to Frankfort, where he spent the rest of his life,

holding a distinguished position as a lawyer. He died May 22, 1690. Three of his hymns have been translated into English. Hymn 406.

SCOTT, Walter, was born in Edinburgh, August 15, 1771. Novelist, poet, and historian. He was made a Baronet March 31, 1820, the first creation of King George IV. He died at Abbotsford, September 21, 1832. D. N. B. li. 80. Hymn 355.

SEDULIUS, Caelius, born at Rome (probably), lived in the 5th century. It was not until late in his life that he was converted to Christianity. He wrote a long poem in hexameter verse on portions of the Old Testament history, and on the life of our Lord; also a hymn called "Hymnus de Christo," of twenty-three four-line stanzas, of which each stanza begins with a letter of the alphabet in order. Hymns 56 and 79 are centos from this hymn.

SEWELL, Elizabeth Missing, was born in 1815. She wrote several novels, but apparently only the one hymn (564) given in this book. She died August 16, 1906. Hymn 564.

SHIRLEY, Walter, the Hon., *fourth son* of the Hon. Laurence Shirley, and grandson of the first Earl Ferrers, was born in 1725. Ordained in 1749, he was for some time Rector of Loughrea, co. Galway. He was a cousin of the Countess of Huntingdon, and helped her in the selection of hymns for use in the chapels of her connexion. He died April 7, 1786. Hymn 121.

SINGLETON, Richard Corbet, born October 9, 1810, was the *second son* of Francis Corbet, of Aclare, co. Meath, who in 1820 took the name of Singleton and gave his son the name of Corbet as his Christian name; he was educated at Trinity College, Dublin; B.A. 1830. He was the first Warden of St. Peter's College, Radley, 1847–1851. In conjunction with Dr. E. G. Monk he compiled and published *The Anglican Hymn Book*, 1868, to which he contributed a number of translations from the Latin, and some original hymns. He died at York, February 7, 1881. Hymn 630.

SMITH, Horace, born November 18, 1836, is the *son* of Robert Smith, of Westbourne Terrace, Hyde Park; he was educated at King's College, London, and Trinity Hall, Cambridge; B.A. 1860. He was called to the Bar in 1862, and is a Bencher of the Inner Temple. After holding several important posts, he was made a Metropolitan Police Magistrate. He is the author of *Poems*, published in 1897; "*Interludes*," First, Second, and Third Series; 1892; 1894; 1899; and *Hymns and Psalms*, 1903. Hymn 325.

SMITH, Isaac Gregory, born at Manchester, November 21, 1826, was educated at Rugby, and Trinity College, Oxford; Hertford Scholar, 1846; Ireland Scholar, 1847; B.A. 1849; Fellow of Brasenose College, Oxford, 1850. Ordained in 1853, he was Rector of Tedstone-Delamere, 1854–1872; Vicar of Great Malvern, 1872–1896; Rector of Great Shefford, Lambourne, Berks, 1896; Hon. Canon of Worcester, 1887. He edited with his brother, John George Smith, Barrister-at-law, and the Rev. W. S. Raymond, *A Hymn Book for the Services of the Church, and for Private Reading*, 1855. Hymn 139.

SMYTTAN, George Hunt, *son* of Dr. Smyttan of the Bombay Medical Board, was born in 1825, and educated at Corpus Christi College, Cambridge; B.A. 1845. Ordained in 1848, he was Rector of Hawksworth, Notts, 1850–1859. He published *Thoughts in Verse for the Afflicted*, 1849; and *Mission Songs and Ballads*, 1860. He died in 1870. Hymn 100.

STEELE, Anne, *daughter* of William Steele, a Baptist Minister at Broughton, Hants, was born in 1716. She suffered from ill-health in consequence of an accident when a child, and also through the shock caused by hearing of the death by drowning of her betrothed on the morning of the day fixed for their marriage. She published in 1760 two volumes of *Poems on Subjects chiefly Devotional, by Theodosia.* She died in November, 1778. D. N. B. liv. 128. Hymns 398, 418.

STEPHENSON, Isabella S. We have been unable to learn anything about this writer. Hymn 560.

STONE, Samuel John, *son* of the Rev. William Stone, Rector of Whitmore, Staffs., was born on April 25, 1839. He was educated at the Charterhouse, and Pembroke College, Oxford; B.A. 1862. Ordained in 1862, he was Curate of Windsor until 1870; Curate of St. Paul's, Haggerston, 1870–1874; and Vicar in succession to his father, 1874–1890. Rector of All Hallows-on-the-Wall, London, 1890–1900. He published *Lyra Fidelium*, 1866; *The Knight of Intercession and Other Poems*, 1872. *Hymns*, 1886. Also *Iona*, 1898. He was a member of the Committee of *Hymns A. & M.* He died at the Charterhouse, November 19, 1900. His *Poems and Hymns, with a Memoir by F. G. Ellerton, M.A., Vicar of Ellesmere*, have been published by Methuen & Co. Hymns 367, 368, 464, 524, 532, 533, 555, 556, 591.

TATE, Nahum, the *son* of an Irish clergyman, the Rev. Faithful Tate, D.D., was born in Dublin in 1652, and educated at Trinity College, Dublin. He succeeded Shadwell as Poet Laureate in 1690. He compiled with Nicholas Brady, D.D., the *New Version of the Psalms of David fitted to the Tunes used in Churches*, 1696. It was dedicated to King William III. He died in London in 1715. D. N. B. lv. 379. Hymns 64, 388, 405, 453, 462, 478.

TENNYSON, Alfred, Lord, *son* of the Rev. G. C. Tennyson, Rector of Somersby, Lincolnshire, was born at the Manor House, Somersby, then used as the Rectory, August 6, 1809. He was educated at Louth, and at Trinity College, Cambridge. He was appointed Poet Laureate in 1850. In 1884 he was raised to the Peerage under the title of Baron Tennyson of Aldworth and Freshwater. He died October 6, 1892. D. N. B. lvi. 66. Hymn 430.

TERSTEEGEN, Gerhard, *son* of Heinrich Tersteegen, was born at Mörs, in Westphalia, November 25, 1697. His father died when Gerhard was six years old, and his mother, being unable to bear the cost of a thorough education for him, he became a weaver. In early manhood he passed through a time of spiritual depression; when, by God's mercy, this was removed, he dedicated himself to God, apart from the Lutheran Church, but without forming a sect of his own, and

devoted himself entirely to Christian work, especially the translation of books by mediæval and later mystics. He wrote many hymns, a considerable number of which have been translated into English: *The Hymns of Tersteegen and Others.* Translated by Frances Bevan, in three series (James Nisbet & Co., London). He died April 3, 1769. Two of his hymns are in this book, viz., Hymns 391 and 614.

THEODULPH, Saint, is said to have been born in Italy in the 8th century. He became Abbot of a monastery at Florence, and was brought to France by Charlemagne in 781. He was made Bishop of Orleans about 785, and later also Abbot of Fleury. Suspected by the Emperor Louis of plotting against him, he was put into prison in 818 at Angers, and regained his liberty according to the traditional story told under his hymn. He died A.D. 821. Hymn 110.

THEOKTISTUS OF THE STUDIUM was a monk of the great monastery of the Studium at Constantinople, where he died about A.D. 890. His only hymn is one which is found at the end of the *Paracletice* or *Great Octoechus*, called "a Suppliant Canon to Jesus," from which Dr. Neale took one cento (Hymn 606), and the Rev. R. M. Moorsom another (Hymn 102).

THOMAS AQUINAS, Saint. Thomas of Aquino, in Naples, was born in 1227 of noble parents, his father, Landulf, Count of Aquino, being a nephew of the Emperor Frederic I. At the age of five years he was sent to the Benedictine monastery at Monte Cassino, where he remained for seven years. At thirteen he was sent to the University of Naples, and when about the age of seventeen he asked to be admitted to the Dominican Order; but his family violently opposed his plans, until the Emperor and Pope Innocent IV. prevailed upon his parents to give their consent. At Cologne he studied under Albertus Magnus. In 1253 he went to Paris, and in 1257 received there the degree of Doctor in Theology. Popes Urban IV. and Clement IV. offered him honours, which he declined. He lectured at the University of Naples 1272-1274, when he was summoned by Pope Gregory X. to attend the Second Council of Lyons. On his way there he caught a fever, and died in the Benedictine Abbey of Fossa Nuova, in the Diocese of Terracina, on March 7, 1274, in the forty-eighth year of his age. His greatest work is his unfinished *Summa Theologiæ.* He wrote the offices for *Corpus Christi*, from which are taken three of the four hymns in this book, which are due to him. Hymns 260, 261, 266, 273.

THOMAS À KEMPIS, or Thomas (Haemmerlein) of Kempen, was born at Kempen, near Düsseldorf in 1379 or 1380. At the age of twelve years he was sent by his parents to Deventer, where there was a celebrated public school. Thomas lived in the "Brother House" of the Brothers of the Common Life there, and at the age of eighteen he was received into the Brotherhood. A year later he moved to the House of Mount St. Agnes, near Zwolle. He took the vows in 1407, was ordained Priest in 1413, died in 1471, at the advanced age of ninety-one, and was buried in the cloister of the Church of the monastery. On August 1, 1672, Max Heinrich, Elector of Cologne, caused the bones to be removed to Zwolle, where they are still preserved. His "Cantica Spiritualia," as he called them, are full of religious enthusiasm, and manifest the endeavour of his life and the desire of his heart. See *Thomas à Kempis and the Brothers of the Common Life*, by S. W. Kettlewell, 2 vols., 1882. Abridged edition, 1 vol., 1885. Some of his hymns have only recently been recognised as his. Hymns 37, 246, 336, 380.

THOMAS OF CELANO, so named from a small town near the lake of Fucino, in the further Abruzzo, to distinguish him from another of the same name and Order, was born in the later part of the 12th century. He was a scholar and friend of St. Francis of Assisi, and one of the earliest and most distinguished members of the new Order of Minorites, which St. Francis founded in 1208. His great teacher, St. Francis, died in 1226, and, at the request of Pope Gregory IX., Thomas wrote his life. The "Dies iræ" has been attributed to various authors, but the weight of evidence is in favour of Thomas of Celano. See Dr. Julian's *Dictionary of Hymnology*, p. 296. Archbishop Trench gives this hymn "a foremost place among the masterpieces of sacred song" (Trench's *Sacred Latin Poetry*, p. 302). The date and place of the death of Thomas are not known. Hymn 302.

THRING, Godfrey, *son* of the Rev. J. G. D. Thring, Rector of Alford, Somerset, was born at Alford, March 25, 1823, and educated at Shrewsbury School, and at Balliol College, Oxford; B.A. 1845. Ordained in 1846, after holding several Curacies, he succeeded his father as Rector of Alford in 1858; he resigned the living in 1893. He edited in 1880 *A Church of England Hymn Book adapted to the Daily Services of the Church throughout the year;* and a revised edition of this, *The Church of England Hymn Book*, 1882. He died at Plonckes Hill, Shamley Green, Guildford, September 13, 1903. Hymns 21, 476, 504, 551.

TISSERAND, John, was a Minorite Friar of considerable reputation in Paris at the end of the 15th century. He was the founder of an Order for penitent women and the author of a history of perhaps an Office of some martyrs of his own Order who were martyred in Morocco in 1220. Two Latin poems of his are given in Dreves, *Anal. Hymn.* L. 650. He died in 1494. His most celebrated poem, *O filii et filiae*, was published in a little collection of religious pieces after his death at Paris, and has only recently been recognised as his. Hymn 146.

TOKE, Emma, *daughter* of John Leslie, D.D., Bishop of Kilmore, was born at Holywood, Belfast, August 9, 1812. She was married to the Rev. Nicholas Toke, Godington Park, Ashford, Kent, in 1837. Several of her hymns were written for and published in *Hymns for Public Worship*, S.P.C.K., 1852. She died in 1878. Hymns 74, 174.

TOPLADY, Augustus Montague, *son* of Major Richard Toplady, was born at Farnham, Surrey, November 4, 1740, and educated at Westminster School, and Trinity College,

Dublin. Ordained in 1762, he was for some time Curate of Blagdon, on the Mendips, near Wells; and Vicar of Broad Hembury, Devon, 1768–1775. The latter years of his life were spent in London, where he published in 1776 his *Collection of Psalms and Hymns*. He died August 11, 1778. D. N. B. lvii. 57. Hymn 467.

TOURNEAUX, Nicolas le, was born at Rouen of poor parents, April 30, 1640. On account of the singular ability which he showed, he was sent to the Jesuits' College at Paris, where he made great progress with his studies. After spending some time in Touraine, where he was trained in religious exercises, he returned to Rouen, and by special dispensation, being under the canonical age, he was ordained to the priesthood; and later became Vicar of the Church of Saint Etienne des Tonneliers, where he was distinguished as a preacher. In 1675 he removed again to Paris, where he was appointed a Canon of the Sainte Chapelle, and later was made Prior of Villiers sur Fère, in the Diocese of Soissons, where he died suddenly on November 28, 1686. He wrote a "Life of Christ" and other religious works. Some of his hymns were inserted in the *Paris Breviary* of 1680, and in the *Cluniac Breviary* of 1686. Hymn 71.

TURTON, William Harry, *son* of Colonel Joseph Turton, R.A., was born at Peshawar, in Northern India, December 30, 1856, and educated at Clifton College, and the Royal Military Academy, Woolwich (Pollock Medallist); gazetted to the Royal Engineers in 1876. He served in the War in South Africa, 1900–1902 (mentioned in Despatches, D.S.O.); now retired with rank of Lieut.-Colonel. He has published *Hymns written by a Layman between the Festivals of all Saints*, 1880 *and* 1881; also 1881 and 1882; also *The Truth of Christianity*. Seventh edition, 1908. Hymn 279.

TUTTIETT, Laurence, *son* of John Tuttiett, Surgeon, R.N., was born at Colyton, Devonshire, in 1825. He was educated at Christ's Hospital, and at King's College, London. Ordained in 1848, he was Vicar of Lea Marston, Warwickshire, 1854–1870; Incumbent of St. Andrews, Fife, 1870–1893; and Canon of St. Ninian's Cathedral, Perth, 1880. He lived the last few years at Pitlochry, but died at St. Andrews, while on a visit there, May 21, 1897. He published *Hymns for Churchmen*, 1854; *Hymns for the Children of the Church*, 1862. Hymns 332, 371, 582, 586.

TWELLS, Henry, born March 23, 1823, at Ashted, near Birmingham, was educated at Birmingham, and St. Peter's College, Cambridge; B.A. 1848. Ordained in 1849, he was Curate of Great Berkhampstead, 1849–1851; Head Master of Godolphin School, Hammersmith, 1856–1870; Rector of Waltham on the Wolds, 1871–1890; Hon. Canon of Peterborough, 1884. In 1890 he moved to Bournemouth, where he built, and partly endowed, the Church of St. Augustine. He died there, January 19, 1900. His *Hymns and other Stray Verses* were published in 1901; also a *Memoir* by the Rev. W. C. Ingram, D.D., in 1901. Hymns 30, 175, 320, 438, 454, 461.

WARE, Henry, *son* of Dr. H. Ware, Unitarian Minister at Hingham, Massachusetts, U.S.A., was born at Hingham, April 21, 1794. He was educated at Harvard College, and was a Unitarian Minister at Boston, where for some time he had Ralph Waldo Emerson as his fellow-helper. He died at Framingham, September 25, 1843. His *Works* were published by the Rev. Chandler Robbins in four volumes in 1847; his hymns are given in volume 1. Hymn 153.

WARNER, John Allan, *son* of John Warner, F.R.C.S., L.R.C.P., was born at Stoke Newington, London, May, 16, 1851, and was educated at Brighton, and, after some years as Classical tutor at Durham, he entered Southwark Mission College. Ordained in 1878, after serving several Curacies, he was made Vicar of Hadlow Down in Sussex in 1888. He has published *Sixty Supplementary Hymns*; also *Rienzi, and other Poems*. His hymn *The Nation's Prayer* was much used during the South African War. Hymn 443.

WATSON, George, *son* of F. Watson, a London printer, was born at Birmingham in 1816. He followed his father's trade in London, and from his office were published *The Band of Hope Review*, 1851, and *The British Workman*, 1855. He was a Nonconformist. He died July 17, 1898. Hymn 558.

WATTS, Isaac, *eldest son* of Isaac Watts, a Schoolmaster at Southampton, was born in that town July 17, 1674. He was educated at Southampton, and at a Nonconformist Academy at Stoke Newington. He was Tutor in the family of Sir John Hartopp, Bart., 1696; and Pastor of the Independent Congregation in Mark Lane, 1702. The University of Edinburgh gave him the hon. degree of D.D. in 1728. His *Hymns and Spiritual Songs* were published in 1707; and his *Psalms of David* in 1719. He is the real founder of English hymnody. From 1712 he was a confirmed invalid, and died November 25, 1748. He was buried in Bunhill Fields, and a monument was erected to his memory in Westminster Abbey. D. N. B. lx. 67. Hymns 41, 120, 199, 214, 317, 343, 373, 385, 403.

WEBB, Benjamin, born in London in 1820, was educated at St. Paul's School, and Trinity College, Cambridge; B.A. 1842. Ordained in 1845 he was Vicar of Sheen, Staffs (1851–1862); Vicar of St. Andrews, Wells Street, 1862, until his death, which took place in London, November 27, 1885. He was one of the Editors of the *Hymnal Noted*, 1851–1854; and joint Editor with Canon Cooke of the *Hymnary*, 1872. Hymn 336.

WEISSE, Michael, was born *c.* 1480, and became a monk at Breslau. But in the early Lutheran days he left the convent and joined the Bohemian Brothers. After learning the language he set himself to translate the Bohemian hymns into German. He added some original hymns and produced his *New Gesengbuchlen* for the German-speaking community in 1531. Three years later he died. Hymn 162.

WESLEY, Charles, the eighteenth child of the Rev. Samuel Wesley, Rector of Epworth, Lincs., was born at Epworth, December 18, 1707, and educated at Westminster School, and Christ Church, Oxford; B.A. 1729. Ordained in 1735, he went with his brother John as a Missionary to Georgia.

After his return he was appointed in 1738 to a Curacy in London, which he soon resigned, and began with his brother the itinerant preaching which they continued until their death. The Methodist movement owed very much to the hymns of Charles Wesley, of which he wrote more than six thousand. He died in London, March 29, 1788. D. N. B. lx. 298. Hymns 4, 6, 52, 62, 172, 276, 282, 292, 346, 354, 387, 399, 432, 437, 450, 457, 459, 488, 497, 498, 501, 579, 600, 607, 615.

WESLEY, John, *second son* of the Rev. Samuel Wesley, Rector of Epworth, Lincs., was born at Epworth, June 17, 1703, and educated at the Charterhouse, and Christ Church, Oxford; B.A. 1724; Fellow of Lincoln College, 1726. Ordained in 1725, he went in 1735 with his brother Charles as a Missionary to Georgia. After their return they commenced the Evangelistic work and itinerary preaching which they continued to the end of their lives, and which resulted in the formation of the Methodist Society. John Wesley wrote a number of hymns; his best hymns are translations, chiefly from the German. He died March 2, 1791. D. N. B. lx. 303. Hymns 278, 391, 410, 494, 614.

WESLEY, Samuel, the eldest child of the Rev. Samuel Wesley, was born near London in 1691, and educated at Westminster School, and at Christ Church, Oxford. Taking Holy Orders he was a master for some time at Westminster School, and in 1732 was appointed Head Master of Tiverton School, where he remained until his death, November 6, 1739. He published *A Collection of Poems on Several Occasions*, 1736. Hymn 314.

WHATELY, Richard, was born in London, February 1, 1787, and educated at Oriel College, Oxford; M.A. 1812; Fellow of Oriel, 1811; Ordained in 1811. Principal of St. Alban's Hall, Oxford, 1825; Archbishop of Dublin, 1831. He died in Dublin, October 8, 1863. D. N. B. lx. 423. Hymn 22.

WHITE, Henry Kirke, the *son* of a butcher at Nottingham, was born in Cheapside, Nottingham, March 21, 1785. His parents gave him the best education they could secure for him at that time in Nottingham; and his mother opened a young ladies' school that she might find the means to give her son more advantages. At the age of seventeen he was articled to Messrs. Coldham and Enfield, Solicitors, of Nottingham, where he was very diligent in the study of law; in addition to this he taught himself Latin, Greek, and several modern languages, he practised himself in music and drawing, and showed such a wonderful capacity for study that he was released from his articles in 1804, and under the encouragement and direction of the Rev. Charles Simeon and the Rev. Henry Martyn, he entered at St. John's College, Cambridge, with a view to preparing for Holy Orders; but he fell ill from overstudy, consumption set in, and he died on October 19, 1806, aged twenty-two years. He published *Clifton Grove, and other Poems*, in 1803. It has been said of him that "he possessed the poetical temperament in a higher measure than any other English poet who has prematurely died, except Chatterton, Keats, and perhaps Michael Bruce." The last house on the right-hand side of Cheapside, Nottingham, close to the Market-place, is a very small inn called 'The Kirke White.' On the wall of the house there is a small tablet, as follows—

> Here was born
> Henry Kirke White,
> Poet.
> March 21, 1785; died at
> Cambridge, Oct. 19, 1806.

D. N. B. lxi. 48. Hymn 412.

WHITING, William, born in Kensington, November 1, 1825, was educated at Clapham, and eventually for several years was Master of Winchester College Choristers' School. He died in 1878. Hymn 561.

WHYTEHEAD, Thomas, *son* of the Rev. H. R. Whytehead, Rector of Crayke, was born at Thormanby, November 30, 1815, and educated at Beverley Grammar School, and St. John's College, Cambridge; B.A. 1837. He twice gained the Chancellor's Medal for English Verse. Ordained in 1839, he sailed in 1842 for New Zealand, as Chaplain to Bishop Selwyn, but he was unable to undertake any duty there in consequence of the rupture of a blood-vessel. One of his last acts was the translation of Bishop Ken's Evening Hymn into the Maori language. He died at Waimate, New Zealand, March 19, 1843. He published his *Poems* in 1842. Hymn 138.

WILLIAMS, Isaac, the *son* of Isaac Lloyd Williams, Barrister of Lincoln's Inn, was born at Cwmcynfelin, in Cardiganshire, December 12, 1802, and was educated at Harrow, and at Trinity College, Oxford, of which he became a Fellow in 1829. Ordained in 1825, under the influence of Keble and Newman, he became one of the chief leaders in the Tractarian movement. Leaving Oxford in 1842, he lived at Bisley until 1848 as Curate to the Rev. T. Keble, and at Stinchcombe, Gloucestershire, from 1848 until his death, which took place on the Feast of St. Philip and St. James, 1865. His chief poetical works are—*The Cathedral*, 1838; *Hymns translated from the Paris Breviary*, 1839; *Hymns on the Catechism*, 1842; and *The Baptistery*, 1844. D. N. B. lxi. 408. Hymns 68, 85, 104, 193, 196, 205, 207, 227, 234, 244, 256, 441, 447, 485.

WILLIAMS, William, was born at Cefncyoed in 1717, in the parish of Llanfair-ar-y-bryn, Carmarthenshire. He studied for the medical profession, but having been deeply stirred by the preaching of Howell Harris, he resolved to devote himself to the Christian Ministry, and was made a Deacon in 1740 by the Bishop of St. David's; but eventually he became a preacher in the Welsh Calvinistic Methodist Connection, and laboured very earnestly and perseveringly for half a century. He began to write hymns in consequence of a proposal made by his friend Harris at a devotional meeting that they should all write some verses to be read aloud at the next meeting. Williams' verses were much appreciated, and from that time he began to write his hymns. His first book of Welsh hymns was his *Alleluia*, printed at Bristol in six parts (1745-1747); this was followed by

several others. He died at Pantycelyn, near Llandovery, January 11, 1791. His hymns were collected and published by his son John Williams in 1811. Hymn 422.

WINKWORTH, Catherine, *daughter* of Henry Winkworth, of Alderley Edge, Cheshire, was born in London, September 13, 1829. In early life she lived near Manchester, and afterwards at Clifton, Bristol. Miss Winkworth published *Lyra Germanica*, First Series, 1855; Second Series, 1858 (translations of German hymns); and *Christian Singers of Germany*, 1869. She died suddenly at Monnetier, Savoy, in July 1878. Her elder sister Susannah commenced to write a memorial of her, but died before she was able to finish it, and their niece has completed it, adding some long letters from Susannah, and has called her book *Memorials of Two Sisters*. Edited by Margaret T. Shaen. D. N. B. lxii. 194. Hymns 162, 287, 307, 407, 495, 506, 509.

WOODFORD, James Russell, born at Henley-on-Thames, April 30, 1820, was educated at the Merchant Taylors' School, and at Pembroke College, Cambridge; B.A. 1842. Ordained in 1843, he was Rector of Kempsford, Gloucestershire, 1855–1868; Vicar of Leeds, 1868–1873. He was consecrated Bishop of Ely, December 1873. He died at Ely, October 24, 1885. He published *Hymns arranged for the Sundays and Holy Days of the Church of England*, 1852; and with others edited *The Parish Hymn Book*, 1863. His original hymns, and his translations from the Latin, were given in these books. D. N. B. lxii. 394. Hymns 60, 87, 266.

WORDSWORTH, Christopher, *youngest son* of the Rev. Christopher Wordsworth, Master of Trinity College, Cambridge, was born at Lambeth (of which parish his father was then Rector), October 30, 1807, and educated at Winchester, and Trinity College, Cambridge; B.A. 1830 (Senior Classic); Fellow of Trinity; Head Master of Harrow, 1836; Canon of Westminster, 1844; Bishop of Lincoln, 1869–1884. He was a nephew of William Wordsworth the poet. He died at Harewood, March 20, 1885. He wrote a large number of hymns, many of which appeared in his *Holy Year, or Hymns for Sundays, Holy days, and Daily Use*, 1862, and several later editions. D. N. B. lxii. 9. Hymns 40, 88, 154, 173, 216, 363, 431, 547, 554, 588.

WORDSWORTH, Elizabeth, *daughter* of Bishop Wordsworth, was born at Harrow in 1840. She was appointed Principal of Lady Margaret Hall, Oxford, in 1879. Several of her Hymns are to be found in the S.P.C.K. *Church Hymns*, 1903. Hymn 416.

WORDSWORTH, William, was born at Cockermouth, in Cumberland, in 1770, and educated at Hawkshead Grammar School, and St. John's College, Cambridge; B.A. 1791. His poetical works were collected and republished, under his own supervision, in 7 vols., in 1842. He went to live at Grasmere in 1799, and in 1813 he moved to Rydal Mount. He was made Poet-Laureate on the death of Southey in 1843. He died at Rydal Mount, April 7, 1850, and was buried at Grasmere. D. N. B. lxii. 12. Hymn 12.

XAVIER, Francis, Saint, the son of noble parents, was born at the Castle of Xavier, near Pampeluna, Spain, April 7, 1506. In his eighteenth year he entered the University of Paris, where he came under the influence of Ignatius Loyola, the founder of the Order of the Jesuits in 1534, and was among the first who joined the Order, becoming one of the most zealous of its members. He sailed for mission work to Goa in April 1541, arriving there in May 1542. After labouring there with great devotion, he visited Travancore, Ceylon, Malacca, Japan, and other heathen lands. On his way to China he was taken ill at the island of Sancian, near Canton, and died there December 2, 1552. His body was carried to Goa and buried there. Hymn 117.

BIOGRAPHICAL NOTES ON THE COMPOSERS OF THE TUNES.

These are taken for the most part from well-known authorities, such as—

Fétis, *Biographie Universelle des Musiciens* (1860–1865).
Eitner, *Quellen Lexicon* (1900–1904).
Grove, *Dict. of Mus.* New Edition (1905).
Brown and Stratton, *British Musical Biography*, 1897.
Zahn, *Die Melodien*, &c. (vol. v.) 1892.
Cowan and Love, *Music of the Church Hymnary*, 1901.
D. N. B., *i.e.* the *Dictionary of National Biography* (edd. Stephen and Lee).

The initials at the end of the notices indicate that a fuller account is to be found in Grove or in Dict. Nat. Biog.

ALBERT, Heinrich (*b.* 1604, *d.* 1651). Nephew and pupil of Heinrich Schütz, and later, pupil of Stobäus. His principal work is a large collection, in 8 vols., of arias, secular and profane, to many of which he wrote the words also. This work reached to many editions. He laid down in his preface the principles of music; he also wrote a treatise on Counterpoint and a *Te deum* for three voices. No. 551. [*G.*]

AMPS, William (*b.* 1824). Was conductor for some years of the Cambridge University Musical Society; and organist of King's College, Cambridge, 1855–1876. No. 199.

ARMES, Philip (*b.* 1836, *d.* 1908). A cathedral chorister at Norwich and Rochester; organist at Chichester Cathedral, 1861, and at Durham Cathedral from 1861 to 1907; the composer of three oratorios and much church music. He was made Professor of Music in the University of Durham, 1897. A portrait and biog. is in *Mus. Times*, Feb. 1900, and May 1905. No. 373. [*G.*]

ARMSTRONG, Thomas (*b.* 1856). Contributed a tune to the Supplement of the Revised Edition, 1889. No. 583.

ARNE, Thomas Augustine (*b.* 1710, *d.* 1778). Became composer to Drury Lane Theatre in 1738, and later to all the principal London theatres. He was considered the principal English composer of the eighteenth century. His chief title to fame is his songs, the best of which have laid a permanent hold on the English public. His oratorios are of the less importance, but airs adapted from them have been used as hymn-tunes. A portrait is in *Mus. Times*, April 1900, and others with biog. in Nov. and Dec. 1901. No. 541. [*D. N. B. G.*]

ATTWOOD, Thomas (*b.* 1765, *d.* 1838). Originally chorister at the Chapel Royal, and ultimately organist of St. Paul's Cathedral, and composer to the Chapel Royal. Studied at Naples, and under Mozart at Vienna. Wrote chiefly musical dramas, and later on in life services and anthems. Portrait and biog. in *Mus. Times*, Dec. 1900. No. 180. [*D. N. B. G.*]

AYLWARD, Theodore (*b.* 1844). Was a pupil of S. S. Wesley, and later organist of the Cathedral, first at Llandaff, 1870, and then at Chichester, 1876. Since 1886 Cardiff has been the scene of his work. Mus. Editor of *The Sarum Hymnal*, 1870. Portrait in *Mus. Times*, November, 1907. Nos. 236, 320. [*G.*]

BACH, John Sebastian (*b.* 1685, *d.* 1750). Cantor of the Thomas Schule, Leipzig, from 1723; director of the music in the two principal churches there. The father of modern music, and a genius who rises more and more into public esteem as time goes on. His oratorios, church cantatas and organ music make much use of the old German chorales; he composed also a few original chorales. Nos. 277, 445. [*G.*]

BAIRSTOW, Edward Cuthbert (*b.* 1874). Organist of Wigan, 1900, and of Leeds Parish Church, 1906. Portrait and biog. in *Mus. Times*, Jan. 1906. No. 614.

BAKER, Rev. Sir H. W. *See Biographies of Authors.* Nos. 7, 471.

BARING-GOULD, Rev. S. *See Biographies of Authors.* No. 592.

BARNBY, Sir Joseph, Kt. (*b.* 1838, *d.* 1896). Chorister at York Minster; organist at St. Andrew's, Wells Street, 1863–71; subsequently at St. Anne's, Soho, and at Eton. Conducted first performance in an English church of Bach's St. Matthew Passion, in Westminster Abbey, on Maundy Thursday, 1871; conducted Bach's St. John Passion for many years at St. Anne's, Soho; for many years conductor of the Royal Albert Hall Choral Society. Musical Editor of *The Hymnary*, 1872. Nos. 204, 220, 365, 369, 402, 503. [*D. N. B. G.*]

BARRY, Charles Ainslie (*b.* 1830). Educated at Cambridge; studied music at Cologne and Leipzig; wrote hymns, cantatas, &c.; contributed for many years, under the initials "C. A. B.," the Analytical Notes to the Crystal Palace, Philharmonic, Richter, and Birmingham Concerts. Nos. 232, 359, 524. [*G.*]

COMPOSERS OF THE TUNES.

BARTHÉLÉMON, François Hippolyte (*b.* 1741, *d.* 1808). Composer and violinist. Came to England from France in 1765 for the first time; revisited this country after professional tours, and finally settled and died here. Composed much for the theatre and public gardens, and only by an exception any church music. Portrait and biog. in *Mus. Times*, Aug. 1908. No. 3. [*D. N. B. G.*]

BATTISHILL, Jonathan (*b.* 1738, *d.* 1801). Chorister at St. Paul's Cathedral; organist of Christ Church, Newgate Street. Wrote first for the theatre and songs for the public gardens, but subsequently almost exclusively church music. Nos. 364, 539. [*D. N. B. G.*]

BEAUMONT, John (*b.* 1762, *d.* 1822). Published in 1801 *The New Harmonic Magazine, or Compendious Repository of Sacred Music.* The frontispiece is a portrait of the compiler seated at the New Chapel, Newark-on-Trent, and is dated April 1, 1795. The collection contains several tunes by the editor. No. 296.

BEDWELL, J. K. D. (*b.* 1883). An amateur musician in business in Cambridge. Has composed songs and hymn-tunes. No. 396.

BISHOP, John (*b.* 1665, *d.* 1737). Composer and organist. Succeeded Jeremiah Clarke at Winchester College; and Vaughan Richardson at Winchester Cathedral. Published two collections of psalm tunes. No. 170. [*D. N. B. G.*]

BORTNIANSKI, Dmitri Stepanovich (*b.* 1751, *d.* 1825). Studied under Galuppi in St. Petersburg and Venice. Director of the Imperial Choir at St. Petersburg, exercising a lasting influence on Russian church music. No. 392. [*G.*]

BOURGEOIS, Louis (*c.* 1500–*c.* 1561). A Parisian musician, celebrated as having been in charge of the music at Geneva, 1541–57, and having re-arranged and composed melodies for the Genevan Metrical Psalter, which owes its musical excellence mainly to him; he also issued (for private use) two books of settings of these psalms in four parts, 1547. Nos. 66, 109, 123, 181, 316, 334, 336, 340, 503. [*G.*]

BOYCE, William (*b.* 1710, *d.* 1779). Chorister of St. Paul's; composer and one of the organists of the Chapel Royal; wrote especially oratorios, odes and church music: on the failure of his hearing, devoted himself to collecting and editing older English church music. His *Cathedral Music* appeared 1760–1778. Portraits and biog. in *Mus. Times*, July 1901. No. 447. [*D. N. B. G.*]

BOYD, Rev. William (*b.* 1847). Educated at Hurstpierpoint, and choral scholar of Worcester College, Oxford. Ordained in 1877, 1882, and now Vicar of All Saints, Norfolk Square, since 1893. Portrait and biog. in *Mus. Times*, Dec. 1908. No. 619.

BREWER, Alfred Herbert (*b.* 1865). Chorister at Gloucester; organ scholar of Exeter College, Oxford; organist of Gloucester Cathedral since 1897. Portrait in *Mus. Times*, October 1907. No. 227. [*G.*]

BRIDGE, Sir John Frederick, Kt., M.V.O. (*b.* 1844). Chorister at Rochester Cathedral; organist of Westminster Abbey since 1882; successor to Sir J. Barnby as conductor of the Royal Albert Hall Choral Society; Gresham Professor of Music since 1890, and Professor of Music in London University since 1902. Portraits in *Mus. Times*, Sept. 1902, and June 1907. Nos. 510, 613. [*G.*]

BRODERIP, John (*b.* 1710, *d.* 1785). Organist of Wells Cathedral, 1741–1774. Published two collections of psalm and hymn tunes, besides some secular music. No. 211. [*D. N. B. G.*]

BROWN, Arthur Henry (*b.* 1830). Connected nearly all his life with Brentwood, where he was organist at the age of ten years. A fertile writer of melodious hymn-tunes published in many books, and editor of many publications, including *The Altar Hymnal.* Portrait and biog. in *Mus. Times*, Dec. 1906. Nos. 19, 44, 151, 269, 305, 497.

BUCK, Percy Carter (*b.* 1871). Educated at Merchant Taylors' School, the Guildhall School of Music, the Royal College of Music, and at Worcester College, Oxford; organist of Wells Cathedral, 1895, then at Bristol; and now music master at Harrow School. No. 263.

BUCKNALL, Cedric (*b.* 1849). Pupil of W. H. Monk and his Assistant, 1868, organist of Southwell Minster, 1872, and since 1876 of All Saints, Clifton. No. 599.

CALDBECK, G. T. (*b.* 1852). Formerly a student at Islington Training College, and later a schoolmaster in Ireland. No. 620.

CAMPION, Thomas (*b. c.* 1567, *d.* 1619). Poet, dramatist, composer, and physician. Wrote four books of *Ayres containing divine and morrall songs*, 1613– ; also *A new way of making foure parts in Counterpoint by a most familiar and infallible rule*, 1620. He was also a popular writer of masques, and distinguished for his poetry. No. 355. [*D. N. B. G.*]

CAREY, Henry (*b.* 1692, *d.* 1743). Wrote plays, musical dramas, and burlesques, from which some ballads are taken that remain popular. He was only incidentally a writer of church music. No. 25. [*D. N. B. G.*]

CASSON, John Hornsey (*b.* 1843). Is a retired physician, and formerly held the post of physician to H.M. Legation in Persia. Has written hymn-tunes and other church music. Now assistant organist at St. Patrick's, Hove. No. 250.

CHAMPNEYS, Francis Henry (*b.* 1848). An amateur musician and Fellow of the Royal College of Physicians; educated as a scholar of Winchester College, and at Brasenose College, Oxford. Nos. 242, 357, 391.

CHETHAM, Rev. John (*b. c.* 1700, *d.* 1763). Schoolmaster and Curate at Skipton; editor of a famous Book of Psalmody current from 1718 for over a century and a half, and perhaps composer of some of the anonymous tunes that are not traceable to any earlier source than the first edition of his book. Nos. 449, 456, 525.

CLARK, Thomas (*b.* 1775, *d.* 1859). Leader of psalmody at the Wesleyan and afterwards at the Unitarian Church, Canterbury. Published over twenty sets of hymn-tunes. Nos. 61, 276, 522.

CLARKE, Jeremiah (*b. c.* 1669, *d.* 1707). Child of the Chapel Royal; organist first at Winchester, then at St. Paul's Cathedral, and joint organist with Croft of the Chapel Royal. Wrote much for the stage, and his songs as well as his church music survived. He was crossed in love and committed suicide. Nos. 3, 41, 90, 171, 453. [*D. N. B. G.*]

COBB, Gerard Francis (*b.* 1838, *d.* 1904). Educated at Marlborough; scholar and Fellow of Trinity College, Cambridge; studied music in Dresden. Wrote much as an amateur, and was prominent in musical doings at Cambridge. No. 291.

COLE, Mrs. G. E. (*b.*). Contributed to the Supplement of the Revised Version, 1889. No. 554.

COLERAINE, Lord (Hugh Hare) (*b. c.* 1606, *d.* 1667). A rich and eccentric courtier of Charles I. His *Ascents of the Soul*, translated in 1665, was published by his widow in 1681, with a second part, *La Scala Santa*, consisting of psalm versions and tunes, with contemplations and collects dated 1670. It is not clear, therefore, that he is the composer of the tunes. No. 145. [*D. N. B.*]

COLLIGNON, Charles (*b.* 1725, *d.* 1785). Educated at Trinity College, Cambridge, and Professor of Anatomy in the University from 1753 till his death. No. 512. [*D. N. B.*]

COLLINS, —. An unknown person to whom the authorship of the tune Bromsgrove is attributed in some books. No. 214.

COMLEY, J. (*b.*). Wrote for the Revised Edition tune, No. 196.

COOKE, Benjamin (*b.* 1734, *d.* 1793). Organist of Westminster Abbey, 1762. Wrote chamber and choral music with a few hymn-tunes. Portrait in *Mus. Times*, July 1907. No. 562. [*D. N. B. G.*]

COOPER, George (*b.* 1820, *d.* 1876). Organist successively of many City churches, of Christ's Hospital, and the Chapel Royal; and deputy to Sir J. Goss at St. Paul's Cathedral. Portrait in *Mus. Times*, June 1901. No. 602. [*D. N. B. G.*]

COURTEVILLE, Raphael (*d.* 1735 (?) or 1772). A child of the Chapel Royal; organist of St. James', Westminster, 1691. It is not clear whether he is the political writer, who neglected his duties as organist and died in 1772, or whether this was his son and he died earlier. Biog. in *Mus. Times*, Jan. 1903. No. 344. [*D. N. B. G.*]

CROFT, William (*b.* 1678, *d.* 1727). A child of the Chapel Royal; studied under Dr. Blow; joint organist with Jeremiah Clarke at the Chapel Royal, afterwards sole organist; and also organist of Westminster Abbey. Was probably the editor of some editions of the Supplement to the New Version. Biog. with portraits in *Mus. Times*, Sept. 1900. Nos. 234, 387, 403, 552. [*D. N. B. G.*]

CROTCH, William (*b.* 1775, *d.* 1847). First known as a child prodigy; studied under Dr. Randall at Cambridge; organist of Christ Church, Oxford, and Professor of Music at the University; first Principal of the Royal Academy of Music, 1822. Wrote on the history and theory of music. Composed chiefly church music. No. 2. [*D. N. B. G.*]

CRÜGER, Johann (*b.* 1598, *d.* 1662). Cantor of Berlin. Wrote largely on the theory and practice of music; published also numerous collections of hymns, of which the most famous is the *Praxis pietatis melica*, first issued *c.* 1645, and republished in countless editions. His own tunes are many and of considerable merit. Nos. 189, 248, 369, 374, 506 = 509.

DALE, Rev. Reginald Francis (*b.* 1845). Son of the Dean of Rochester. Scholar of Queen's College, Oxford; Master at Westminster School, 1870–86; ordained 1870, 1871; Vicar of Baisey since 1905. No. 609.

DARWALL, Rev. John (*b.* 1731, *d.* 1789). Educated at Manchester School and B. N. C., Oxford; Vicar of Walsall, 1769. Composed a whole set of psalm tunes, some of which obtained currency. No. 408.

DOANE, William Howard (*b.* 1832). In business in Cincinnati. Has issued a large number of collections of tunes and hymn-books, and written many tunes. No. 598.

DORRELL, William (*b.* 1810, *d.* 1896). Pianist. Studied in London under Dr. Crotch and Cipriani Potter; in Paris under Kalkbrenner and Stephen Heller. One of the founders of the Bach Society. Nos. 134, 235.

DRETZEL, Cornelius Heinrich (*b.* 1698, *d.* 1775). Organist successively of each of the principal churches of Nürnberg. Edited in 1731 his *Choralbuch*, containing a large number of new tunes, including forty-three of his own. Nos. 26, 36 (?).

DYKES, Rev. John Bacchus (*b.* 1823, *d.* 1876). Scholar of St. Catherine's, Cambridge; ordained in 1847; Precentor of Durham Cathedral, 1849, and in 1862 Vicar of St. Oswald's, Durham. One of the leaders of the new school of tune-writers in the latter half of the Nineteenth century. *See* portrait, p. cvi. and *Life* by J. T. Fowler. Nos. 14, 24, 32, 80, 101, 128, 142, 156, 187, 214, 233, 262, 274, 302, 303, 308, 312, 313, 337, 353, 371, 421, 429, 466, 468, 472, 474, 476, 482, 488, 493, 496, 547, 548, 561, 593, 617, 642. [*D. N. B. G.*]

ELLIOTT, James William (*b.* 1833). Organist and composer. Organist of St. Mark's, Hamilton Terrace, 1874–1909. Nos. 37, 145, 394, 556.

ELVEY, Sir George Job, Kt. (*b.* 1816, *d.* 1893). Educated at the Cathedral School, Canterbury; studied under Dr. Crotch. For many years organist at St. George's, Windsor. Composer of many kinds of sacred music. Nos. 164, 349, 422, 514. [*D. N. B. G.*]

EWING, Lieut.-Colonel Alexander (*b.* 1830, *d.* 1895). After being trained for the law he entered the army. Married in 1867 Juliana H. Gatty, the well-known writer. His tune to "Jerusalem the golden" has been frequently ascribed to his uncle, Bishop Ewing. No. 379.

EYRE, Alfred James (*b.* 1853). Organist and composer. For fourteen years organist at the Crystal Palace. No. 501.

FEILDEN, Rev. Oswald Mosley (*b.* 1837). Educated at Eton and Christ Church, Oxford. Since 1865 Vicar of Frankton. No. 431.

FILITZ or FIELITZ, Friedrich (*b.* 1804, *d.* 1876). Edited *Vierstimmiges Choralbuch zu Kirchen und Hausgbrauch;* also a book of four-part tunes for Bunsen's *Allgemeine Gesang- und Gebetbuch.* Collaborated with Erk in bringing out collection of the chorals of the most distinguished masters of sixteenth and seventeenth centuries. Nos. 119, 311, 423, 473.

FINK, Gottfried Wilhelm (*b.* 1783, *d.* 1846). Wrote considerably on the history and theory of music, without much learning. Published collections of secular and religious songs in several parts. No. 64.

FORBES, Thomas Lawrence (*b.* 1833, *d.* 1903). A well-known amateur organist and composer. Compiler of *Church Tune and Chorale Book*, 1858. No. 197.

FORD, Thomas (*b.* 1580, *d.* 1648). Musician in the suite of Prince Henry (son of James I.), and musician to Charles I. on his accession. Composed madrigals, *Aires for foure Voyces*, canons, and some contributions to Leighton's *Teares*. No. 94.

FOSTER, Myles Birket (*b.* 1851). Organist and composer. For many years at the Foundling Hospital. Nos. 528, 535.

FRANCK, Johann Wolfgang (*b.* 1641, *d.*). Very little is known of him, beyond that he lived as a Doctor of Medicine and composed music in Hamburg. He wrote a number of *Geistliche Lieder*, chiefly settings of Heinrich Elmenhorst's hymns. He is said to have gone to Spain in 1688, and been poisoned there. No. 487.

FROST, Charles Joseph (*b.* 1848). Organist and composer. Professor at the Guildhall School of Music since 1880. Nos. 532, 615.

GADSBY, Henry Robert (*b.* 1842, *d.* 1907). Chorister at St. Paul's Cathedral; organist and composer; Professor at Queen's College, London, and the Guildhall School. Biog. and portrait in *Mus. Times*, December 1907. No. 627.

GARDINER, William (*b.* 1770, *d.* 1853). A Leicester stocking-maker and amateur musician. Editor of *Sacred Melodies*, 6 vols., 1812, &c. No. 223. [*D. N. B. G.*]

GARRETT, George Mursell (*b.* 1834, *d.* 1897). Chorister at New College, Oxford. Studied under S. S. Wesley. Organist of Madras Cathedral, 1857–1897, of St. John's College, Cambridge, and of the University. Wrote much church music. See *Mus. Times*, May 1897. Nos. 301, 537, 582. [*G.*]

GAUNTLETT, Henry John (*b.* 1805, *d.* 1876). Originally studied law, but turned to music in 1844. Organist and composer. Edited large number of hymnals of various kinds from 1847, and prominent in the revival and promotion of hymnody. Portrait and biog. in *Mus. Times*, July 1905. Nos. 81, 131, 140, 156, 202, 297, 299, 326, 342, 361, 376, 412, 432, 566, 567. [*D. N. B. G.*]

GESIUS (GOSS) Bartholomäus (*b.* 1555, *d.* 1621). Cantor of Frankfurt a.d. Oder. A very prolific writer. His works include ten collections of hymns, besides several more ambitious works. No. 130.

GIARDINI, Felice (*b.* 1716, *d.* 1796). A chorister of Milan Cathedral. Became a celebrated violinist. Was leader at the Italian Opera in London, and later *impresario*. Writer of operas and of music for the violin. Long resident in England, but died at Moscow. No. 526. [*G.*]

GIBBONS, Orlando (*b.* 1583, *d.* 1625). Chorister of King's College, Cambridge; organist of the Chapel Royal, 1604; of Westminster Abbey, 1623. One of the greatest of English musicians and composers. Nos. 6, 124, 266, 267, 450, 484. [*D. N. B. G.*]

GILDING, Edmund (*b.* , *d.* 1782). Was organist of St. Martin Ludgate and St. Edmund the King when he contributed to Riley's *Parochial Harmony*, 1762. He succeeded Mr. Hussey as organist of the Parish Clerks' Company, *c.* 1765. No. 256.

GOSS, Sir John, Kt. (*b.* 1800, *d.* 1880). Child of the Chapel Royal. Studied under Attwood and became his successor as organist of St. Paul's Cathedral, 1856–72; writer of sacred music; editor of *Parochial Psalmody*, 1826, and Musical Editor of Mercer's *Church Psalter and Hymn Book*, 1854. Biog. with portraits in *Mus. Times*, April and June 1901. Nos. 389, 401, 568. [*D. N. B. G.*]

GRIGG, Rev. Joseph (*d.* 1768). Nonconformist Minister of Silver Street Chapel, London. He died at St. Alban's. No. 237.

GRIMSHAW, John (*d.* 1819). Organist and composer. Wrote *Twenty-four Hymns in Four Parts*, 1810. No. 257.

HAMPTON, Rev. John (*b.* 1834). Educated at Queen's College, Cambridge. Ordained, 1862; was the first Choirmaster, 1856, subsequently Subwarden, and then since 1889 Warden, of St. Michael's College, Tenbury, and Vicar of the parish. Portrait in *Mus. Times*, Nov. 1900. No. 106.

HANDEL, George Frederick (*b.* 1685, *d.* 1759). The great German master owes his place as a hymn-writer to three tunes written by him for words of Wesley. They exist in MS. at the Fitzwilliam Museum in Cambridge, and were not printed till they were found by S. Wesley in 1826. Many tunes have been made from his writings by a process of adaptation, but few of these survive in common use. Nos. 346, 385, 427. [*D. N. B. G.*]

HARINGTON, Henry (*b.* 1727, *d.* 1816). Physician and composer. Educated at Queen's College, Oxford; Physician at Wells and Bath. Author of various works, theological and musical, especially glees. No. 501. [*D. N. B. G.*]

HARRISON, John (*b.* 1808, *d.* 1871), of Canterbury, and later organist at Deal. No. 458.

HARRISON, Rev. Ralph (*b.* 1748, *d.* 1810). Presbyterian and later Unitarian minister in Manchester. Compiler of *Sacred Harmony*, a collection of Psalm tunes, ancient and modern, in four parts, 1784–91, and author of educational works. Nos. 179=545. [*D. N. B.*]

HART, Philip (*d.* 1749). Bass singer at York Minster, and later at the Chapel Royal and Westminster Abbey. Then organist in London and composer of church music, odes, and organ music. No. 508. [*D. N. B. G.*]

HASSLER, Hans Leo (*b.* 1564, *d.* 1612), of Nuremberg. Studied under Andrew Gabrieli in Venice; on his return was made organist to the house of Fugger, in Augsburg, where he subsequently became *Musikdirektor;* later at Nuremberg, and in 1608 was made Court organist and musician to Christian II. of Saxony. Among many vocal compositions he wrote two books of *Kirchengesänge.* No. 122. [G.]

HATTON, John (*d.* 1793), of Warrington and St. Helens, known for his tune Duke Street. No. 619.

HAVERGAL, Miss F. R. *See Biographies of Authors.* No. 587.

HAWEIS, Rev. T. *See Biographies of Authors.* No. 493.

HAYDN, Franz Josef (*b.* 1732, *d.* 1809), has his place among hymn-writers chiefly through the adaptation of the Austrian Anthem; but he wrote some hymn-tunes for Tattersall's *Improved Psalmody*, 1794. These have not survived in common use. No. 327, p. 801. [G.]

HAYES, Philip (*b.* 1738, *d.* 1797). Second son of the succeeding. Gentleman of the Chapel Royal. Organist successively of New College (1776), Magdalen (1777), and St. John's, Oxford (1790); Professor of Music at the University (1777), succeeding his father at Magdalen and as Professor. No. 540. [*D. N. B. G.*]

HAYES, William (*b.* 1706, *d.* 1777). Chorister of Gloucester Cathedral; organist at Worcester Cathedral, and later at Magdalen College, Oxford, and Professor in the University. Wrote much music of all kinds. Nos. 155, 158, 331. [*D. N. B. G.*]

HAYNE, Rev. Leighton George (*b.* 1836, *d.* 1883). Educated at Eton and Queen's College, Oxford. Precentor of Oxford University, 1863; Succentor of Eton, 1867; Vicar of Mistly with Bradfield, 1871. Edited, with Rev. H. W. Sergeant, *The Merton Tune Book*, 1863. Nos. 370, 428, 519, 543, 573.

HEINLEIN, Paul (*b.* 1626, *d.* 1686), of Nuremberg. Studied in Linz, Munich, and Italy; became *Rathsmusikus* in Nuremberg. Wrote six books of Mourning and Burial hymns. No. 8.

HERBST, Martin (*b.* 1654, *d.* 1681). Rector of the Gymnasium and Parson at Eisleben, where he died of the plague. Zahn attributes four chorales to him, printed with the initials M. H. No. 100.

HERMANN, Nikolas (*b.* 1485 (?), *d.* 1561). Cantor at Joachimsthal, near Eger; an industrious and gifted writer of hymns and tunes. Published a versification of the Gospels for Sundays and Greater Feasts, with tunes, 1560; and two years later metrical versions of other parts of the Bible with further tunes. No. 142. [*G.*]

HERVEY, Rev. Frederick Alfred John, C.V.O. (*b.* 1846). Educated at Marlborough and Trinity College, Cambridge. Rector of Sandringham, 1878–1907; Canon of Norwich, 1897, and Domestic Chaplain to the King, 1901. Nos. 479, 637, p. 804.

HEWLETT, Thomas (*b.* 1845, *d.* 1874). Was a Mus. Bac. at Oxford when only twenty. Went to Scotland and held various posts as organist there. No. 464.

HEYWOOD, John (*b.* 1841). Organist of St. Paul, Balsall Heath, from 1865. Editor of *Anglican Psalter Noted* (1864) and other books on church music. Nos. 440, 463.

HILLER, Johann Adam (*b.* 1728, *d.* 1804). Founder of the Gewandhaus Concerts at Leipzig, and originator of the German "Singspiel," or light opera. Became eventually Cantor of the Thomas Schule, Leipzig. Wrote and edited several books of Chorales; his taste, however, was influenced by the then fashionable school of Italian opera, and he allowed himself many liberties in editing that would not now be tolerated. His *Choralbuch* (1793) enjoyed a wide popularity. No. 273. [*G.*]

HINTZE, Jakob (*b.* 1622, *d.* 1700). *Stadt-Musikus* of Berlin. After Crüger's death, he undertook to superintend further issues of the *Praxis pietatis melica*, and added himself a number of new tunes. No. 588. [*G.*]

HODGES, Edward (*b.* 1796, *d.* 1867). Organist at Bristol. Went to America, 1838, and held various posts there; returned to England, 1863. Wrote much on musical subjects and made improvements in organ building. He is said to have introduced the C compass into England. No. 238=265. [*D. N. B. G.*]

HODSON, Rev. Henry Edward (*b.* 1842). Educated at Worcester College, Oxford. Ordained, 1867. Held various benefices and has now retired from active work. Composer of *The Golden Legend*, 1880. No. 253.

HOPKINS, Edward John (*b.* 1818, *d.* 1901). Child of the Chapel Royal; organist of the Temple Church, London, from 1844 to 1898; and editor of the *Temple Choral Service Book.* Composer of works for the organ and much church music; also writer about the organ

and editor of ancient music. Portrait and biog. in *Mus. Times*, Sept. 1897. Nos. 163, 208, 240, 247, 420, 489, 538, 575. [*G.*]

HOPKINS, John (*b.* 1822, *d.* 1900). Brother of the above. Chorister at St. Paul's Cathedral; organist of Rochester Cathedral from 1856 till his death. Writer of services, hymn-tunes, &c. Portrait in *Mus. Times*, March 1908. Nos. 31, 69, 81. [*G.*]

HORSLEY, William (*b.* 1774, *d.* 1858). Organist of the Female Orphan Asylum, 1802; of the Charterhouse, 1837. One of the founders of the Philharmonic Society. Wrote glees, canons, and some works on Theory; edited *Vocal Harmony*, 7 vols., 1830, and two collections of Psalm Tunes. Portrait in *Mus. Times*, Dec. 1903. Nos. 419, 570. [*D. N. B. G.*]

HOWARD, Samuel (*b.* 1710, *d.* 1782). Child of the Chapel Royal; organist of St. Bride's and St. Clement Danes. Wrote for the stage and the Gardens as well as church music. No. 112. [*D. N. B. G.*]

HOYTE, William Stevenson (*b.* 1844). Organist of All Saints, Margaret Street, 1868–1907, and writer of church music. No. 455, p. 804.

HULLAH, John Pyke (*b.* 1812, *d.* 1884). Studied under W. Horsley; visited Paris and there studied vocal instruction. Wrote for the stage. Then devoted himself to spreading musical culture broadcast. Professor of vocal music King's College, London, 1844–74; organist of the Charterhouse, 1858; and editor of many books. Portraits in *Mus. Times*, Oct. 1906. No. 486, p. 804. [*D. N. B. G.*]

HULTON, F. Everard W. (*b.* 1845). Born at Kings Lynn; educated at Cologne Conservatorium and at Oxford. Organist of St. Luke's, Chelsea, 1870–1904. Nos. 102, 323, 533, p. 804.

HURST, William (*b.* 1849). An amateur musician of Leicester. No. 286.

HUTTON, Miss Laura Josephine (*b.* 1852, *d.* 1888). Sister and fellow-worker of Rev. V. Hutton, of Sneinton. Began after a serious illness to write tunes for Mrs. Alexander's *Hymns for Children*, and issued some in 1880 for private circulation. No. 581.

IRONS, Herbert Stephen (*b.* 1834, *d.* 1905). Nephew of Sir G. Elvey. Chorister at Canterbury Cathedral; organist of Southwell Minster (1857–1872); assistant at Chester; organist of St. Andrew's, Nottingham, 1876–1905. Nos. 17, 375, pp. 801, 804.

ISAAK, Heinrich (*d. c.* 1531). Perhaps a Netherlander by birth, but others say born at Prag; organist at the Medici Chapel in Florence; later to Maximilian I. at Innsbruck; returned to Italy in 1488, and was recommended to Duke Ercole of Ferrara, but without result. Later he is found at San Lorenzo Maggiore in Rome, "old and sick, and without means." A prolific composer of motetts, masses, and chorales. No. 93. [*G.*]

JACKSON, Thomas (*b.* 1715, *d.* 1781). Organist and Master of the Song School at Newark. Composer of psalm tunes, and of double and single chants. No. 13.

JARVIS, Samuel (*c.* 1760). Organist of the Foundling Hospital, and later of St. Sepulchre's. Writer of songs, &c. No. 254.

JENNER, Bp. Henry Lascelles (*b.* 1820, *d.* 1898). Educated at Harrow and at Trinity Hall, Cambridge. Ordained, 1843; Bishop of Dunedin, 1866; returned to his old parish of Preston, Kent, 1870. One of the Cambridge group which revived ancient hymnology, plainsong, and ecclesiology. Nos. 395, 516, 622, p. 804.

JESSER — (*c.* 1770), the reputed author of the tune St. Swithin. No. 278.

JONES, Rev. William (*b.* 1726, *d.* 1800). educated at Charterhouse and University College, Oxford. Wrote church music; also *Treatise on the Art of Musick*, 1784, besides theological, philosophical, and scientific works. Chiefly identified as Vicar of Nayland, Suffolk. Portrait and biog. in *Mus. Times*, May 1903. No. 290=393. [*D. N. B. G.*]

JOSEPH, Georg (*c.* 1650). Musician in the service of the Bishop of Breslau. Wrote the music for the collection of hymns entitled: *Heilige Seelenlust oder geistliche Hirtenlieder der in ihren Jezu verliebten Psyche.* No. 30.

KINGHAM, Miss Millicent Douglas (*b.* 1866). Formerly organist of St. Andrew's, Hertford. No. 529.

KNAPP, William (*b.* 1698/9, *d.* 1768). Parish Clerk of St. James', Poole. Published: "*A Sett of New Psalms and Anthems in 4 pts.*, 1738, and *New Church Melody*, being a Set of Anthems, Psalms, and Hymns in 4 pts., with an Imploration wrote by Charles I. during his captivity in Carisbrook Castle," 1753. Portrait in *Mus. Times*, June 1902. No. 345. [*D. N. B. G.*]

KNECHT, Justin Heinrich (*b.* 1752, *d.* 1817). *Musikdirektor* in Biberach, later at Stuttgart, whence he returned to Biberach. Voluminous composer and writer about music. Contributed tunes to two important hymnals. Nos. 414, 579. [*G.*]

KOCHER, Conrad (*b.* 1786, *d.* 1872). Went to St. Petersburg at the age of seventeen as tutor; determined to relinquish the profession of teaching in favour of music; the friendship of Clementi confirmed him in this decision. Went later to Rome. The study of Palestrina's works led him to plan a general reform of church music in Germany. Founded School of Sacred Song, which spread throughout Wurtemberg, and popularised four-part singing in churches. In 1827 Kocher became organist of the "Stiftskirche" in Stuttgart. Was occupied in the revision of various hymnbooks and contributed new tunes to them. No. 84.

KÖNIG, Johann Balthasar (*b.* 1691, *d.* 1758). Director of the music in several churches at Frankfurt-am-Main. He is mainly famous for his collection of chorales, called *Harmonisches Lieder-Schatz*, 1738. No. 198. [*G.*]

LAHEE, Henry (*b.* 1826). Organist from 1847–74 of Holy Trinity, Brompton. Wrote cantatas, anthems, glees, &c. No. 565.

LAMPE, John Frederick (*b.* 1703, *d.* 1751). Born in Saxony, he came to England about 1725 as a bassoon player at the opera. Wrote much for the stage and some works of theory.

Was a great friend of Charles Wesley, and set his hymns to music in "Hymns on the Great Festivals," 1746. Wrote also songs and masques. No. 168. [*D. N. B.*]

LANGRAN, James (*b.* 1835–1909). Pupil of J. B. Calkin. Organist of St. Paul's Church, Tottenham, from 1870. Wrote services and a number of hymn-tunes. Portrait and biog. in *Mus. Times*, February 1907. No. 216, p. 804.

LLOYD, Charles Harford (*b.* 1849). Educated at Rossall and at Magdalen Hall, Oxford. Organist of Gloucester Cathedral and then of Christ Church, Oxford, 1882; Precentor of Eton College since 1892. Editor of the new edition of *Church Hymns*, 1903. Portrait in *Mus. Times*, Dec. 1908. Nos. 279, 295, 356, 368, 454.

LOCKHART, Charles (*b.* 1745, *d.* 1815). Blind from his infancy. Organist of the Lock Chapel, 1772, and again from 1790–97. Composed "A set of Hymn-tunes and Anthems for Three Voices," 1810. No. 161.

LONGHURST, William Henry (*b.* 1819, *d.* 1904). Chorister, 1827; lay-clerk, 1835; and finally organist of Canterbury Cathedral, 1873-98. No. 600.

LUARD-SELBY, Bertram (*b.* 1853). Studied in Germany. Organist of Salisbury Cathedral, 1881; St. John's, Torquay, 1884; St. Barnabas, Pimlico, 1887; and since 1900 of Rochester Cathedral. Has written orchestral and chamber music as well as choral music of all sorts. Portrait and biog. in *Mus. Times*, March 1908. Nos. 45, 73, 85, 143, 144, 169, 192, 255, 284, 285, 330, 357, 383, 394, 421, 438, 469, 482, 574, 581, 590, 641.

LUTHER, Martin. *See Biographies of Authors.* Nos. 371, 416, 505.

MACFARREN, Sir George Alexander, Kt. (*b.* 1813, *d.* 1887). Voluminous composer first for the concert hall and the stage. Later wrote books on theory and some church music. Professor of Music at Cambridge University; Principal of the Royal Academy of Music, 1875. Famous as a teacher and lecturer. No. 500, p. 804. [*D. N. B. G.*]

MACFARREN, Walter Cecil (*b.* 1826, *d.* 1905). Brother of the preceding. Chorister at Westminster Abbey; Professor at the Royal Academy. For many years director and treasurer of Philharmonic Society. Writer of orchestral, instrumental, and vocal music. Portrait and biog. in *Mus. Times*, Jan. 1898. No. 8, p. 804. [*G.*]

MACLAGAN, Archbishop William Dalrymple. *See Biographies of Authors.* Nos. 219, 277, 282, 297, 399, p. 804.

MACMEIKAN, John Alexander (*b.* 1849). Educated at Repton and Scholar of St. John's College, Cambridge; barrister and amateur musician. No. 418.

MACPHERSON, Charles (*b.* 1870). Chorister at St. Paul's Cathedral, and sub-organist there since 1895. No. 518.

MADAN, Rev. Martin (*b.* 1726, *d.* 1790). Educated at Westminster and Christ Church, Oxford. A barrister; converted by Wesley, and then ordained. Founder and Chaplain of the Lock Hospital. Edited the Lock Hospital Collections, and wrote many hymn-tunes. After publishing his *Thelyphthora*, a treatise in favour of polygamy, he resigned his post and retired into private life. No. 398. [*D. N. B.*]

MARTIN, Sir George Clement, Kt., M.V.O. (*b.* 1844). Pupil of Stainer; Master of the Choristers, 1874; and organist (1888) of St. Paul's Cathedral. Has written much church music. Portraits in *Mus. Times*, July 1897, March 1907. No. 275, p. 804. [*G.*]

MASON, Lowell (*b.* 1792, *d.* 1872). An American musician, devoted from the first to hymnody, and a great reformer and improver of its standards in the States. Combined with G. J. Webb in musical propaganda in Boston, and accomplished much for musical education and culture. No. 595. [*G.*]

MATTHEWS, Rev. Timothy Richard (*b.* 1826). Educated at Bedford Grammar School, and Caius College, Cambridge. Ordained, 1853; Rector of North Coates, West Grimsby, from 1869 to 1908. Editor of several hymn-books. Nos. 10, 271, 610, 616.

MENDELSSOHN, Felix, surnamed **BARTHOLDY** (*b.* 1809, *d.* 1847). Composer of music of every kind, but not conspicuous in the sphere of hymnody. Wrote a few hymn-tunes, but is best known from an adaptation. No. 62. [*G.*]

MILGROVE, Benjamin (*b.* 1731, *d.* 1810). Precentor of the Countess of Huntingdon's Chapel in Bath, for which he wrote several collections of hymns. Nos. 74=213, 343.

MILLER, Edward (*b.* 1735, *d.* 1807). Son of a paviour and brought up to the same trade; ran away and studied music under Dr. Burney. Organist of parish church, Doncaster, 1756–1807. Editor of *The Psalms of David*, 1790; *Psalms and Hymns set to new music*, 1801; *Sacred Music*...an appendix to Dr. Watt's Psalms and Hymns, 1802; besides musical compositions of various sorts. He also wrote on antiquarian and other subjects, and produced a *History of Doncaster*, 1804. Biog. and portrait in *Mus. Times*, June 1905. No. 87. [*D. N. B. G.*]

MONK, Edwin George (*b.* 1819, *d.* 1900). Organist of Radley College, 1848, and York Minster, 1859–83. Editor of various hymns and chant books, and writer of music, both secular and sacred. Portrait and biog. in *Mus. Times*, Feb. 1900. Nos. 239=553, 333. [*G.*]

MONK, Mark James (*b.* 1858). Nephew and pupil of the proceeding. Organist of Truro Cathedral since 1890. No. 332.

MONK, William Henry (*b.* 1823, *d.* 1889). Held various appointments in London, but is best known through his long connexion with St. Matthias, Stoke Newington, from 1853 onwards. His fame further rests on the work that he did as Musical Editor of *Hymns A. & M.*, and composer of hymn-tunes chiefly

for this Collection. Nos. 22, 23, 40, 46, 104, 113, 126, 135, 167, 172, 207, 231, 252, 267, 293, 300, 318, 339, 347, 352, 360, 383, 434, 437, 461, 469, 483, 499, 555, 558, 584, 585, 594, 605, 618, 632, 635, 638, pp. 801, 804. [*D. N. B. G.*]

NARES, James (*b.* 1715, *d.* 1783). Child of the Chapel Royal; organist of York Minster, 1734, and of the Chapel Royal, 1756. Writer of secular and church music. No. 448. [*D. N. B. G.*]

NEANDER, Joachim. *See Biographies of Authors.* Nos. 115, 351.

NEUMARK, Georg (*b.* 1621, *d.* 1681). On his way to Königsberg, in 1640, to study law, was set on by robbers and lost everything. Wandered through N. Germany, supporting himself by music; finally obtained place as teacher in Kiel, where he composed the hymn for which he later wrote tune No. 495. Reaching Königsberg eventually, he again lost his all, through a fire. Travelling on through Danzig, Thorn and Hamburg, he came finally to Weimar, where he settled, writing both music and poetry, and seems to have achieved success. No. 495. [*G.*]

NICHOLSON, Sydney Hugo (*b.* 1875). Educated at Rugby and New College, Oxford. Organist of Carlisle Cathedral, 1904, and since 1908 of Manchester Cathedral. Nos. 329, 531.

NICOLAI, Philip (*b.* 1556, *d.* 1608). Musician and divine, educated at Erfurt and Wittenberg. Lutheran Pastor in Waldeck, and Westphalia, and finally at Hamburg. Writer of two of the greatest German hymns and tunes. No. 348.

NOBLE, Thomas Tertius (*b.* 1867). Educated at the Royal College, and at Trinity College, Cambridge. Organist of Ely Cathedral, 1892; of York Minster from 1897. Nos. 183, 212.

NOTTINGHAM, Spenser (*b.* 1822, *d.* 1908). Precentor of St. Matthias, Stoke Newington, 1852–66, and Hon. Choirmaster of St. Mary Magdalene, Chiswick, 1868–72. Took a zealous part in the earlier plainsong revival and edited *A Directory of Plainsong* with Rev. J. W. Doran, and other similar works. No. 245.

NOVELLO, Vincent (*b.* 1781, *d.* 1861). Chorister at the Sardinian Chapel; organist and composer of music of all kinds, including masses for the Roman Catholic Chapels that he served, and hymn-tunes and Anglican church music. Editor of many antiquarian and practical publications. The founder of the firm of Novello & Co. Nos. 283, 317. [*D. N. B. G.*]

OAKELEY, Sir Herbert Stanley, Kt. (*b.* 1830, *d.* 1903). Educated at Rugby, and Christ Church, Oxford; studied at Leipzig, Dresden, and Bonn; Reid Professor of Music at Edinburgh, 1865–91; knighted, 1876. Composer of secular and church music. Nos. 24, 39, 504, p. 804. [*G.*]

OLIVERS, Thomas. *See Biographies of Authors.* No. 52.

OUSELEY, Rev. Sir Frederick Arthur Gore, Bt. (*b.* 1825, *d.* 1889). Educated at Christ Church, Oxford; ordained, 1850. Founder of St. Michael's College, Tenbury; Professor of Music at Oxford, 1855. Composer chiefly of church music and writer of works on musical theory. Closely connected with the original issue of *Hymns A. & M.* No. 21, 71, 98, 158, 188, 243, 411, 606, pp. 801, 804. [*D. N. B. G.*]

PALESTRINA, Giovanni Pierluigi da (*b.* 1525 (?) *d.* 1594). Came as a boy to Rome and became *Magister Capellae* at the Vatican, 1551. In a long series of compositions he founded the Italian School of Polyphonists and brought its music from the pedantic to the artistic stage. No. 148. [*G.*]

PARRY, Sir Charles Hubert Hastings, Bt. (*b.* 1848). Educated at Eton, and Exeter College, Oxford. One of the most distinguished of living English composers and a brilliant writer on musical subjects. Choragus of the University of Oxford, 1883, and Professor since 1900. Director of the Royal College of Music since 1894. Nos. 129, 190, 304, 429, 430, 441, 442, 451, 569, 571, 625, 643.

PARRY, Joseph (*b.* 1841, *d.* 1903). Began life as a Welsh iron-worker. Returned to Wales after a sojourn in America and took up music as his profession; subsequently studied at the Royal Academy. Wrote oratorios, operas and choral works of all kinds, with some instrumental music. No. 534. [*G.*]

PARRY, Thomas Gambier (*b.* 1816, *d.* 1888), father of Sir Hubert. A distinguished amateur artist both in painting and music. Educated at Eton, and Trinity College, Cambridge. No. 228. [*D. N. B.*]

PATTON, Arthur St. George (*b.* 1853, *d.* 1892). Educated at Trinity College, Dublin, and organist at several churches thereabouts. Writer of hymn-tunes and editor. No. 578.

PEARSALL, Robert Lucas (*b.* 1795, *d.* 1856). Originally a barrister, but ceased to practice and gave himself up to music. Lived the greater part of his later life in Germany, and wrote church music for Roman Catholic as well as Anglican use, beside madrigals of great excellence. No. 377. [*D. N. B. G.*]

PETER, Christoph (*b.* 1626, *d.* 1669). *Kantor* at Guben. Writer of tunes and editor of several collections. No. 201.

PHILLIPS, William (*b.* 1873). Organ Scholar of Royal College of Music. Organist at Oxford, Hammersmith, and since 1902 of St. Barnabas, Pimlico. Nos. 268, 559.

PLEYEL, Ignaz (*b.* 1757, *d.* 1831). Pupil of Haydn; *Kapellmeister* at Strassburg. Travelled in England and about Europe as conductor and prolific composer. Settled at Paris and founded the firm of Pleyel and Wolff. No. 195.

POWELL, Rev. Clement (*b.* 1855). Educated at Bradfield, and Oriel College, Oxford; ordained 1880; Rector of Newick since 1885. Nos. 249, 250, 258, 362.

PRAETORIUS, Michael (*b.* 1571, *d.* 1621). In 1596 he was Kapellmeister of the Duke of Brunswick. Many other offices devolved upon him, and it is hard to see how he can have made time for his many writings on

musical theory and composition. He died Prior of Ringelheim with a substantial salary. His theoretical works have for the most part elaborate Greek and Latin titles; he also put out nine books of German hymns for use in church. No. 150. [*G.*]

PROUT, Ebenezer (*b.* 1835), Mus. Doc. Dublin and Edinburgh. Organist at the Union Chapel, Islington, 1861–73; Professor of Music in Dublin University, 1894. Composer and writer of valuable books on music theory. No. 560. [*G.*]

RANDALL, John (*b.* 1715, *d.* 1799). Child of the Chapel Royal; organist of King's College, Cambridge, 1743. Succeeded Maurice Greene as Professor of Music in the University, 1755; later was organist of Trinity College. Wrote little but published a good collection of tunes, 1794. No. 65. [*D. N. B. G.*]

REDHEAD, Richard (*b.* 1820, *d.* 1901). A chorister of Magdalen College, Oxford, and brought thence by Rev. F. Oakeley to be the organist of Margaret Street Chapel, 1839. His Plainsong Psalter, *Laudes Diurnae*, 1843, and his *Church Hymn Tunes*, 1853, with others, were leading books on the musical side in the Catholic Revival. From 1864 he was organist of St. Mary Magdalene's, Paddington. His hymn collections contained tunes composed by himself intermingled with older compositions; so that many have been assigned to him which he did not write. Portrait and biog. in *Mus. Times*, June 1901. Nos. 116=490, 176, 203, 467.

REINAGLE, Alexander Robert (*b.* 1799, *d.* 1877), of Austrian extraction. Organist of St. Peter's in the East, Oxford, 1822–53. Published two books of hymn-tunes, 1836 and 1840. Portrait and biog. in *Mus. Times*, Aug. 1906. Nos. 491=564, 557.

REINIGIUS, Paschasius, of Wüsterhausen, the editor of the *Haus Kirchen Cantorei*, 1587, a collection of hymns by Johann Habermann, set to music new and old by the editor. He was possibly the author of some of the new tunes. No. 270.

ROBERTS, John Varley (*b.* 1841). Organist at Halifax, 1868, and at Magdalen College, Oxford, since 1882. The author of a valuable *Practical Method of Training Choristers*, 1898, &c., as well as of much music. Portrait in *Mus. Times*, Dec. 1905. No. 246, p. 804. [*G.*]

ROGERS, Benjamin (*b.* 1614, *d.* 1698). Chorister and lay clerk at St. George's Chapel, Windsor. After wanderings and troubles during the Rebellion, became organist of Magdalen College, Oxford, but was obliged to leave in 1685, receiving a pension. He wrote much church music, some of which remains in common use. No. 67. [*D. N. B.·G.*]

ROSENMÜLLER, Johann (*b.* 1619, *d.* 1684). Held various positions in Leipzig. Got into trouble and was imprisoned in 1655, but escaped to Hamburg and thence to Venice, where he encountered Prince Anton Ulrich of Brunswick, and was finally made court musician at Wolfenbüttel. Wrote much instrumental and vocal music. It is doubtful whether he is really the author of No. 162.

ROSS, Roger Rowson (*b.* 1817, *d.* 1899 (?)). An amateur musician well known in Manchester. No. 636.

RÖTSCHER, J. F., the author of three of the new tunes which are found in the second part of Kühnau, *Vierstimmige alte und neue Choralgesänge*, 1790. No. 147.

SANGSTER, Walter Hay (*b.* 1835, *d.* 1899). Chorister at the Temple Church. Held many appointments as organist in and near London, and was finally at St. Saviour's, Eastbourne, 1880–99. Nos. 33, 137.

SCHEIN, Johann Hermann (*b.* 1586, *d.* 1630). One of the leaders of early German music and writer of much music of various kinds. He is best known for his great hymn-book, *Cantional*, 1627, which includes hymns and tunes of his own along with older works. No. 209. [*G.*]

SCHICHT, Johann Gottfried (*b.* 1753, *d.* 1823). Succeeded Hiller in the direction of Leipzig Gewandhaus Concerts in 1785, and became organist and cantor of different churches, until he finally resigned all other work and devoted himself entirely to the musical direction of St. Thomas' Church. Wrote many masses, motetts, and books of chorales. His *Allgemeines Choralbuch*, 1819, contains nearly 300 tunes written by him. 274, 366. [*G.*]

SCHOLEFIELD, Rev. Clement Cotterill (*b.* 1839, *d.* 1904). Educated at St. John's College, Cambridge: ordained, 1867; Conduct of Eton College, 1880; Vicar of St. Trinity, Knightsbridge, 1890–95. Nos. 28, 309.

SCHOP, Johann (*d.* 1664), "an intelligent performer on the violin, lute, trumpet, and zinke," entered the Court orchestra in Wolfenbüttel in 1615. He became subsequently a violinist of great renown, and settled in Hamburg. He contributed a large number of hymn-tunes to one or two collections of the day, besides writing instrumental music. No. 160. [*G.*]

SCHULTHES, Wilhelm (*b.* 1816, *d.* 1879), of German origin, was director of the choir at the Brompton Oratory, 1852–72. No. 551.

SCHULZ, Johann Abraham Peter (*b.* 1747, *d.* 1800). At the age of fifteen he set off, against his family's wishes, and with no money, to present himself to Kirnberger, in Berlin, and, if possible, to study under him. Though the enterprise was most unpromising, it succeeded, and Schulz became later, through his many gifts, of great service to his master. He became *Kapellmeister* to Prince Henry of Prussia; and later occupied the same office at the Court of Copenhagen, where he exercised a beneficial influence over Danish music. In 1796 he found himself again at Berlin, and died in his own country. He published several collections of German songs, secular and sacred. Nos. 504, 511.

SCHÜTZ, Heinrich (*b.* 1585, *d.* 1672). He was called by his contemporaries "The Father of German Music." Studied in Venice under Giovanni Gabrieli. After holding the appointment of *Kapellmeister* in Dresden for some

years, he decided to return to Venice, "to inform himself of the new kind of music which has developed since my first visit, and which is now in vogue." This was the music of Monteverde. Being prevented by civil war from taking up again his position in Dresden, he spent some years in Copenhagen, but finally settled in Dresden, where he died. He composed many motetts and psalms, also oratorios of the Passion from the four Evangelists. Nos. 640. [*G.*]

SEDDING, Edmund (*b.* 1835, *d.* 1868). Architect and amateur musician of distinction, connected with St. Mary's, Soho, and St. Raphael's, Bristol. Editor of several collections of carols and writer of hymn-tunes. No. 378.

SELLE, Thomas (*b.* 1599, *d.* 1663). A prominent musician in Hamburg, and writer of music in various styles. No. 107.

SEWELL, John (*b.* 1832). Organist at St. Leonard's, Bridgnorth, 1848–1907. No. 131.

SHEELES, John, is only known from his settings of "The Divine Odes and Hymns taken out of the *Spectator*," a small collection published *c.* 1720. No. 12.

SHRUBSOLE, William (*b.* 1760, *d.* 1806). Chorister at Canterbury Cathedral; organist of Bangor Cathedral, 1782, but dismissed in 1784 for frequenting Conventicles; organist then of Spa Fields Chapel, London, of the Countess of Huntingdon's Connexion, till his death. Biog. in *Mus. Times*, April 1902. Cp. Oct. 1903. No. 350. [*D. N. B. G.*]

SLOANE-EVANS, William (1824(?)–1903(?)). Educated at Trinity College, Cambridge. Ordained in 1847, and worked in Devonshire and Cornwall. Vicar of Egloskerry till 1896; retired and lived at Stoke Fleming near Dartmouth. No. 611.

SMART, Sir George Thomas, Kt. (*b.* 1776, *d.* 1867). Child of the Chapel Royal, and later one of the organists there. Conductor of the earliest Philharmonic concerts, and of provincial festivals. Active in all practical musicianship, but undistinguished as a composer. Portrait and biog. in *Mus. Times*, May and June 1902, July 1907. No. 405. [*D. N. B. G.*]

SMART, Henry Thomas (*b.* 1813, *d.* 1879), nephew of the preceding. Left the army and the law for music. Organist at Blackburn, 1831, and for the last forty years of his life at various churches in London. Writer of operas, cantatas, part-songs and church music of all sorts. Nos. 173, 241, 372, 380, 417, 492, 527, 603, 623, 626, p. 804. [*D. N. B. G.*]

SMITH, Isaac (*c.* 1770). Was in business in London, perhaps as a draper in Cheapside, and was for a time Clerk to the Alie Street Meeting. *Mus. Times*, Sept. 1902. No. 485.

SMITH, John, of Market Lavington. Issued in 1755 his *First Set of Services, Anthems and Psalm Tunes for Country Choirs*, all composed by himself. At least two other sets followed. No. 191.

SPIESS, Johann Martin (*b.* 1715, *d.* after 1766). Professor of Music at the Gymnasium of Heidelberg, and organist of St. Peter's Church; thence removed to Berne. No. 210.

STAINER, Sir John, Kt. (*b.* 1840, *d.* 1901). Chorister at St. Paul's Cathedral; organist of Magdalen College, Oxford, 1859, and graduated B.A. from St. Edmund's Hall. Returned as organist to St. Paul's Cathedral, 1872–88; Professor of Music at Oxford University, 1889-99. Writer of works of theory as well as of church music, ranging in size from oratorios to the popular Sevenfold Amen. He took a considerable part in the history of the music of *Hymns A. & M.* in its earlier stages. Nos. 18, 29, 194, 221, 278, 306, 340, 363, 384, 451, 480, 498, 523, 572, 576, 577, 596, 608, 630, p. 804. [*G.*]

STANFORD, Sir Charles Villiers, Kt. (*b.* 1852). Educated at Queen's and Trinity Colleges, Cambridge. Professor of Music there from 1887. One of the most distinguished of living English composers. His writings range over the whole field of music. Nos. 28, 50, 182, 220, 303, 325, 337, 498, 520. [*G.*]

STANLEY, John (*b.* 1714, *d.* 1786). Appointed as a blind prodigy of twelve to be organist of St. Andrew's, Holborn, 1726–86, and, during a great part of that period, also of the Temple Church. Wrote secular music more than church music. Biog. and portrait in *Mus. Times*, March 1905. No. 254.

STANLEY, Samuel (*b.* 1767, *d.* 1822). Precentor of the Carr's Lane Congregational Chapel in Birmingham. Published several sets of hymn-tunes and psalm tunes of his own composition. Nos. 410, 415, 597.

STATHAM, Rev. William (*b.* 1832, *d.* 1898). Educated at Marlborough and University College, Durham. Ordained, 1858; Vicar of Ellesmere-port, 1866. Nos. 91, 130, 636, p. 804.

STEGGALL, Charles (*b.* 1826, *d.* 1905). Studied at the Royal Academy, where he was afterwards Professor. Organist of Christ Church, Lancaster Gate, 1855; Lincoln's Inn, 1864. Connected with hymnology all his life. Published his first collection of tunes as a student, and saw the proofs of the New Edition of *Hymns A. & M.* through the press a few months before his death. Portrait and biog. in *Mus. Times*, June 1905. Nos. 88, 101, 259, 288, 298, 382, 586, 627, 629, p. 804. [*G.*]

STEPHENS, Charles Edward (*b.* 1821, *d.* 1892). Held many posts in London as an organist. Wrote much chamber music, vocal music and church music. Nos. 292, 460, 465, p. 804. [*G.*]

STOCKS, George Gilbert (*b.* 1877). Born at Huddersfield, and organist at Almondbury, 1893, and since at Oxford. No. 204.

SULLIVAN, Sir Arthur Seymour, Kt. (*b.* 1842, *d.* 1900). Child of the Chapel Royal. Studied at the Royal Academy, and afterwards at Leipzig. Wrote much ambitious and promising music in early days, but latterly confined himself chiefly to composing the music to Sir W. S. Gilbert's comic operas. Retained his interest in church music, and wrote anthems, services, and hymn-tunes. Edited *Church Hymns*, 1874. Nos. 154, 272, 287, 515, p. 804. [*D. N. B. G.*]

TALLIS, Thomas (*b.* 1520 (?), *d.* 1585). Organist at Waltham Abbey, and later at the Chapel Royal; an important link between pre-Reformation and post-Reformation church music. There were greater musicians than he on each side of the transition, but he was more responsible than most for the transition, through his settings of the Responses, the Litany, &c., and through his services and anthems. Wrote the tunes for Archbishop Parker's *Whole Psalter*, *c.* 1567. Portrait in *Mus. Times*, Nov. 1903. Nos. 20, 86, 117. [*D. N. B. G.*]

TANS'UR, William (*b.* 1699, *d.* 1783). A somewhat eccentric musician. Teacher and editor of books of church music. His *Compleat Melody* ran to many editions, and some of the tunes in it are probably composed by him. No. 166. [*D. N. B.*]

TESCHNER, Melchior (*c.* 1615). *Kantor*, and subsequently Pastor, at or near Fraustadt. Writer of two tunes, one of them of world-wide fame. No. 110.

THORNE, Edward Henry (*b.* 1834). Educated at St. George's Chapel, Windsor. Has held various appointments as organist, and latterly, since 1891, at St. Anne's, Soho. Has written various kinds of music and a number of hymn-tunes. Edited the musical counterpart of Morrell and How, *Collection*. Portrait in *Mus. Times*, Feb. 1904. Nos. 139, 225, 475, 550, 574.

THRELFALL, Thomas (*b.* 1843, *d.* 1907). An amateur musician, who was closely connected with the management of the Royal Academy, and for many years Chairman of the Associated Board. No. 496.

TIDDEMANN, Miss Maria (*b.* 1837). Studied music in Oxford. Has written tunes, songs, partsongs, and anthems. No. 426.

TOURS, Berthold (*b.* 1838, *d.* 1897). Of Dutch extraction. Studied at Brussels and Leipzig. Settled in London, 1861, and wrote much church music, part-songs, &c. Was musical adviser to Messrs. Novello from 1878. Portrait and biog. in *Mus. Times*, April 1897. No. 624, p. 804. [*D. N. B.*]

TROYTE, Arthur Henry Dyke (*b.* 1811, *d.* 1857). Educated at Harrow, and Christ Church, Oxford. Assumed the name of Troyte in place of that of Acland in 1852. His chants and tunes were written for the *Salisbury Hymn Book*, 1857. Nos. 328, 424, 425, p. 804.

TURLE, James (*b.* 1802, *d.* 1882). Chorister at Wells Cathedral. Connected with Westminster Abbey from his boyhood, and became organist there in 1831. He wrote little, only a few chants and hymn tunes. Portrait and biog. in *Mus. Times*, July 1907. No. 321. [*D. N. B.*]

TURPIN, Edmund Hart (*b.* 1835, *d.* 1907). Organist in Nottingham, and subsequently in London. Lecturer, teacher, journalist and composer. Warden of Trinity College of Music, London. Biog. in *Mus. Times*, November, 1907. Nos. 157, 536, 639, p. 804.

TURTON, Thomas, Bishop of Ely (*b.* 1780, *d.* 1864). Educated at Catherine Hall, Cambridge. Senior Wrangler, Professor of Mathematics and of Divinity; Dean of Peterborough, then of Westminster, 1842, and finally Bishop of Ely, 1845. His compositions are few, but two of his hymn-tunes are here. Nos. 79, 459. [*D. N. B.*]

TYE, Christopher (*b.* 1497 (?), *d.* 1572). Chorister at King's College, Cambridge; ordained and beneficed in Cambridge, but chiefly noted for his compositions, which forms a most valuable part of the bridge between pre-Reformation and post-Reformation music. His hymn-tunes are taken from a comparatively small work, his versification of part of the Acts of the Apostles. Nos. 126, 314. [*D. N. B. G.*]

UGLOW, James (*b.* 1814, *d.* 1894). Chorister of Gloucester Cathedral. A pupil of Neukomm, from whose work he adapted the tune which here stands in his name. Spent most of his life at Cheltenham. No. 261.

VETTER, Daniel (*d.* 1730?). Organist of St. Nicholas Church, Leipzig, and probably author of three or four tunes, included in his *Kirchen- und Haus-Ergötzlichkeit*, 1713. No. 43.

VULPIUS, Melchior (*b.* 1560, *d.* 1616). *Kantor* at Weimar, and the composer of a number of tunes, included in two collections which he issued in 1604 and 1609. Others appeared after his death in the *Cantional* of Gotha, 1646–48. No. 244.

WAINWRIGHT, John (*b.* 1723 (?), *d.* 1768). Organist of Manchester Collegiate Church, and native of Stockport. No. 63.

WAINWRIGHT, Robert (*b.* 1748, *d.* 1782). Son of the preceding, and his successor at Manchester. Subsequently organist of St. Peter's, Liverpool. Each of these churches has now become a Cathedral. No. 544.

WATSON, James (*b.* 1816, *d.* 1880). An amateur musician, and partner in the firm of Nisbet & Co., London. No. 589.

WEBB, George James (*b.* 1803, *d.* 1887). A native of Wiltshire, but chiefly associated with music in America, where he went in 1830 and in conjunction with L. Mason (*q.v.*). Long organist in Boston, and a famous teacher and leader in musical progress. No. 436.

WEBBE, Samuel (*b.* 1740, *d.* 1816). Originally a cabinet-maker, but subsequently a professional musician and organist of the Sardinian Chapel. Best known as a writer of glees and of a few famous tunes. Nos. 5=226, 70=89 (?), 184. [*D. N. B. G.*]

WEIMAR, Georg Peter (*b.* 1734, *d.* 1800). *Kantor* at Zerbst, and later at Erfurt. Writer of cantatas, motetts, &c. His *Choral-Melodienbuch* was published, after his death, in 1803. No. 424.

WESLEY, Samuel (*b.* 1766, *d.* 1834). Son of Charles Wesley the hymn-writer, was devoted to music as a child. He wrote an oratorio, "Ruth," at the age of eight, which was not a

child's performance but a musicianly work. He was for a long time in the forefront of music in London, and was in particular the first to reveal J. S. Bach to the English public. For some time he was a Roman Catholic, and wrote some Latin church music, but later he returned and was organist of Camden Chapel, now the Parish Church of Camden Town; his compositions include music of all sorts. The brilliant hopes of his boyhood were dashed by an accident, in 1787, which affected his brain; but he remained to the end a leading musician. Portraits and biog. in *Mus. Times*, Aug. and Dec. 1902. No. 502. [*D. N. B. G.*]

WESLEY, Samuel Sebastian (*b.* 1810, *d.* 1876). Son of Samuel Wesley, the preceding, and grandson of Charles Wesley, the hymn-writer. One of the children of the Chapel Royal, and later organist in succession of Hereford and Exeter Cathedrals, Leeds Parish Church, and Winchester and Gloucester Cathedrals. One of the foremost English writers of church music. His chief contribution to hymnody, *The European Psalmist*, was, after many delays, published in 1872. Portrait and biog. in *Mus. Times*, May 1900. Cp. May 1904, Jan. 1906. Nos. 99, 141, 157, 178, 367, 390, 439, 444, 457, 494, 607. [*D. N. B. G.*]

WHEALL, William (*d.* 1727). Organist of St. Paul's Church, Bedford. His fame rests upon one tune. No. 477.

WHINFIELD, Rev. Walter Grenville (*b.* 1865). Educated at Magdalen College, Oxford; ordained 1890. Founder and first Vicar of the new parish of Dodford, near Bromsgrove. Nos. 72 = 200, 113, 251.

WILKES, John Bernard (*b.* 1785; *d.* 1869). Was for a short time organist at Monkland, the parish of Sir Henry Baker, just at the moment of the first publication of *Hymns A. & M.* He was thus connected with the Original Edition. Nos. 481, 513.

WILLIAMS, Charles Lee (*b.* 1852). Chorister of New College, Oxford; organist at Llandaff Cathedral, 1876; subsequently at Gloucester Cathedral, 1882–96. Composer of secular and sacred music. Nos. 136, 264.

WILLING, Christopher Edwin (*b.* 1830, *d.* 1904). Chorister at Westminster Abbey. Organist at the Foundling, 1848–79; Chorus Master for a time at the Covent Garden Opera. Edited *The Book of Common Praise*, 1868. No. 578.

WILSON, Hugh (*b.* 1766, *d.* 1824). Originally a shoemaker, but later manager of a mill. A musician, teacher and precentor. No. 478.

WITT, Christian Friedrich (*b.* 1660 (?), *d.* 1716). *Kapellmeister* at Gotha. He wrote a number of hymn-tunes, which he introduced in his *Psalmodia Sacra*, 1715. No. 82.

WOOD, Charles (*b.* 1866). Educated at the Royal College, and at Caius College, Cambridge, of which he became Fellow, 1894. Has written choral, instrumental and orchestral music of all kinds. Nos. 153, 324, 530.

WOODBURY, Isaac Baker (*b.* 1819, *d.* 1858). An American musician: originally a blacksmith. No. 621.

WRIGHT, Thomas (*b.* 1763, *d.* 1829). Son of an organist at Stockton-on-Tees, and his father's successor in the post, 1797–1818. No. 358.

WYVILL, Zerubbabel (*b.* 1763, *d.* 1837). Organist and teacher of music at Maidenhead. Published several small collections of his anthems and tunes. No. 446.

LIST OF PASSAGES OF SCRIPTURE GIVEN AT THE HEAD OF THE HYMNS.

NOTE.—The Psalms are from the Prayer Book version, except where otherwise noted.

GENESIS. HYMN

i. 3 526
„ 3, 5 38
ii. 10 198
xxviii. 16, 17 391
„ 17 256
„ 20 419
xxxi. 49 560
xxxii. 24 607
„ 26 459
xlix. 27 227

EXODUS.

xiv. 15 627
xv. 21 . . . . 149 : 348
xx. 24 392
xxii. 29 589

NUMBERS.

xxi. 17 364
xxii. 35 541
xxiii. 21 247

DEUTERONOMY.

viii. 10 508
xxviii. 58 320
xxxi. 7, 8 626
xxxiii. 27 166

RUTH.

i. 17 300

1 SAMUEL.

iii. 9 584
x. 24 507
xxvi. 21 305

1 KINGS.

iii. 5 460
viii. 26 77
ix. 3 390

2 KINGS.

ii. 3, 5 175

1 CHRONICLES.

iv. 10 418
xxix. 11 494
„ 19 450

EZRA.

v. 11 259

NEHEMIAH.

i. 4 97
ix. 5 315
„ 6 407
xiii. 31 479

JOB.

xxvi. 14 314
xxxiii. 4 449
xxxviii. 7 . . . 241 : 319

PSALMS.

v. 3 1
ix. 8 44

PSALMS (*contd.*). HYMN

x. 19 456
xiii. 3 19
xvi. 9 . . . . 6 : 431
„ 10 36
xvii. 5 485
„ 16 157
xviii. 18 (A.V.) . . . 14
xix. 1 325
„ 5 43
xx. 3 549
xxiii. 1 421
xxiv. 1 (A.V.). . . . 164
„ 7, 9 172
xxvi. 8 395
xxvii. 1 25
„ 10 486
xxix. 10 . . . . 32 : 520
„ 11 509
xxxii. 8 484
xxxiii. 5 330
xxxiv. 1 405
xxxvii. 3 410
xlii. 1 478
„ 2 375
xliii. 3 332
xlvi. 1 . . . 416 : 475
„ 5 368
xlvii. 1 506
xlviii. 13 422
li. 1 462
„ 4 604
„ 17 455
lv. 18 . . . . 10 : 12
lix. 16 519
lxi. 1 102
lxiii. 1 285
„ 2 481
lxv. 2 517
„ 5 562
„ 9 512
„ 12 515
lxvii. 1 372
lxviii. 18 173
lxxii. 19 . . . 374 : 532
lxxiii. 24 . . . 474 : 499
lxxiv. 17 15
„ 23 518
lxxviii. 15 482
lxxix. 9 . . . . 94 : 369
lxxx. 1 (A.V.) . . . 587
lxxxiv. 1 . . . 388 : 389
„ 9 264
lxxxv. 4 539
lxxxvii. 3 366
lxxxix. 1 580
„ 10 561
xc. 1 403
„ 10 429
„ 12 78
xci. 4 20
„ 5 34
„ 5, 6 521
„ 11 . . . . 22 : 574
xciii. 1 142
xcv. 5 563
xcvi. 2 311

PSALMS (*contd.*). HYMN

xcvi. 10 106
„ 13 302
xcviii. 1 148
c. 1 . . . 316 : 317
ciii. 1 401
„ 21 242
civ. 1 326
„ 30 184
cvi. 4 498
„ 44 404
cvii. 8 406
cviii. 2 3
cxiii. 3 28
cxvi. 11 500
cxviii. 24 . 40 : 144 : 146
169 : 182 : 255
cxix. 5 612
„ 10 294
„ 42 597
„ 103 398
„ 105 397
„ 117 8
„ 133 480
„ 140 396
„ 170 489
„ 176 465
cxxi. 3 26
„ 8 559
cxxvi. 4 556
cxxvii. 1 301
cxxx. 1 463
„ 4 582
cxxxii. 9 545
cxxxiii. 1 444
cxxxv. 1 505
cxxxvi. 16 400
„ 25 513
cxxxvii. 4 90
cxxxix. 2 453
cxli. 2 17
cxliii. 2 103
cxlv. 2 504
„ 10 . . . 328 : 329
„ 15 . . . 165 : 511
cxlvii. 20 531
cxlviii. 1 . . . 327 : 408
„ 7 408
„ 12 318
cl. 2 33

PROVERBS.

iii. 24 . . . 163 : 592
viii. 17 262
ix. 5 269
x. 7 210
xvi. 4 585
xviii. 10 606
xx. 11 578

ECCLESIASTES.

iv. 12. 298

THE SONG OF SOLOMON.

i. 3 . . . 212 : 252 : 493
ii. 10–13 160
„ 11 151

LIST OF PASSAGES OF SCRIPTURE.

THE SONG OF SOLOMON (*contd.*). HYMN

ii. 16 211
iv. 16 362
v. 2 54
,, 16 492

ISAIAH.

i. 16 583
vi. 3 . . . . 190 : 310
,, 8 553
vii. 14 232
ix. 2 83
,, 3 514
,, 6 342
xi. 12 528
xxvi. 3 620
,, 9 67
xxxii. 2 488
xxxiii. 17 581
xxxv. 10 411
xl. 3 49
,, 6 438
,, 11 273
xliii. 2 430
xlv. 15 275
xlviii. 17 423
li. 11 530
lii. 7 199
,, 10 522
,, 13 523
liii. 4 490
,, 5 113
lvii. 15 321
lix. 20 47
lx. 13 257
,, 19 380
,, 20 21
lxi. 1 51
lxiii. 16 334
lxiv. 6 461

JEREMIAH.

xiv. 7 600
,, 13 393
xxxi. 35 27
xxxiii. 11 630

LAMENTATIONS.

i. 12 127
iii. 19 126
,, 22, 23 5
v. 21 454

EZEKIEL.

i. 16 197
ix. 6 108
x. 10 197
xxxiv. 26 593

DANIEL.

ii. 44 91
xii. 1 239

HOSEA.

xiii. 9 613
xiv. 1 594
,, 9 536

JOEL.

ii. 12 92
,, 13 98
,, 28 179

NAHUM. HYMN

i. 15 196

HABAKKUK.

ii. 14 529

ZECHARIAH.

ix. 9 48
xiii. 1 601
xiv. 7 29

MALACHI.

i. 11 267
iii. 1 . . 87 : 229 : 235
,, 6 323
,, 17 297
iv. 2 4

TOBIT.

xiii. 18 383

WISDOM.

i. 7 183
iii. 1 303
,, 3 307
xiv. 7 107

ECCLESIASTICUS.

iv. 28 440
xliii. 30 501
xliv. 14 254

2 MACCABEES.

vii. 14 205

NEW TESTAMENT.

ST. MATTHEW.

i. 21 341
,, 23 . . . 55 : 232
ii. 2 . . . 65 : 81
,, 6 82
,, 10 84
iii. 2 234
,, 3 49
iv. 4 96
,, 16 83
,, 24 551
v. 8 . . 445 : 554
,, 10 204
vi. 9 309
,, 10 370
vii. 7 287
viii. 8 286
,, 25 483
ix. 37 544
x. 3 238
,, 8 547
,, 32 207
xi. 28 . . 118 : 471
xiii. 3 510
,, 38 516
xiv. 35, 36 552
xv. 25 477
xvi. 24 435
xvii. 2 249
,, 4 251
,, 21 555
xviii. 2 306
xix. 28 195
xx. 22 237
xxi. 5 48
,, 9 41
,, 15 569
,, 16 110
,, 28 538

ST. MATTHEW (*contd.*). HYMN

xxi. 29 111
xxiii. 8 443
xxiv. 30 631
xxv. 6 50
,, 31 577
xxvi. 39 426
,, 41 434
,, 42 425
xxvii. 59–62 138
xxviii. 9 150
,, 18 167
,, 19 288

ST. MARK.

i. 17 236
,, 32, 33 30
iii. 14, 15 191
iv. 39 476
ix. 2 249
x. 14 591
,, 16 572
,, 35 590
,, 49 590
xi. 10 394
xiii. 33 354
xv. 25 128
,, 34 133
,, 47 139
xvi. 9 . . . . . 37, 248

ST. LUKE.

i. 28 222
ii. 10 . . . . 61 : 63
,, 11 64
,, 12 60
,, 14 62
,, 15 59
,, 21 75
,, 22 230
,, 27 566
,, 49 295
,, 51 86
iv. 1, 2 100
,, 4 96
,, 18 51
vi. 13 194
ix. 47 576
x. 42 497
xi. 27 224
xii. 37 433
xiv. 17 280
xv. 10 625
,, 24 624
xvii. 5 417
,, 13 469
xviii. 1 458
xix. 10 598
,, 44 104
xxii. 40 564
xxiii. 28 125
,, 34 . . . . 129 : 130
,, 43 . . . 131 : 137
,, 46 136
,, 48 112
xxiv. 29 . . . . . 23, 24
,, 34 152

ST. JOHN.

i. 1, 3 339
,, 4 446
,, 5 85
,, 9 18
,, 11 616

LIST OF PASSAGES OF SCRIPTURE.

ST. JOHN (*contd.*).

	HYMN
i. 29	468
,, 40	225
ii. 2	299
vi. 35	266 : 617
,, 37	472 : 603
,, 55	281
,, 56	274
,, 57	261 : 271
,, 63	265
viii. 12	2 : 105
x. 27	573
xi. 16	109
xii. 26	487
,, 32	16 : 470 : 610
,, 47	611
xiii. 7	409
xiv. 6	344
,, 26	180 : 181
xv. 5	608
,, 26, 27	525
xvi. 7	177 : 187
,, 8	360
,, 31	124
xviii. 11	586
xix. 26, 27	132
,, 28	134
,, 30	135
xx. 21	542
,, 27	226
,, 29	340
xxi. 16	466 : 496
,, 20	70

ACTS.

i. 3	158
,, 11	168
,, 14	223
,, 26	231
ii. 1	178
,, 2	185
,, 4	9
,, 41	186
iii. 1	11
iv. 12	338
,, 13	272
,, 31	359
,, 36	233
viii. 17	293
xvi. 9	524
xvii. 31	44
xx. 35	548

ROMANS.

i. 20	331
v. 8	570
vi. 13	615
viii. 14	361
,, 18	206
,, 26	365
,, 31	415
xi. 23	534
,, 29	533
,, 33	322
xii. 1	457
xiii. 11	45 : 46
,, 12	623
xiv. 12	432
xvi. 3	540

1 CORINTHIANS.

i. 7	527
ii. 9	622
iii. 11	367

1 CORINTHIANS (*contd.*).

	HYMN
v. 7, 8	143
vii. 29	428
x. 4	467
,, 16	260
,, 17	279
,, 21	278
xi. 24	277
,, 27	268
xiii. 12	246
,, 13	363 : 447
xv. 17	153
,, 20	154
,, 47	337
,, 55	140 : 141
,, 57	147
xvi. 13	436

2 CORINTHIANS.

iv. 5	193
,, 17	473
,, 18	451
v. 15	605
,, 17	292
vi. 2	95
ix. 15	270
xiii. 14	313 : 356

GALATIANS.

i. 24	213
ii. 20	122 : 614
iii. 1	114
iv. 4, 5	76
,, 19	452
vi. 9	93
,, 14	502
,, 17	35

EPHESIANS.

i. 7	464
ii. 21, 22	258
iii. 15	387
,, 19	336 : 567
iv. 4	442
,, 7	546
,, 11	208 : 543
,, 25	439
v. 1	588
,, 16	99
vi. 2	557
,, 11	437
,, 13	296
,, 17	535

PHILIPPIANS.

i. 21	420
,, 27	537
,, 27, 28	618
ii. 5	448 : 568
,, 6, 7	56
,, 9, 10	347
iii. 7	120
,, 10	414
,, 20	382
iv. 4	346

COLOSSIANS.

i. 20	116
ii. 2	441
,, 12	145 : 291
iii. 1	161
,, 17	7

1 THESSALONIANS.

	HYMN
iv. 16	53
,, 17	621
v. 10	386
,, 18	503

2 THESSALONIANS.

iii. 16	558

1 TIMOTHY.

i. 13	228
,, 15	57
iii. 16	58
vi. 12	217 : 412 : 619

2 TIMOTHY.

i. 8	290
ii. 4	289
iv. 7	209

TITUS.

iii. 14	80

HEBREWS.

i. 3	176
,, 14	243
ii. 14	263
iv. 9	381 : 383
,, 14–16	345
,, 16	312
vi. 12	201
vii. 17	284
ix. 12	170
x. 21	283
,, 23	357 : 571
xi. 16	378 : 385 : 628
,, 35	202
,, 37	203
xii. 1	220
,, 2	579
,, 24	276
xiii. 14	376 : 427

ST. JAMES.

i. 12	200
,, 17	333

1 ST. PETER.

i. 19	119
ii. 7	121 : 491
iii. 22	174
iv. 1	123
v. 7	424
,, 9	101

2 ST. PETER.

i. 18	250
,, 21	399
iii. 10	355

1 ST. JOHN.

i. 2	79
,, 3	69
,, 9	596
ii. 1	602
iii. 1	402
,, 8	88
,, 17	550
iv. 3	66
,, 16	495
,, 19	117

2 ST. JOHN.

ver. 7	66

LIST OF PASSAGES OF SCRIPTURE.

St. Jude.	Hymn
ver. 24	565

Revelation.	Hymn
i. 5	155
„ 7	52
„ 8	188
„ 9	71
„ 10	39
„ 18	156
ii. 7	629
„ 10	68
iii. 8	595
„ 20	609
„ 21	171 : 413
iv. 8	308
v. 6	282
„ 8	351

Revelation (*contd.*).	Hymn
v. 9	115
„ 11, 12	343
„ 12	335
vi. 11	304
vii. 9	216 : 219
„ 11	31
„ 13	215
„ 14	214
„ 15	218
„ 17	353
xi. 15	13 : 373
xii. 2	579
„ 7	240
xiv. 4	72 : 73
„ 5	74
„ 13	221

Revelation (*contd.*).	Hymn
xv. 3	159
xix. 3	89
„ 5	189 : 575
„ 6	162 : 324
„ 7	245
„ 12	349
„ 16	350
xxi. 2	253
„ 14	192
„ 18	379
„ 23	244
„ 24	377
„ 25	42
xxii. 1	358
„ 5	42
„ 20	352 : 371

HYMNS WHICH ARE FOUNDED ON PASSAGES OF SCRIPTURE, OR WHICH ARE PARAPHRASES OF SCRIPTURE.

Passage of Scripture.	Hymn
Genesis xxxii. 24–30	607
2 Kings ii.	175
Nehemiah ix. 5	315
Psalm xxiii.	421
Psalm xxxiv. 1–9	405
Psalm xlii. 1, 2, 11	478
Psalm li.	462
Psalm lxxii.	374
Psalm lxxxiv.	388
Psalm c.	316, 317
Psalm cxviii. 24–26	41
Psalm cxxx.	463
Psalm cxxxvii.	481
Psalm cxxxix. 1–6, 23	453
Psalm cxlviii.	327
The Song of Solomon i. 3; vi. 3	212
Isaiah vi. 1–3	308, 310
Isaiah ix. 2–7	83
Isaiah lii. 7	199
Hosea xiii. 9	613

Passage of Scripture.	Hymn
Ecclesiasticus l. 22–24	506
St. Matthew v. 8	445
St. Matthew xi. 28–30	118
St. Matthew xvii. 4.	251
St. Matthew xxv. 1–13	50
St. Mark i. 32–34	30
St. Mark ix. 5	251
St. Luke ii. 8–14	64
St. Luke iv. 40	30
St. Luke ix. 33	251
St. Luke x. 23	199
St. Luke xii. 35–37	433
St. Luke xxiii. 42	479
St. John xiv. 6	344
1 Corinthians xiii.	363
2 Corinthians xiii. 14	313
Ephesians vi. 10–18.	437
Epistle to Hebrews	345
Revelation v..	218
Revelation v. 12	343

CHRONOLOGICAL INDEX OF AUTHORS.

	Born.	Died.
Ambrose, St.	340	397
Prudentius, Aurelius Clemens	348	413
Sedulius, Cælius	4	
Fortunatus, Venantius	530	609
Gregory, St.	550	604
Bede, The Ven.	673	735
Andrew of Crete, St.		761
S. John of Damascus	—	780
Stephen, The Sabaite	725	794
Theodulph, St.	—	821
Joseph the Hymnographer	—	883
Theoktistus of the Studium	—	890
Rabanus Maurus, St.	776	856
Fulbert, St.	about 950	1028
Abelard, Peter	1079	1142
Clairvaux, St. Bernardo	1091	1153
Adam, St. Victor	—	1172
Innocent III., Pope	1161	1216
Celano, Thos. of	11	12
Murles or Cluny, Bernard of	11	11
Bonaventura, St.	1221	1274
Aquinas, St. Thomas	1227	1274
Jacobus de Benedictis	12	1306
Thomas à Kempis	1379	1471
Tisserand, John	14	1494
Weisse, M.	about 1480	1534
Luther, Martin	1483	1546
Xavier, St. Francis	1506	1552
Marckant, John	—	1568
Kethe, William	—	1593
Ringwaldt, Bartholomæus	1532	1599
Rinckart, Martin	1586	1649
Herbert, George	1593	1632
Lowenstern, Matthäus Appelles	1594	1648
Cosin, John	1594	1672
F. B. P.	16	
Pictet, Benedict	16	17
Guiet, Charles	1601	1664
Contes, Jean Baptiste de	1601	1679
Gerhardt, Paulus	1607	1676
Baxter, Richard	1615	1691
Mason, John	—	1694
Franck, Johann	1618	1677
Scheffler, Johann	1624	1677
Crossman, Samuel	1624	1683
Santeuil, Claude de	1628	1684
Santeuil, Jean Baptiste de	1630	1697
Kingo, Thomas	1634	1703
Ken, Thomas	1637	1711
Schütz, John Jacob	1640	1690
Tourneaux, Nicolas le	1640	1686
Neander, Joachim	1650	1680
Tate, Nahum	1652	1715
Schenk, Heinrich Theobald	1656	1727
Brady, Nicholas	1659	1726
Brunetiere, Guillaume de la	—	1702
Addison, Joseph	1672	1719
Besnault, Sebastian	—	1724
Watts, Isaac	1674	1748
Coffin, Charles	1676	1749
Browne, Simon	1680	1732
Byrom, John	1691	1763
Wesley, Samuel	1691	1739
Tersteegen, Gerhard	1697	1769
Bridaine, Jacques	1701	1767
Doddridge, Philip	1702	1751
Wesley, John	1703	1791
Wesley, Charles	1707	1788
Lindenborn, Heinrich	1712	1750
Hart, Joseph	1712	1768
Gellert, Christian Furchtegott	1715	1769
Steele, Anne	1716	1778
Williams, William	1717	1791
Cennick, John	1718	1755
Merrick, James	1720	1769
Shirley, Hon. Walter	1725	1786
Perronet, Edward	—	1792
Olivers, Thomas	1725	1799
Newton, John	1725	1807
Cowper, William	1731	1800
Haweis, Thomas	1733	1820
Allen, James	1734	1804
Toplady, Augustus Montague	1740	1778
Claudius, Matthias	1740	1815
Hill, Rowland	1744	1833
Bruce, Michael	1746	1767
Morrison, John	1749	1798
Cameron, William	1751	1811
Oswald, Heinrich Siegmund	1751	1834
Carlyle, Joseph Dacre	1758	1804
Flowerdew, Alice	1759	1830
Hupton, Job	1762	1849
Kelly, Thomas	1769	1854
Cooper, Edward	1770	1833
Wordsworth, William	1770	1850
Feith Rhijnvis	1753	1824
Scott, Walter	1771	1832
Montgomery, James	1771	1854
Auber, Harriett	1773	1862
Kempthorne, John	1775	1838
Mant, Richard	1776	1848
Cotterill, Thomas	1779	1823
Grant, Sir John	1779	1838
Marriott, John	1780	1825
Collyer, William Bengo	1782	1854
Heber, Reginald	1783	1826
Hastings, Thomas	1784	1872
White, Henry Kirke	1785	1806
Whately, Richard	1787	1863
Conder, Josiah	1789	1855
King, John	1789	1858
Ingemann, Bernhardt Severin	1789	1862
Elliott, Charlotte	1789	1871
Edmeston, James	1791	1867
Milman, Henry Hart	1791	1868
Keble, John	1792	1866
Lyte, Henry Francis	1793	1847
Ware, Henry	1794	1843
Cummins, John James	1795	1867
Bathurst, William Hiley	1796	1877
Meinhold, Johann Wilhelm	1797	1851
Osler, Edward	1798	1863
Knapp, Albert	1798	1864
Bullock, William	1798	1874
Pusey, Philip	1799	1855
Doane, George Washington	1799	1859
Bridges, Matthew	1800	1893
Newman, John Henry	1801	1890
Gurney, John Hampden	1802	1862
Williams, Isaac	1802	1865
Oakeley, Frederick	1802	1880
Hawker, Robert Stephen	1804	1875
Copeland, William John	1804	1885
Adams, Sarah	1805	1848
Chambers, John David	1805	1893
Chandler, John	1806	1876
Leeson, Jane Elizabeth	1807	1882
Wordsworth, Christopher	1807	1885

CHRONOLOGICAL INDEX OF AUTHORS.

	Born.	Died.
Rawson, George	1807	1889
Dayman, Edwin Arthur	1807	1890
Anstice, Joseph	1808	1836
Chatfield, Allen William	1808	1896
Palmer, Ray	1808	1887
Bonar, Horatius	1808	1889
Fuller Maitland, Frances Sara	1809	1877
Morgan, David Thomas	1809	1886
Tennyson, Alfred, Lord	1809	1892
Alford, Henry	1810	1871
Singleton, Richard Corbet	1810	1881
Chamberlain, Thomas	1810	1892
Palmer, William	1811	1879
Monsell, John Samuel Bewley	1811	1875
Toke, Emma	1812	1878
Irons, William Josiah	1812	1883
Cox, Frances Elizabeth	1812	1897
Armstrong, John	1813	1856
Borthwick, Jane Laurie	1813	1897
Faber, Frederick William	1814	1863
Campbell, Robert	1814	1868
Everest, Charles William	1814	1877
Caswall, Edward	1814	1878
Whytehead, Thomas	1815	1843
Sewell, Elizabeth Missing	1815	1906
Bode, John Ernest	1816	1874
Allen, Oswald	1816	1878
Watson, George	1816	1898
Noel, Caroline Mary	1817	1877
Campbell, Jane Montgomery	1817	1878
Neale, John Mason	1818	1866
Alderson, Elizabeth Sibbald	1818	1889
Downton, Henry	1818	1885
Duffield, George	1818	1888
Coxe, Arthur Cleveland	1818	1896
Prynne, George Rundle	1818	1903
Maude, Mary Fawler	1819	
Daniel, John Jeremiah	1819	1890
Longfellow, Samuel	1819	1892
Gill, Thomas Hornblower	1819	1906
Webb, Benjamin	1820	1885
Woodford, James Russell	1820	1885
Jenner, Henry Lascelles	1820	1898
Rorison, Gilbert	1821	1869
Baker, Henry Williams	1821	1877
Plumptre, Edward Hayes	1821	1891
Burns, James Drummond	1823	1864
Alexander, Mrs. Cecil Frances	1823	1895
Codner, Mrs. Elizabeth	18	
Hughes, Thomas	1823	1896
How, William Walsham	1823	1897
Thring, Godfrey	1823	1903
Alstyne, Mrs. Frances Jane van	1823	
Twells, Henry	1823	1900
Hewett, John William	1824	1886
Bright, William	1824	1901
Hensley, Lewis	1824	1905
Benson, Richard Meux	1824	
Midlane, Albert	1825	1909
Smyttan, George Hunt	1825	1870
Whiting, William	1825	1878
Tuttiett, Laurence	1825	1897
Bickersteth, Edward Henry	1825	1906
Smith, Isaac Gregory	1826	
Maclagan, William Dalrymple	1826	
Ellerton, John	1826	1893
Hunt, John	1827	1907
Hort, Fenton John Anthony	1828	1892
Winkworth, Catherine	1829	1878
Moultrie, Gerard	1829	1885
Benson, Edward White	1829	1896
Jones, John Samuel	1831	
Moorsom, Robert Maude	1831	
Martin, Henry Arthur	1831	
Collins, Henry	1832	
Pott, Francis	1832	
Mason, Jackson	1833	1889
Littledale, Richard Frederick	1833	1890
Miller, Emily	1833	
Baring-Gould, Sabine	1834	
Pierpoint, Folliott Sandford	1835	
Hatch, Edwin	1835	1889
Elliott, Emily Elizabeth Steele	1835	1897
Havergal, Frances Ridley	1836	1879
Pollock, Thomas Benson	1836	1896
Smith, Horace	1836	
Monod, Theodore	1836	
Dix, William Chatterton	1837	1898
Hernaman, Claudia Frances	1838	1898
Clark, John Haldenby	1839	1888
Stone, Samuel John	1839	1900
Bourne, George Hugh	1840	
Wordsworth, Elizabeth	1840	
Donaldson, Augustus Blair	1841	1903
Ainger, Arthur Campbell	1841	
Hutton, Vernon Wollaston	1841	1887
Robinson, Richard Hayes	1842	1892
Stephenson, Isabella	18	
Mozley, Henry Williams	1842	
Dugmore, Ernest Edward	1843	
Coles, Vincent Stuckey Stratton	1845	
Edwards, Basil	1846	
Bourne, William St. Hill	1846	
Bode, Alice Mary	18	
Rawnsley, Hardwicke Drummond	1850	
Mason, Arthur James	1851	
Warner, John Allan	1851	
Barber, Robert William	1853	
Lowry, Somerset Corry	1855	
Draper, William Henry	1855	
Ellison, John Henry Joshua	1855	
Newman, Frederick William	1856	
Turton, William Harry	1856	
Gurney, Dorothy Francis	1858	
Robinson, Joseph Armitage	1858	
Greenaway, Ada Rundall	1861	
Alston, Alfred Edward	1862	
Brooks, Arnold	1870	

A CHRONOLOGICAL LIST OF THE TUNES.*

Plainsong Tunes to be found in Anglo-Saxon books: 1, 2, 10, 15, 36=190, 37, 43, 55=179, 56, 58, 67=180=181, 76, 80, 91, 92, 94, 95, 96, 105, 106, 107=260, 108, 110, 113, 141, 142, 143, 163, 167=261, 178, 188, 189, 191, 192, 202, 207, 222, 239, 336, 492.

Plainsong Tunes in English books of the Thirteenth century:† 9[1], 11, 34, 44, 57=212 =252, 79, 89=246, 145, 168, 200, 201, 209, 240=253.

German Tune of early date, 54.
Italian Tunes of early date, 9[2].
Late pre-Reformation Plainsong, 47, 81.
Twelfth century:
  Sequence Melody, 198, 273.
  Trope, 58[2].
Thirteenth century:
  Sequence Melody, 184, 302.
  Trope, *Orientis partibus*, 413.
Fourteenth century:
  "Alta Trinità," 203.
Late Plainsong of the Seventeenth and Eighteenth centuries: 90, 132, 222[2], 245, 266, 381, 384[1], 638.
Fifteenth century, Carols and Popular Tunes:
  Quem pastores, 224.
  "Es ist ein Ros' entsprungen," 472.
  "Es ist das Heil," 406.
  "Innsbruck ich muss dich lassen," H. Isaak, 93.
  Ave virgo, 443.
  Ave hierarchia, 397.
  "Thys ender nygth," 77.
  Ancient Irish Melody, 16.
1524. *Geystliche Gesangk Buchleyn*, Wittenberg:
  Nun komm, der Heiden Heiland, 127; Aus tiefer Not, 133.
1525. Old 113th, 335.
1529. M. Luther, Ein' feste Burg, 416.
  Luther, 53.
1530. M. Luther, Vater unser, 371.
1533. Ades pater, 108.
1539. *Geistliche Lieder*, Leipzig:
  Erfurt, 57; Stettin, 114.
1540. Ich dank dir, 353 (1532).
1543. Erhalt uns, Herr, 95.
1544. *Genevan Psalter*:
  L. Bourgeois, Old 50th, 334; Genevan 118th, 66.
*c.*1544. Lob sei dem allmächtigen, 546.
1547. L. Bourgeois, Commandments, 336.
1551. *Pseaumes octante-trois*, Geneva:
  L. Bourgeois, St. Michael, 75=203; Genevan 110th, 109; Genevan 12th, 123; Genevan 131st, 181; Old Hundredth, 316; Genevan 127th, 340; Old 122nd, 503.
1553. C. Tye, *Actes of the Apostles*:
  Gethsemane, 126; Tye, 314.
1556. *One and fiftie Psalmes*, Geneva:
  Old 44th, 400; Old 137th, 517.
1558. *Psalmes of David*, Geneva:
  Old 25th, 174.
1560. N. Herman, Erschienen ist, 142.
1562. *Whole Booke of Psalmes*, London:
  Old 81st, 217; St. Flavian, 281; Old 50th, 621.
  Genevan 136th, 177.
*c.*1567. *Whole Psalter*:
  T. Tallis, Canon, 20; Ordinal, 86; First Mode Melody, 117.
1568. Saxony, 604.
1570. Old 120th, 230.
1579. Southwell, 354.
1582. Auctor humani generis, 159.
1584. Leisentrit, *Cathol. Hymn. Germanicum*:
  Ex more docti, 92; Narenza, 433.
1586. Herzlich lieb, 175.
1587. P. Reinigius, O Jesu Christ, 270.
1589. Ach, bleib bei uns, 15.
1591. P. da Palestrina, Victory, 148.
  Damon, *Booke of the Musicke* (*Psalms*):
  Windsor, 97; London, 462.
1592. Est, *Whole Book of Psalmes*:
  Winchester Old, 64; Cheshire, 452.
1593. Wir Christenleut, 468.
1599. Playford, 42.
  P. Nicolai, Wachet auf, 348.
1601. H. L. Hassler, Passion chorale, 122.
1605. B. Gesius, Ach, Gott, wem soll ich klagen, 130.
1608. *Catholische Geistliche Gesänge*, Andernach:
  Te lucis, 34; Veni Redemptor, 55; Clarum decus, 96; Rex gloriose, 218.
1609. M. Prætorius, Ach, Gott, 150.
  M. Vulpius, Vulpius, 244.
1613. T. Campion, Babylon's Streams, 355.
1614. T. Ford, Ford, 94.
1615. *CL Psalmes*, Edinburgh:
  Dundee, 83; Old Martyrs, 125; York, 388.
  M. Teschner, St. Theodulph, 110.
1621. Ravenscroft, *Whole Book of Psalmes*:
  Bristol, 51=229; Lincoln, 165; Carlisle, 185; Old 104th, 193; Salisbury, 521; St. David, 542.
  St. Mary, 103.
1623. *Hymnes and Songs of the Church*:
  O. Gibbons, Angels, 6; Song 4..124; Hezekiah, 266; Song 24..267; St. Matthias, 450; Canterbury, 484.
  H. Schütz, Litany, 640.
  O filii et filiæ, 146.
1625. C. Gall, *As Hymnodus Sacer*, Leipzig:
  Ach, Gott, und Herr, 37; Breslau, 289=435.
1628. J. H. Schein, Eisenach, 209.
1635. *Psalmes of David*, Edinburgh:
  London New, 409; Caithness, 563.
1639. Heil'ger Geist, 104.
1640. J. Crüger, *Newes vollkömliches Gesangbuch*, Berlin:
  Herzliebster Jesu, 369; Crüger, 374.
1641. J. Schop, Werde munter, 160.
1642. H. Albert, Waltham, 551.
1647. J. Crüger, Nun danket, 506=509.
1653. Runge, *Geistliche Lieder*, Berlin:
  Heidelberg, 4.
  J. Crüger, Herr, deinen Zorn, 189.
  St. Mary Magdalene, 248.
1655. T. Selle, Werde licht, 107.
1657. *Heilige Seelenlust*:
  G. Joseph, Angelus, 30.
  Culbach, 78=319.
  G. Neumark, Bremen, 495.
1661. Stabat mater, 132.

* When two or more tunes are taken from the same source, the name of the book is given; but otherwise it is not. When a second and earlier date is added it refers to composition as distinct from publication.
† These are probably earlier, but evidence is lacking which would justify their inclusion in the preceding list.

A CHRONOLOGICAL LIST OF THE TUNES.

1663. Heut triumphiert, 205.
1665. Hast du denn, Liebster, 407.
1667. C. Peter, Das herrlich hohe Fest, 201.
1676. *Nürnbergisches Gesangbuch :*
P. Heinlein, Jesu, Jesu, du mein Hirt, 8.
Herr Jesu Christ, 56.
M. Herbst, Heinlein, 100.
1678. J. Hintze, Salzburg, 588.
1680. J. Neander, A *und* Ω, Bremen :
Coblenz, 115 ; Unser Herrscher, 351.
B. Rogers, Bampton, 67.
1681. Lord Coleraine, Vicenza, 145.
Alle Menschen müssen sterben, 386.
J. W. Franck, Komm, Seele, 487.
1684. St. Gregory, 105.
1686. Bella, 60.
Meinhold, 307.
1690. Winchester New, 49=111.
1694. J. Rosenmüller, Wurtemberg, 162.
1697. R. Courteville, St. James, 344.
1698. All Saints, 215.
*c.*1700. J. Bishop, Illsley, 170.
1701. J. Clarke, Uffingham, 453.
1704. J. A. Freylinghausen, *Geistreiches Gesangbuch*, Halle :
Lübeck, 38=68 ; Mecklenburg, 149.
1708. *Supplement to the New Version :*
W. Croft, St. Anne, 403 ; St. Matthew, 552.
Alfreton, 76 ; Hanover, 326.
Easter Hymn, 152.
1709. Playford, *Companion :*
J. Clarke, Brockham, 3 ; I will extol, 90 ; St. Magnus, 171.
W. Croft, 148th, 234 ; Eatington, 387.
*c.*1713. P. Hart, Hilderstone, 508.
1713. D. Vetter, Das walt gott Vater, 43.
*c.*1715. W. Wheall, Bedford, 477.
1715. C. F. Witt, Stuttgart, 82.
1718. Chetham, *Book of Psalmody :*
Aylesbury, 449 ; Burford, 456 ; Newbury, 525.
*c.*1720. J. Sheeles, Addison's, 12.
*c.*1721. Walsall, 294.
*c.*1723. H. Carey, Surrey, 25.
1724. Crowle, 601.
W. Tans'ur, Bangor, 166.
1730. Eltham, 322.
1731. C. H. Dretzel, *Evangelisches Choral-Buch*, Nürnberg :
Dretzel, 26 ; Der du bist drei, 36.
1738. W. Knapp, Wareham, 345.
J. B. König, *Harmonischer Lieder-Schatz*, Frankfurt a. M. :
Franconia, 48 ; Evangelists, 198.
1741. St. Bernard, 118.
1743. God save the King, 507.
1745. J. M. Spiess, Swabia, 210.
Cassel, 138.
Batty, 121.
1746. J. F. Lampe, Devonshire, 168.
1749. Irish, 404.
Aberdeen, 591.
*c.*1750. St. Thomas, 260 ; Adeste fideles, 59 ; G. F. Handel, Gopsal, 346 ; Cannons, 427.
1755. T. A. Arne, Uxbridge, 541.
*c.*1760. C. Ashworth, *Collection :*
J. Wainwright, Stockport, 63 (1750).
Royal, 315.
J. Smith, Timsbury, 191.
G. F. Handel, Brunswick, 385.
1762. Riley, *Parochial Harmony :*
S. Howard, St. Bride, 112.
E. Gilding, St. Edmund, 256.
J. Nares, Westminster New, 448.
J. Battishill, St. Pancras, 539.
S. Jarvis, Montgomery, 254.
1765. J. Battishill, Battishill, 364.
T. Olivers, Helmsley, 52.
1767. Geduld hilft, 549.
1768. W. Boyce, Chapel Royal, 447.
1769. J. S. Bach, Nicht so traurig, 277.
B. Milgrove, St. Helena = Mount Ephraim, 74=213.
Lock Hospital Collection :
C. Lockhart, Carlisle, 161.
M. Madan, Wandsworth, 398.
F. Giardini, Moscow, 526.
1770. I. Smith, *Collection of Psalm Tunes :*
Abridge, 485.
— Jesser, St. Swithin, 278.
J. Darwall, 148th, 408.
1774. R. Wainwright, Manchester New, 544[1].
*c.*1774. W. Hayes, *Sixteen Psalms :*
Magdalen College, 155 ; Psalm 118, 158 ; Tranmere, 331.
*c.*1775. Stillorgan, 24.
1778. Rockingham, 120=280.
1779. W. Shrubsole, Miles' Lane, 350.
1780. T. Jackson, Byzantium, 13.
I. Pleyel, German Hymn, 195.
1781. T. Olivers, Leoni, 628 (1770).
B. Milgrove, Loughton, 343.
1782. *Essay on the Church Plain Chant :*
S. Webbe, Melcombe, 5=226 ; Corinth, 70=89 ; Veni Sancte Spiritus, 184.
J. A. P. Schulz, Warum sind, 504.
1784. R. Harrison, Warrington, 179=545.
Ellacombe, 580.
*c.*1785. F. H. Barthélémon, Morning Hymn, 3.
1789. T. Williams, *Psalmodia Evangelica :*
Truro, 186.
— Collins, Bromsgrove, 214.
H. Harington, Lansdowne, 501 (1780).
W. Jones, St. Stephen's, 290.
1790. E. Miller, Galway, 87.
J. Clarke (*d.* 1707), Bishopthorpe, 41.
J. F. Rötscher, Jesu, unser Trost, 147.
1791. J. Grigg, Tiverton, 237.
1792. T. Haweis, Richmond, 493.
1793. J. A. Hiller, Leite mich, 273.
J. Hatton, Duke Street, 619.
*c.*1793. C. Collignon, University, 512.
1794. W. Tattersall, *Improved Psalmody :*
B. Cooke, Westminster, 562.
P. Hayes, New College, 540.
*c.*1795. J. Randall, Lewes, 65 (1774).
Sir G. T. Smart, Wiltshire, 405.
1797. J. Haydn, Austria, 327.
1799. J. H. Knecht, *Vollständige Sammlung :*
Kocher, 414 ; Vienna, 579.
*c.*1800. S. Stanley, *Twenty-four Tunes :*
Birmingham, 410 ; Cavalry, 415 ; Kent, 597.
J. A. P. Schulz, Wir pflügen, 511.
1801. J. Beaumont, St. Ignatius, 296.
1802. Z. Wyvill, Eaton, 446.
1803. G. P. Weimar, Allgütiger, mein Preisgesang, 424.
*c.*1807. T. Clark, *Set of Tunes :*
Crediton, 61 ; Acton, 276.
*c.*1810 T. Wright, Stockton, 358.
J. Grimshaw, Heaton Norris, 257.
1812. W. Gardiner, Belmont, 223.
1815. Ratisbon, 4.
1817. W. Horsley, Belgrave, 419.
1819. S. Wesley, Bristol, 502 (1805).
J. G. Schicht, *Allgemeines Choral-Buch*, Leipzig :
Ich kam aus meiner Mutter Schoss, 274.
Mittler, schau, 366.
1822. D. Bortnianski, St. Petersburg, 392.
J. Broderip (*d.* 1770), 211.

A CHRONOLOGICAL LIST OF THE TUNES.

1825. H. Wilson, Martyrdom, 478.
1828. T. Clark, *Congregational Harmonist:*
Greenland, 522; Wachusett, 612.
1829. L. Mason, Missionary, 595 (1824).
1831. T. Attwood, Come, Holy Ghost, 180.
1836. A. R. Reinagle, St. Peter, 491=564.
V. Novello, *Psalmist* (1836–1842):
Penshurst, 317.
J. Turle, Westminster, 321.
1837. W. Crotch, Crotch, 2.
G. J. Webb, Morning Light, 436.
1838. C. Kocher, Dix, 84.
J. Harrison, Guilton, 458.
1839. Hackett, *National Psalmist:*
S. S. Wesley, Hampton, 141; Harewood, 390.
1840. C. Ett, *Cantica Sacra:*
Oriel, 338; Ave maris stella, 470.
F. Mendelssohn, Mendelssohn, 62.
1841. E. Hodges, Gloucester, 238=265.
1842. G. W. Fink, Evangel, 64.
1844. W. Horsley, Horsley, 570.
Bishop Turton, Ely, 79.
1845. St. Gall, 54.
1847. F. Filitz, *Vierstimmiges Choralbuch*, Berlin:
Caswall, 119; Capetown, 311; Mannheim, 423; Clewer, 473.
1849. C. Steggall, St. Edmund, 88.
Lugano, 27.
C. E. Stephens, Westbourne, 465.
H. J. Gauntlett, Irby, 566.
1850. *The Parish Choir:*
W. H. Monk, Merton, 46.
Innocents, 341.
Ins Feld geh, 425.
1852. *Church Hymn and Tune Book:*
H. J. Gauntlett, St. Fulbert, 140; St. Albinus, 156; St. George, 299=342; St. Alphege, 376; University College, 412; St. Jerome, 432.
I. B. Woodbury, Montgomery, 621.
1853. R. Redhead, *Church Hymn Tunes:*
St. Prisca, 116=490; No. 4, 142[3]: Petra, 467.
Easy Music for Church Choirs:
St. Anselm, 11; Intercession, 35.
1854. Maurice, *Choral Harmony:*
W. Dorrell, Coventry, 134 (1853).
Sir J. Goss, Bevan, 568.
C. Steggall, Grosvenor, 101.
J. S. Bach (1685-1750), Potsdam, 445.
Bohemia, 631.
1855. H. Lahee, Nativity, 565.
1857. Grey, *Manual of Psalm and Hymn Tunes:*
A. Ewing, Ewing, 379.
J. B. Dykes, Lindisfarne, 156; St. Winifred, 233; St. Oswald, 313.
1858. E. H. Thorne, *Selection:*
St. Bartholomew, 475.
Sir G. Elvey, St. George, 514.
W. Amps, Venice, 199.
1859. R. Redhead, Metzler's, 176; Langdale, 203.
J. Langran, Deerhurst, 216.
1860. A. H. D. Troyte, *Forty-eight Hymn Tunes:*
Chant, 328; Bridehead, 424; Troyte, 425.
1861. *Hymns Ancient and Modern:*
W. H. Monk, Nutfield, 22; Eventide, 23; St. Philip, 104, St. Denys, 113; St. Bernard, 167 = 252; Ascension, 172; St. Ethelwald, 437; Miserere, 469; St. Constantine, 483; St. Matthias, 293=499.
1861. *Hymns Ancient and Modern (cont.):*
Sir F. Ouseley, Aberystwyth, 71; Hereford, 98; Woolmers, 243.
H. J. Gauntlett, St. Blasius, 81.
H. S. Irons, St. Columba, 17; Southwell, 375.
J. B. Dykes, St. Cross, 128; St. Cuthbert, 187; Dies iræ, 302; Nicæa, 308; Horbury, 474 (1859); Hollingside, 488; Melita, 561.
Bp. Jenner, Quam dilecta, 395; Preston, 516.
J. B. Wilkes, Lyte, 481; Monkland, 513.
A. H. Brown, Purleigh, 497 (1856).
E. Sedding, Gibbons, 378.
1862. Chope, *Congregational Hymn and Tune Book:*
E. J. Hopkins, St. Hugh, 420; St. Raphael, 489.
J. B. Dykes, St. Sylvester, 429; St. Aelred, 476; St. Bees, 496.
E. G. Monk, St. Ninian, 333.
G. Cooper, St. Sepulchre, 602 (1836).
A. H. Brown, St. Anatolius, 19.
T. R. Matthews, North Coates, 610.
1863. Thorne, *Psalm and Hymn Tunes:*
Holy Sepulchre, 139.
O. M. Feilden, Eden, 431.
Merton Tune Book:
L. G. Hayne, St. Cecilia, 370; Compline, 519; St. Lawrence, 543; Buckland, 573.
W. Dorrell, Exeter, 235.
R. L. Pearsall, Pearsall, 377.
Bp. Turton, St. Etheldreda, 459 (1860).
1864. Kemble, *Selection:*
S. S. Wesley, Stornoway, 178; Aurelia, 367.
1865. C. Steggall, *Hymns for the Church of England:*
Eden, 298; Christchurch, 382 (1858).
J. B. Dykes, St. John's, 468.
The Holy Year:
J. B. Dykes, Almsgiving, 547.
W. H. Monk, Wordsworth, 40.
1866. Grey, *Hymnal:*
J. B. Dykes, Rivaulx, 312; St. Agnes, 493.
E. G. Monk, St. Dionysius, 239=553 (1863).
T. Hewlett, Dalkeith, 464.
A. R. Reinagle, Ben Rhydding, 557.
1867. H. Smart, *Psalms and Hymns for Divine Worship:*
Heathlands, 372; Regent's Square, 380; St. Leonard, 417; Everton, 527.
J. Watson, Holyrood, 589.
J. B. Dykes, Lux benigna, 482 (1865).
E. J. Hopkins, Culford, 208.
S. Nottingham, Sponsa Christi, 245 (1864).
T. Gambier Parry, St. Agatha, 228.
R. F. Dale, St. Catharine, 609.
1868. *Appendix to the Original Edition:*
J. B. Dykes, Pax dei, 32; St. Andrew of Crete, 101; Esca viatorum, 274; Gerontius, 337; Veni cito, 371; Dominus regit me, 421; Charitas, 548; Vox dilecti, 617.
Sir F. Ouseley, St. Gabriel, 21.
A. H. Brown, St. John Damascene, 151; Lammas, 269.
H. Smart, Rex gloriæ, 173; Trisagion, 241; Pilgrims, 623; Vexillum, 626.

1868. *Appendix to the Original Edition (cont.):*
Sir J. Barnby, St. Joseph of the Studium, 204; Cloisters, 369; Laudes Domini, 503.
C. Steggall, Illuminator, 259.
V. Novello, Albano, 283.
J. Uglow, St. Vincent, 261.
W. H. Sangster, Weybridge, 33.
Sir G. Elvey, Diademata, 349; Pilgrimage, 422,
W. H. Monk, Peterborough, 360; Alleluia perenne, 382; Vigilate, 434.
Sir J. Stainer, Charity, 363; Iona, 523.
L. G. Hayne, Chalvey, 428.
C. E. Willing, Alstone, 578.
S. S. Wesley, Alleluia, 439.
Sir H. Baker, Stephanos, 471.
J. Heywood, Aston, 463 (1863).
Sir H. Oakeley, Edina, 504.
S. Baring-Gould, Eudoxia, 592.
J. Hullah, Sellinge, 486.
J. Heywood, St. Luke, 440.
W. Boyd, Pentecost, 619.
1869. *Sarum Hymnal:*
T. E. Aylward, No. 46, 236; Nutbourne, 320.
Sir J. Barnby, For all the Saints, 220.
Sir J. Goss, Praise my soul, 401.
1870. J. B. Dykes, Etiam et mihi, 593.
W. H. Doane, Rescue, 598.
1871. Miss Havergal, Claudia, 587.
W. H. Monk, Penitence, 594.
W. Schulthes, Requiem, 551.
1872. S. S. Wesley, *European Psalmist:*
Engedi, 99; Hornsey, 157; Hereford, 457; Bolton, 494; Brecknock, 607.
The Hymnary:
S. S. Wesley, No. 613..444.
H. Smart, No. 170..492.
B. Tours, Tours, 624.
1874. *Church Hymns:*
C. C. Scholefield, St. Clement, 28; Fides, 309.
T. R. Matthews, Ludborough, 10 (1846).
Sir A. Sullivan, Lux Eoi, 154; Cena Domini, 272; St. Francis, 287; Golden Sheaves, 515.
J. W. Elliott, Church Triumphant, 37=145; Day of rest, 556.
E. J. Hopkins, Children's voices, 575.
Sir H. Oakeley, Abends, 24.
T. R. Matthews, Litany, 634.
A. Patton, Lyra, 578 (1873).
1875. Revised Edition of *Hymns Ancient and Modern:*
Sir J. Stainer, Sebaste, 18; Vesper, 29; Rest, 221; Author of life, 278; Eucharisticus, 306; Credo, 341; The blessed home, 384; The roseate hues, 451; St. Paul's, 480; Pastor bonus, 572; In memoriam, 576; Up in heaven, 577; St. Francis Xavier, 596; Magdalena, 608.
J. Hopkins, Allington, 31; Whitwell, 69; Sydney, 81.
Sir H. Oakeley, Dominica, 39.
J. B. Dykes, Strength and Stay, 14; Keble, 24; Easter Chant, 142; Beatitudo, 214; Dies dominica, 262; Requiescat, 303; Alford, 353; Derry, 466,; Come unto Me, 472; Litany, 642.
Sir F. Ouseley, Sharon, 188.

1875. Revised Edition of *Hymns Ancient and Modern (cont.):*
Sir H. Baker, St. Timothy, 7.
W. Macfarren, Barmouth, 8.
J. Hampton, St. Cecilia, 106.
W. H. Sangster, Ad inferos, 137.
E. H. Turpin, Clifton, 536; Litany, 639.
J. Comley, Malmesbury Abbey, 196.
E. H. Thorne, St. Andrew, 225; We give Thee but Thine own, 550; Guardian Angels, 574.
Abp. Maclagan, Palms of glory, 219; Bread of heaven, 277; Troas, 282; Newington, 297.
F. H. Champneys, Xavier, 242; Sâles, 357.
W. H. Monk, Aber, 135; Wells, 207; Sherborne, 231; Unde et memores, 267; Knighton, 339; Evelyns, 347; Beverley, 352; Litanies, 632, 635, 638.
E. J. Hopkins, Shropshire, 163; Nukapu, 240.
H. J. Gauntlett, I love to hear the story, 567; Cry of Faith, 131; Constance, 202; Evermore, 297; Laudate Dominum, 326; Hawkshurst, 361.
C. A. Barry, Annunciation, 232 = 359; Macedon, 524.
J. H. Casson, Semper aspectemus, 250.
C. H. Lloyd, Sacramentum Unitatis, 279.
W. Hurst, Leicester, 286.
G. F. Cobb, Hemsford, 291.
E. Hulton, Kenilworth, 323.
P. Armes, Galilee, 373.
J. W. Elliott, Hosanna, 394.
Miss Tiddeman, Ibstone, 426.
H. Smart, Misericordia, 603.
W. S. Hoyte, St. Edmund, 455.
F. A. J. Hervey, Putney Hill, 479; Litany, 637.
Sir G. Macfarren, Thy life was given for me, 500.
Sir F. Bridge, St. Beatrice, 510.
H. Gadsby, St. Boniface, 627.
W. Statham, St. Margaret, 130; Latchford, 636.
C. Steggall, *Hymns for the Church of England:*
St. Kenelm, 288; Mirfield, 586 (1870); Church Militant, 627 (1870); St. Lawrence, 629 (1864).
E. H. Turpin, Mansfield, 157.
1876. T. R. Matthews, Margaret, 616.
1877. E. J. Hopkins, Feniton Court, 247.
G. T. Caldbeck, Pax tecum, 620.
1879. J. Parry, Aberystwith, 534.
1880. Miss Hutton, Eternity, 581.
E. J. Hopkins, Gospel gladness, 538.
c.1880. R. R. Ross, St. Peter, 636.
1881. H. E. Hodson, Urbs cælestis, 253.
1882. Sir F. Ouseley, Theoktistus, 606.
1883. T. R. Matthews, Fulstow, 272.
1884. Abp. Maclagan, Prince of Peace, 399.
1886. T. L. Forbes, Come sing, 197.
W. H. Monk, All things bright, 585.
1887. *Congregational Church Hymnal:*
Sir G. J. Elvey, Sunninghill, 164.
E. Prout, Cairnbrook, 560.
1889. Supplement to Revised Edition of *Hymns Ancient and Modern:*
J. B. Dykes, Trinity College, 80.
W. Statham, Styall, 91.

1889. Supplement to Revised Edition of *Hymns Ancient and Modern* (*cont.*):
C. Bucknall, Compassio, 599.
Sir J. Stainer, Stola regia, 194; Love divine, 498; Covenant, 630.
J. V. Roberts, Modena, 246.
E. Hulton, Shottery, 102; Shiplake, 533.
W. H. Monk, Samuel, 584; Oh! the bitter, 605; Milites, 618; Life and love, 300; Herbert, 318; Waltham, 461; Bickley, 555; Verbum pacis, 558.
A. J. Eyre, Selby, 501.
Sir G. Martin, St. Helen, 275.
C. E. Stephens, Howley Place, 292; Richmond, 460.
G. M. Garrett, Genesis, 301; St. Croix, 537; Beulah, 582.
Sir J. Barnby, Abba, 365; O Voice, 402.
C. H. Lloyd, St. Frideswide, 368.
F. H. Champneys, St. Jerome, 391.
Sir F. Ouseley, Confidence, 158; Bewdley, 411.
J. A. Macmeikan, St. Columba, 418.
Sir F. Bridge, God made me, 613.
W. S. Sloane Evans, Clarion, 611.
W. H. Longhurst, Milton, 600.
Mrs. Cole, Stoke, 554.
M. B. Foster, Crucis victoria, 528; Crucis milites, 535.
C. J. Frost, Harvest, 532; Dulwich, 615.
T. Armstrong, Newland, 583.

1894. Miss Kingham, Benson, 529.

1897. *Westminster Abbey Hymn Book*:
Sir J. Goss, St. Hilary, 389.
Sir H. Parry, Rustington, 442.

1898. J. Sewell, Amesbury, 131.

1902. *Alternative Hymn Tunes*:
W. G. Whinfield, Crowborough, 72 = 200; Harvington, 113; Holy Mount, 251.
T. T. Noble, Eastwick, 212.
J. K. D. Bedwell, St. Hilda, 396.
Sir H. Parry, Angmering, 441.

1903. *Church Hymns*:
C. H. Lloyd, Lundy, 295; Dayspring, 356.
Sir H. Parry, Freshwater, 430.
C. L. Williams, Tibberton, 264.

1904. New Edition:
Sir C. Stanford, Joldwynds, 28; Geronimo, 50; Ockley, 182; Engelberg, 220; Luard (1891), 303; Blackrock, 325; Alverstone, 337[1]; Airedale, 498; Holland, 520.
B. Luard Selby, Advent, 45; Shipbourne, 73; Effulgence, 85; Ivyhatch, 143; Salve festa dies, 144 = 169; Apostoli, 192; Ramaulx, 255; Adoration, 284; Eccles, 285; Plaxtole, 330; Whitsun, 356; Cives caeli, 382; Praises, 394; Wishford, 421; Splendor, 438; Supplication, 469; Gundulf, 482; Innocence, 574; Heaven, 501; Caring, 590; Litany, 641.
Sir H. Parry, Intercessor, 129; Ludnam Hill, 190; Lux perpetua, 304; Storrington, 429; Amberley, 451; Infantium laudes, 569; Bournemouth, 571; Gaudium cæleste, 625; Portus voluntatis, 643.
C. Lee Williams, Luxor, 136.
C. Wood, Gonville, 153; Cranmer, 324; Rangoon, 530.
G. G. Stocks, Northleach, 204.
A. H. Brewer, Upton, 227.
S. H. Nicholson, Cosmos, 329; Barnet, 531.
P. C. Buck, Herga, 263.
T. T. Noble, York Minster, 183.
A. H. Brown, St. Just, 44; Hutton, 305.
C. Powell, Dorking, 249; Newick, 250; Light's abode, 258; Clapton, 362.
W. Phillips, Cowley St. John, 268; Gurney, 559.
M. J. Monk, Give light, 332.
Litany, 633.
Bp. Jenner, Unitas, 622.
E. C. Bairstow, Clamavi, 614.
C. Macpherson, Exurgat deus, 518.
C. H. Lloyd, Savile, 454.
T. Threlfall, Lancashire, 496.

METRICAL INDEX OF TUNES.

TUNES OF TWO LINES.

10 10.

144 Salve festa dies. **169.**
182 Ockley.
255 Ramaulx.
269 Lammas.
272 Cena Domini.
620 Pax tecum.

TUNES OF THREE LINES.

7 7 7.

104 Heil'ger Geist, du Tröster mein.
104 St. Philip.

8 8 6.

357 Whitsun.
357 Såles.
424 Bridehead.

8 8 7.

132 Stabat Mater.

8 8 8.

139 Holy Sepulchre.

8 8 8 with Alleluias.

146 O filii et filiæ.
148 Victory.

10 10 7.

383 Cives cæli.
383 Alleluia perenne.
532 Harvest.

TUNES OF FOUR LINES.

C.M.

7 St. Timothy.
13 Byzantium (Jackson).
16 St. Columba.
33 Weybridge.
41 Bishopthorpe.
51 Bristol. **229.**
61 Crediton.
64 Winchester Old (Psalm 84).
69 Whitwell.
77 Thys ender nygth.
83 Dundee.
86 Tallis (Ordinal).
97 Windsor (Psalm 116, Eton, Dundee).
98 Hereford.
103 St. Mary.
118 St. Bernard.
125 Old Martyrs.
140 St. Fulbert.
165 Lincoln.
166 Bangor.
171 St. Magnus (Nottingham).
176 Metzler's Redhead, No. 66.
185 Carlisle.
196 Malmesbury Abbey.
214 Bromsgrove.
214 Beatitudo.
223 Belmont.
228 St. Agatha.
237 Tiverton.

TUNES OF FOUR LINES—*continued.*

248 St. Mary Magdalene.
250 Newick.
250 Semper aspectemus.
281 St. Flavian.
283 Albano.
286 Leicester.
290 St. Stephen. **393.**
291 Hemsford.
294 Walsall.
314 Tye.
321 Westminster.
337 Alverstone.
337 Gerontius.
343 Loughton.
344 St. James.
350 Miles' Lane.
356 Dayspring.
358 Stockton.
362 Clapton.
375 Southwell.
387 Eatington.
388 York.
398 Wandsworth.
399 Prince of Peace.
403 St. Anne.
404 Irish.
405 Wiltshire.
409 London New.
417 St. Leonard.
418 St. Columba.
419 Belgrave.
420 St. Hugh.
440 St. Luke.
441 Angmering.
448 Westminster New.
450 Song 67.
452 Cheshire (Psalm 146).
455 St. Edmund.
456 Burford.
459 St. Etheldreda.
477 Bedford.
478 Martyrdom.
479 Putney Hill.
485 Abridge.
491 St. Peter. **564.**
493 St. Agnes.
493 Richmond.
501 Lansdowne.
501 Selby.
512 University.
521 Salisbury.
528 Crucis victoria.
536 Clifton.
542 St. David.
544 Manchester New.
563 Caithness.
565 Nativity.
570 Horsley.
582 Beulah.
591 Aberdeen (St. Paul).
596 St. Francis Xavier.
597 Kent.
601 Crowle.
612 Wachusett.

METRICAL INDEX OF TUNES.

L.M.

2 Crotch.
3 Morning Hymn (Hippolytus).
3 Brockham.
5 Melcombe. **226.**
6 Song 34 (Angels).
9 Jam lucis.
10 Ludborough.
11 St. Anselm.
15 Ach, bleib bei uns.
20 Canon.
24 Abends.
24 Grosser Gott (Hursley).
24 Keble.
30 Du, meiner Seelen (Angelus).
34 Te lucis.
35 Intercession.
36 Der du bist drei in Einigkeit.
37 Ach Gott und Herr (Beccles).
37 Church Triumphant. **145.**
42 Playford.
43 Das walt Gott Vater.
44 St. Just.
45 Advent.
49 Winchester New. **111.**
54 St. Gall.
55 Veni redemptor.
56 Herr Jesu Christ.
57 Vom Himmel hoch (Erfurt).
67 Te Deum patrem.
72 Crowborough. **200.**
76 Alfreton.
79 Ely (St. Catherine).
80 Trinity College.
81 St. Blasius.
81 Sydney.
90 I will extol.
91 Styall.
92 Ex more docti mystico.
94 Ford.
95 Preserve us, Lord.
96 Clarum decus ieiunii.
105 Zeuch meinen Geist (St. Gregory).
106 St. Cecilia.
120 Rockingham. **280.**
128 St. Cross.
141 Hampton.
142 Erschienen ist der herrlich Tag.
142 Redhead, No. 4.
142 Easter Chant.
143 Ivyhatch.
145 Vicenza.
163 Shropshire.
167 St. Bernard. **252.**
168 Devonshire (Kent).
170 Bishop (Illsley).
178 Stornoway.
179 Warrington. **545.**
181 Genevan Psalm cxxxi.
186 Truro.
188 Sharon.
190 Ludnam Hill.
191 Timsbury.
192 Apostoli.
202 Constance.
207 Wells.
209 Machs mit mir, Gott (Elsenach).
211 Calvary.
212 Eastwick.
218 Rex gloriose martyrum.
222 St. Ambrose.
235 Exeter.
236 Sarum Hymnal, No. 46.
238 Gloucester. **265.**
243 Woolmer's.

249 Dorking.
257 Heaton Norris.
261 St. Vincent.
264 Tibberton.
270 O Jesu Christ, wir Kindlein dein'.
289 Herr Jesu Christ (Breslau). **435.**
295 Lundy
312 Rivaulx.
316 Old 100th.
317 Penshurst.
322 Eltham.
336 Commandments.
345 Wareham.
355 Babylon's Streams.
361 Hawkhurst.
373 Galilee.
392 St. Petersburg.
427 Cannons.
438 Splendor.
444 Hymnary, No. 613.
453 Uffingham.
457 Hereford.
458 Guilton.
475 St. Bartholomew.
492 Hymnary, No. 170.
502 Wesley's Bristol.
508 Hilderstone.
520 Holland.
525 Psalm 51.
539 St. Pancras.
540 New College.
543 St. Lawrence.
546 Lob sei dem Allmächtigen Gott.
562 Westminster.
574 Innocence.
574 Guardian Angels.
578 Lyra.
578 Alstone.
602 St. Sepulchre.
604 Saxony.
619 Duke Street.
619 Pentecost.

PLAIN SONG TUNES. L.M.

1, 2, 9, 10, 11, 15, 34, 36, 37, 43, 44, 54, 55, 56, 57, 67, 76, 79, 80, 81, 90, 91, 92, 94, 95, 96, 105, 106, 141, 142, 143, 145, 163, 167, 168, 178, 179, 180, 181, 188, 190, 191, 192, 200, 202, 207, 209, 212, 222, 252, 261, 336, 492.

S.M.

31 Allington.
39 Dominica.
48 Was ist das mich betrübt? (Franconia).
60 Needham.
71 Aberystwyth.
74 St. Helena. **213.**
75 St. Michael. **206.**
87 Galway.
112 St. Bride.
134 Coventry.
135 Aber.
161 Carlisle.
199 Venice.
210 Ach, wachet (Swabia).
232 Annunciation. **359.**
251 The Holy Mount (Evening praise).
256 Dedication (St. Edmund).
299 St. George. **342.**
315 Royal.
354 Southwell.
360 Peterborough.

TUNES OF FOUR LINES—*continued.*

396 St. Hilda.
410 Birmingham.
432 St. Jerome.
433 Ave Maria klare (Narenza).
437 St. Ethelwald.
445 Potsdam.
449 Aylesbury.
462 London.
463 Aston.
480 St. Paul's.
481 Lyte.
486 Sellinge.
550 We give Thee but Thine Own.
557 Ben Rhydding.
589 Holyrood.
590 Caring.

6 4 6 6.

17 St. Columba.

6 5 6 5.

119 Wem in Leidenstagen (Caswall).
271 Fulstow.
306 Eucharisticus.
473 Clewer.
483 St. Constantine.
571 Bournemouth.
583 Newland.
583 Mirfield.
587 Claudia.
592 Eudoxia.
610 North Coates.

6 6 6 6 (iambic).

285 Eccles.
370 St. Cecilia.
395 Quam dilecta.
426 Ibstone.
431 Eden.

6 6 6 6 (trochaic).

397 Ave hierarchia (Ravenshaw).
470 Ave maris (St. Martin).

6 6 8 4.

558 Verbum pacis.

7 6 7 6.

130 Ach Gott, wem soll ich klagen.
130 St. Margaret.
244 Christus der ist (Vulpius).
298 Eden.
376 St. Alphege.
414 Kocher.

7 7 7 3.

434 Vigilate.

7 7 7 5.

29 Vesper.
311 Capetown.
363 Charity.
365 Abba.

7 7 7 7 (iambic).

108 Ades, Pater supreme.

PLAIN SONG. 7 7 7 7 (iambic).

108

TUNES OF FOUR LINES—*continued.*

7 7 7 7 (trochaic).

38 Gott sei Dank in aller Welt (Lübeck). **68.**
78 Ach, wann kommt (Culbach). **319.**
100 Aus der Tiefe rufe ich (Heinlein).
116 Redhead, No. 47. **490.**
127 Nun komm, der Heiden Heiland.
158 Psalm cxviii.
158 Confidence.
177 Genevan Psalm cxxxvi.
195 German Hymn.
219 Palms of glory.
242 Xavier.
297 Newington.
297 Evermore.
341 Innocents.
364 Battishill.
411 Bewdley.
412 University College.
413 Orientis partibus.
460 Richmond.
484 Song 13 (Canterbury).
496 Lancashire.
496 St. Bees.
513 Monkland.
535 Crucis milites.
573 Buckland.
579 Ohne rast (Vienna).

7 7 7 7 with Alleluias.

152 Easter Hymn.
172 Ascension.

7 8 7 8 with Alleluia.

156 St. Albinus.
156 Lindisfarne.

8 5 8 3.

305 Hutton.
471 Stephanos.
560 Cairnbrook.

8 6 8 4.

187 St. Cuthbert.
332 Give light.

8 7 8 3.

157 Hornsey.
157 Mansfield.

8 7 8 7 (trochaic).

46 Merton.
82 Sollt es gleich (Stuttgart).
121 Ringe recht (Batty).
137 Ad inferos.
203 Langdale.
225 St. Andrew.
310 Redhead, No. 46.
313 St. Oswald.
498 Love Divine.
611 Clarion.

PLAIN SONG. 8 7 8 7 (trochaic).

245

8 7 8 7 (iambic).

421 Wishford.
421 Dominus regit me.

8 7 8 7 and 8 8 8 9.

429 Storrington.
429 St. Sylvester.

METRICAL INDEX OF TUNES.

TUNES OF FOUR LINES—*continued.*

8 8 7 7.

224 Quem pastores laudavere.

8 8 8 3.

476 St. Aelred.

8 8 8 4.

21 St. Gabriel.
425 Ins Feld geh, zähle alles Gras.
425 Troyte, No. 1.
547 Almsgiving.

8 8 8 4 with Alleluia.

205 Heut triumphiert mit Freud und Wonn.

8 8 8 6.

466 Derry.
603 Misericordia.

9 8 9 8.

28 Joldwynds.
28 St. Clement.

10.10.10.8.

220 Engelberg.
220 For all the Saints.

10.10.10.10 (iambic).

23 Eventide.
32 Pax Dei.
124 Song 4.
131 Amesbury.
131 Cry of Faith.
266 Song 22.
330 Plaxtole.
454 Savile.
464 Dalkeith.
533 Shiplake.
613 God made me.

10.10.10.10. (dactylic).

241 Trisagion.
381 Regnator orbis (O quanta qualia).

Plain Song. 10.10.10.10.

266

11.10.11.10.

14 Strength and Stay.
109 Genevan Psalm cx.
123 Gevevan Psalm xii.
129 Intercessor.
233 St. Winifred.
300 Life and Love.

11.11.11.5.

189 Herr, deinen Zorn.
369 Herzliebster Jesu.
369 Cloisters.

Plain Song. 11.11.11.5.

189

11.12.12.10.

308 Nicæa.

TUNES OF FOUR LINES—*continued.*

12 9 12 9.

618 Milites.

13.12.13.12. (irreg.).

254 Montgomery.
599 Compassio.

Irregular.

529 Benson.

TUNES OF FIVE LINES.

7 7 7 7 4.

162 Straf mich nicht (Wurtemburg).

8 6 8 6 4.

594 Return.

8 6 8 8 6.

99 Engedi.

8 7 8 8 7.

605 Oh, the bitter.

8 7 7 7 5.

577 Up in heaven.

8 7 8 7 3.

593 Etiam et mihi.

8 8 8 8 7.

273 Leite mich nach deinem Willen.
394 Praises.
394 Hosanna.

Plain Song. 8 8 8 8 7.

273

14.14.4.7.8.

407 Hast du denn, Jesu.

Irregular.

538 Gospel Gladness.

TUNES OF SIX LINES.

6 6 6 6.6 6.

230 Old 120th.
461 Waltham.
500 Thy life was given for me.
503 Laudes Domini.

6 6 6 6.8 8.

278 St. Swithin.
278 Author of life.
346 Gopsal.
568 Bevan.
584 Samuel.
636 St. Peter's, Manchester.
636 Latchford.

6 6 8 D.

324 Cranmer.

6 6.10 D.

136 Luxor.

TUNES OF SIX LINES—*continued.*

7 5 7 5.7 7.

581 Eternity.
581 Heaven.

7 6 7 6.8 8.

19 St. Anatolius.

7 7.7 7.7 7.

4 Heidelberg.
4 Ratisbon.
8 Jesu, Jesu, du mein Hirt.
8 Barmouth.
84 Treuer Heiland, wir sind hier (Dix).
126 Gethsemane.
133 Aus tiefer Noth.
138 Cassel.
184 Veni, Sancte Spiritus.
231 Sherborne.
277 Nicht so traurig, nicht so sehr.
277 Bread of Heaven.
320 Nutbourne.
333 St. Ninian.
372 Heathlands.
467 Petra.
615 Dulwich.

PLAIN SONG. 7 7 7.7 7.

184

7 7.7 7.8 8.

303 Luard.
303 Requiescat.

7 8.7 8.7 7.

307 Jesus ist mein Aufenthalt (Meinhold).

8 6.8 6.8 8.

549 Geduld hilft.

8 7.8 7.4 7.

415 Calvary.
422 Pilgrimage.
489 St. Raphael.
559 Gurney.

8 7.8 7.7 7.

26 Dretzel.
115 Meine Hoffnung.
215 All Saints.
240 Nukapu.
551 Gott des Himmels (Waltham).
551 Requiem.
566 Irby.

PLAIN SONG. 8 7.8 7.7 7.

240

8 7.8 7.8 7.

65 Lewes.
70 Alleluia, dulce carmen. **89.**
107 Werde Licht.
113 Harvington (Prome vocem).
113 St. Denys.
239 St. Dionysius. **553.**
246 Modena.
247 Feniton Court.
253 Urbs cælestis.
258 Light's abode.
260 St. Thomas.
275 St. Helen.
338 Pange lingua (Oriel).
351 Unser Herrscher.
380 Regent's Square.
401 Praise my soul.
423 Mannheim.
629 St. Lawrence.

TUNES OF SIX LINES—*continued.*

PLAIN SONG. 8 7.8 7.8 7.

89, 107, 113, 239, 246, 253, 260.

8 7.8 7.12 7.

52 Helmsley.

8 8 6 D.

155 Psalm cxxii. (Magdalen College).
274 Ich kam.
274 Esca viatorum.
323 Kenilworth.
424 Allgütiger, mein Preisgesang.
447 Chapel Royal.
497 Purleigh.

8 8 6.8 8 8.

93 Innsbruck.

8 8.7 7.7 7.

175 Herzlich lieb.

8 8 7 D.

198 Evangelists.

PLAIN SONG. 8 8 7 D.

132, 198.

8 8 8.8 8 6.

50 Geronimo.

8 8.8 8.8 8.

25 Surrey.
47 Veni Emmanuel.
102 Shottery.
180 Come, Holy Ghost.
221 Rest.
276 Acton.
282 Troas.
293 St. Matthias. **499.**
304 Lux perpetua.
340 Genevan Psalm cxxvii.
340 Credo.
371 Old 112th (Vater unser).
371 Veni cito.
391 St. Jerome.
446 Eaton.
465 Westbourne.
495 Wer nun den lieben Gott (Bremen).
516 Preston.
519 Compline.
524 Macedon.
555 Bickley.
561 Melita.
600 Milton.
607 Brecknock.
614 Clamavi.

8 8 8 D.

494 Bolton.

10.4.10.4.10.10.

482 Gundulf.
482 Lux benigna.

10.10.10.10.10.10.

63 Yorkshire (Stockport or Mottram).
267 Song 24.
267 Unde et memores.
279 Sacramentum unitatis.
334 Old 50th.

11.10.11.10.9.11.

623 Pilgrims.

11.10.11.10.11.10.

598 Rescue.

METRICAL INDEX OF TUNES.

TUNES OF SIX LINES—*continued.*

IRREGULAR.

59 Adeste fideles.
616 Margaret.

TUNES OF SEVEN LINES

5 5 7 7 7 7 6.

625 Gaudium cæleste.

6 4 6 4.6 6 4.

474 Horbury.

6 6 4.6 6 6 4.

507 God save the King.
526 Moscow (Trinity).

6 6 6 4.8 8 4.

468 Wir Christenleut.
468 St. John.

6 6 6 6.6 6 8.

201 Das herrlich hohe Fest.

PLAIN SONG. 6 6 6 6.6 6 8.

201

6 8 10.7 7 8 6.

530 Rangoon.

7 5 8 5.8 8 6.

227 Upton St. Leonard.

8 7 8 7.8 7 7.

58 Divinum mysterium.

PLAIN SONG. 8 7 8 7.8 7 7.

58

8 7 8 7.8 8 7 (iambic).

53 Nun freut Euch (Luther).
114 Allein Gott (Attolle panlum).
406 Es ist das Heil (Freu dich).

8 7 8 7.8 8 7 (trochaic).

309 Fides.

8 8 7 7.8 8 7.

147 Jesu, unser Trost.

10.6.10.6.8 8 4.

287 St. Francis.

TUNES OF EIGHT LINES.

D.C.M.

64 Bethlehem.
117 1st Mode Melody.
164 Sunninghill.
217 Old 81st.
268 Cowley St. John.
331 Tranmere.
339 Knighton.
385 Brunswick.
400 Old 44th.
451 Amberley.
451 The roseate hues.
517 Old 137th.
552 St. Matthew.
617 Vox Dilecti.

L.M.D.

12 Addison's (Kettering).
73 Shipbourne.

TUNES OF EIGHT LINES—*continued.*

D.S.M.

174 Old 25th.
349 Diademata.
428 Chalvey.
621 Old 50th.
621 Nearer home.

5 5 5 5 6 5 6 5.

193 Old 104th.
296 St. Ignatius.
326 Hanover.
326 Laudate Dominum.

6 5 6 5 D.

101 Grosvenor.
101 St. Andrew of Crete.
347 Evelyns.
504 Warum sind.
504 Edina.
572 Pastor bonus.
622 Unitas.
631 Bohemia.

6 6 6 6.4 4 4 4.

234 Croft's 148th.
382 Christchurch.
390 Harewood.
408 Darwall's 148th.
575 Children's voices.

6 6 6 6 D.

384 Annue Christe.
384 The blessed home.
541 Hymn of Eve (Uxbridge).

6 6 8 4 D.

628 Leoni.
630 Covenant.

6 7.6 7.6 6 6 6.

329 Cosmos.
506 Nun danket. 509.

7 6 7 6 D. (trochaic).

151 St. John Damascene.
204 Northleach.
204 St. Joseph of the Studium.
443 Ave virgo virginum.
585 All things bright and beautiful.

7 6 7 6 D. (trochaic-iambic).

292 Howley Place.

7 6 7 6 D. (iambic).

40 Wordsworth.
110 St. Theodulph.
122 Herzlich thut (Passion chorale).
150 Ach Gott, von Himmelreiche.
160 Werde munter.
194 Stola regia.
197 Come sing.
262 Dies Dominica.
288 St. Kenelm.
301 Genesis.
367 Aurelia.
374 Crüger.
377 Pearsall.
378 Gibbons.
379 Ewing.

TUNES OF EIGHT LINES—*continued.*

402 O Voice.
436 Stand up.
472 Es ist ein Ros' entsprungen.
472 Come unto Me.
487 Komm, Seele.
522 Greenland.
537 St. Croix.
554 Stoke.
556 Day of Rest.
567 I love to hear the story.
580 Ellacombe.
595 Missionary.
608 Magdalena.
609 St. Catharine.
624 Tours.

PLAIN SONG. 7 6 7 6 D.

110

7 6 7 6 8 8 7 7.

606 Theoktistus.

7 6 8 6 D.

353 Ich dank dir.
353 Alford.

7 7 7 7 D. (trochaic).

88 St. Edmund.
149 Mecklenburg.
208 Culford.
386 Alle Menschen.
389 St. Hilary.
469 Supplication.
469 Miserere.
488 Hollingside.
514 St. George.
534 Aberystwith.

8 4 8 4 D.

518 Exurgat Deus.

8 6 7 6.7 6 7 6.

576 In memoriam.

8 4 8 4.8 8 8 4.

22 Nutfield.

8 7 8 7 D. (trochaic).

27 Lugano.
154 Lux Eoi.
173 Rex Gloriæ.
216 Deerhurst.
245 Sponsa Christi.
259 Illuminator
284 Adoration.
327 Austria.
366 Mittler, schau.
368 St. Frideswide.
439 Alleluia.
442 Rustington.
498 Airedale.
523 Iona.
527 Everton.
548 Caritas.
588 Alle Menschen müssen sterben (Salzburg).

PLAIN SONG. 8 7 8 7 D.

203

8 7 8 7 D. (iambic).

515 Golden Sheaves.
531 Barnet.

9 8 9 8 D.

66 Genevan Psalm cxviii.

TUNES OF EIGHT LINES—*continued.*

10.10.6.6 D.

85 Effulgence.

10.11.11.11.12.11.10.11.

153 Gonville.

10.4 6 6 6 6.10.4.

318 Herbert.

11.10.11.4 D.

325 Blackrock.

IRREGULAR.

430 Freshwater.

TUNES OF NINE LINES.

7.6.7.6.7.6.7.6.8.

569 Infantium laudes.

8 5.8 8 5.7 7 7 7.

183 York Minster.

8 7 8 7.6 6 6 6 7.

416 Ein' feste Burg.
605 Ein' feste Burg.

8 7 8 8 7.7 7 7 7.

352 Beverley.

10.10.7.10.10.7.10.10.7.

383 Cives cæli.

TUNE OF TEN LINES.

7 7 7 7 D. and Refrain.

62 Mendelssohn.

TUNE OF ELEVEN LINES.

8 9 8.8 9 8.6 6 4 8 8.

348 Wachet auf.

TUNES OF TWELVE LINES.

6 5 6 5.6 5 6 5.6 5 6 5.

626 Vexillum.
627 Church Militant.
627 St. Boniface.

6 6 7.6 6 7 D.

503 Genevan Psalm iii.

7 6 7 6.7 6 7 6.6 6 8 4.

511 Wir pflügen.

7 6 7 6.7 6 7 6.7 6 7 6.

510 St. Beatrice.

8 7 8 7.8 7 8 7.8 7 8 7.

263 Herga.

8 8.8 8.8 8 D.

335 Old 113th.

IRREGULAR.

18 Sebaste.
159 Auctor humani generis.
302 Dies iræ.
328 Troyte, No. 2.

PLAIN SONG. IRREGULAR.

302

ALPHABETICAL INDEX OF TUNES.

*Abba, 365
Abends, 24
*Aber, 135
Aberdeen, 591
Aberystwith (Parry), 534
Aberystwyth (Ouseley), 71
Abridge, 485
Ach, bleib bei uns, 15
Ach, Gott, und Herr, 37
Ach, Gott, von Himmelreiche, 150
Ach, Gott, wem soll ich klagen, 130
Ach, wachet, wachet auf, 210
Ach, wann kommt, 78, 319
Acton, 276
*Ad inferos, 137
Ades pater supreme, 108
Adeste fideles, 59
Addison's (Sheeles), 12
,, (Carey), 25
*Adoration, 284
*Advent, 45
*Airedale, 498
Albano, 283
*Alford, 353
Alfreton, 76
All Saints (Howard), 112
,, or Zeuch mich, 215
,, or Innocents, 341
,, (Wilson), 478
All things bright and beautiful, 585
Alle Menschen müssen sterben, 386
Alle Menschen müssen sterben, 588
Allein Gott in der Höh sei Ehr, 114
Alleluia, 439
Alleluia dulce carmen, 70, 89
*Alleluia perenne, 383
Allgütiger, mein Preisgesang, 424
*Allington, 31
*Almsgiving, 547
*Alstone, 578
Alta Trinità beata, 203
Altorf, 53
*Alverstone, 337
*Amberley, 451
*Amesbury, 131
Angels, 6
Angelus, 30
Angmering, 441
Annue, Christe, 384
*Annunciation, 232, 359
Antioch, 149
*Apostoli, 192
Argyle, 379
*Ascension, 172
Ass's Sequence, 413
*Aston, 463
Attolle paulum, 114
Auctor humani generis, 159
Aurelia, 367
Aus der Tiefe rufe ich, 100
Aus tiefer Not, 133
Austria, 327
*Author of Life, 278
Ave hierarchia, 397
Ave Maria klare, 433
Ave maris, 470
Ave virgo, 443
Aylesbury, 449

Babylon's Streams, 355
Bampton, 67
Bangor, 166
*Barmouth, 8
*Barnet, 531
Bath, 501
Battishill, 364
Batty, 121
*Beatitudo, 214
Beccles, 37
Bedford, or Royal, 315
,, (Wheale), 477
Belgrave, 419
Bella, 60
Belmont, 223
Ben Rhydding, 557
Benson, 529
Bernard, 379
Bethlehem, 62
Beulah, 582
Bevan, 568
*Beverley, 352
*Bewdley, 411
*Bickley, 555
Birmingham (Clarke), 171
,, (Turle), 321
,, (Stanley), 410
Birr, 385
Bishop, 170
Bishopthorpe, 41
*Blackrock, 325
Bloomsbury, 254
Bohemia, 631
Bolton, 494
*Bournemouth, 571
Bradford, 453
Bread of heaven, 277
Brecknock (J. Smith), 191
,, (S. S. Wesley), 607
Bremen, 495
Brentford, 449
Brentwood, 20
Breslau, 289, 435
Bridehead, 424
Bridget, 112
Bristol (Ravenscroft), 51, 229
,, (Wesley), 502
Brockham, 3
Bromsgrove (Green), 601
,, (Collins), 214
Brunswick, 385
Buckland, 573
Burford, 456
Burton, 254
Byzantium, 13

Caernarvon, 346
Cairnbrook, 560
Caithness, 563
Calvary (Broderip), 211
,, (Stanley), 415
Cannons, 427
Canon, 20
Canterbury (Gibbons), 484
,, or Newbury, 525
Capetown, 311
Carey, 25
*Caring, 590
*Caritas, 548
Carlisle (Lockhart), 161
,, (Ravenscroft), 185
,, or St. Flavian, 281
Cassel, 138
Caswall, 119
Caton, 120
Cena Domini, 272
*Chalvey, 428
Chapel Royal (Rogers), 67
,, ,, (Boyce), 447
*Charity, 363
Charmouth (Clarke), 41
,, (Wainwright), 544
Cheadle, 327
Chelsea, 278
Chertsey, 209
Cheshire, 452
Children's voices, 575
Christchurch (Hayes), 331
,, (Steggall), 382
,, (Reinagle), 491
,, (Battishill), 539
Christus der ist, 244
Church Militant, 627
Church Triumphant, 37, 145
*Cives caeli, 383
*Clamavi, 614
Clapton, 362
Clarion, 611
Clarum decus ieiunii, 96
Claudia, 587
Clewer, 473
*Clifton, 536
*Cloisters, 369
Coblenz, 115
Cologne, 433
Come, Holy Ghost, 180
Come sing, 197
*Come unto Me, 472
Commandments, 336
Communion, 120
*Compassio, 599
Compline, 519
*Confidence, 158
*Constance, 202
Corde natus, 58
Corinth, 70, 89
Consummatum est, 415
*Cosmos, 329
Covenant, 630
Coventry, 134
*Cowley, St. John, 268
*Cranmer, 324
Crasselius, 49
Crediton, 61
*Credo, 340
Croft's 148th, 234
Crotch, 2
Crowborough, 72, 200
Crowle, 601
Crucifixion, 525
*Crucis milites, 535
*Crucis victoria, 528
Crüger, 374
*Cry of Faith, 131
Culbach, 78, 319
Culford, 208

ALPHABETICAL INDEX OF TUNES.

Dalkeith, 464
Danzig, 311
Darwall's 148th, 408
Das herrlich hohe Fest, 201
Das walt gott Vater, 43
Day of rest, 556
Dayspring, 356
Dedication, 256
Deerhurst, 216
Der du bist drei in Einigkeit, 36
Derby, or Bella, 60
,, (Jarvis), 254
,, (Clarke), 453
*Derry, 466
Dettingen, 406
Devonshire, 168
*Diademata, 349
Dies dominica, 262
Dies irae, 302
Divinum mysterium, 58
Dix, 84
*Dominica, 39
*Dominus regit me, 421
Dorchester (Wainwright), 63
,, (Rogers), 67
Dorking, 249
Dresden (Redhead), 310
,, (Schulz), 511
Dretzel, 26
Du meiner Seelen, 30
Dublin, 404
Duke Street, 619
*Dulwich, 615
Dundee, or French Tune, 83
,, or Windsor, 97
Durham, 191

Easter Chant, 142
Easter Hymn, 152
*Eastwick, 212
Eatington, 387
*Eaton, 446
*Eccles, 285
Eden (Steggall), 298
,, (Feilden), 431
Edina, 504
*Effulgence, 85
Ein' feste Burg, 416, 505
Eisenach, 209
Ellacombe, 580
Eltham, 322
Ely, 79
Engedi, 99
Engelberg, 220
England, 526
Ephesus, 351
Erfurt, 57
Erschienen ist der herrlich Tag, 142
Es ist das Heil, 406
Es ist ein Ros' entsprungen, 472
*Esca viatorum, 274
Eternity, 581
Etiam et mihi, 593
Eton, 97
*Eucharisticus, 306
*Eudoxia, 592
Evangel, 64
Evangelists, 198
*Evelyns, 347
Evening Hymn, 20
Evening praise, 251
Eventide, 23
Evermore, 297
Everton, 527
Ewell, 161
Ewing, 379
Ex more docti mystico, 92
Exeter (Dorrell), 235
,, or London New, 409
*Exurgat deus, 518

Fahre Fort, 149
Feniton Court, 247
Fetter Lane, 449
Fides, 309
Filitz, 119
First Mode Melody (Tallis), 117
For all the Saints, 220
Ford, 94
Franconia, 48
Frankfort, 49
Freshwater, 430
Freu dich, 406
Fulstow, 271

*Galilee, 373
Galway, 87
*Gaudium cæleste, 625
Geduld hilft in der Trübsal auf, 549
Genevan psalm iii., 503
,, ,, xii., 123
,, ,, cx., 109
,, ,, cxviii., 66
,, ,, cxxvii., 340
,, ,, cxxxi., 181
,, ,, cxxxvi., 177
Genesis, 301
German Hymn, 195
*Geronimo, 50
*Gerontius, 337
Gethsemane, 126
Giardini's, 526
Gibbons, 378
*Give light, 332
Gloria patri, 70, 89
Gloucester, 238, 265
*God made me, 613
God save the King, 507
Godesberg, 551
Göldel, 37
Golden Sheaves, 515
*Gonville, 153
Gopsal, 346
Gospel gladness, 538
Gott des Himmels, 551
Gott sei Dank in aller Welt, 38, 68
Gräfenberg, 248
Granton, 5
Greenland, 522
Greenock, 171
Grosser Gott, 24
*Grosvenor, 101
*Guardian Angels, 574
Guildford, 168
Guilton, 458
*Gundulf, 482
*Gurney, 559
Gwennap, 597

Hackney, 103
Hall, 512
Halle, 114
Hampton (Wesley), 141
,, (Lockhart), 161
,, or Royal, 315
Handel's, 148, 346
Hanover, 326
Harborough, 350
Harewood, 390
Harington, 501
*Harvest, 532
Harvington, 113
Hast du denn, Liebster, 407
Haweis, 493
*Hawkhurst, 361
Haydn, 327
Heathlands, 372
Heaton Norris, 257
*Heaven, 581
Heber, 595
Heidelberg, 4
Heil'ger Geist du Tröster mein, 104
Heinlein, 100
Helmsley, 52
*Hemsford, 291
*Herbert, 318
Hereford (Ouseley), 98
,, (Boyce), 447
,, (Wesley), 457
*Herga, 263
Herr, deinen Zorn, 189
Herr Jesu Christ, 56
,, ,, or Breslau, 289, 435
Herrnhut, 348
Herzlich lieb, 175
Herzlich thut mich verlangen, 122
Herzliebster Jesu, 369
Heut triumphiert mit Freud und Wonn, 205
Hezekiah, 266
Hilderstone, 508
Hippolytus, 3
*Holland, 520
Hollingside, 488
Holy Mount, 251
Holy Sepulchre, 139
Holyrood, 589
Holywood, 260
Honiton, 619
Horbury, 474
Hornsey, 157
Horsley, 570
Hosanna, 394
*Howley Place, 292
Hursley, 24
Hutton, 305
Hymn of Eve, 541
Hymnary, No. 613, 444
,, No. 170, 492

*I love to hear the story, 567
I will extol, 90
Iam lucis, 9
*Ibstone, 426
Ich dank dir, 353
Ich kam aus meiner Mutter Schoss, 274
Illsley, 170
*Illuminator, 259
*In memoriam, 576
*Infantium laudes, 569
*Innocence, 574
Innocents, or Old 113th, 335
,, or All Saints, 341
Innsbruck, 93
Ins Feld geh, zähle alles Gras, 425
Intercession, 35
*Intercessor, 129
Invocation, 161
*Iona, 523
Irby, 566
Irish, 404
*Ivyhatch, 143

JACKSON, 13
Jerusalem, 628
Jesser's 136th, 278
Jesu, Jesu, du mein Hirt, 8
Jesu Redemptor, 62
Jesu, unser Trost und Leben, 147
Jesus ist mein Aufenthalt, 307
Jesus, meine Zuversicht, 4
*Joldwynds, 28
Judea, 628

*KEBLE, 24
*Kenilworth, 323
Kent (Lampe), 168
,, (Stanley), 597
Kersall, 112
*Kettering, 12
Knaresborough, 346
Knecht, 414
*Knighton, 339
Kocher, 414
Komm, Seele, 487
Kronstadt, 110

*LANCASHIRE, 496
Langdale, 203
Lansdowne, 501
*Lammas, 269
*Latchford, 636
*Laudate Dominum, 326
*Laudes Domini, 503
Laus Deo, 310
Lebanon, 70, 89
Leeds, 60
*Leicester, 286
Leite mich nach deinem Willen, 273
Leoni, 628
Lewes, 65
*Life and Love, 300
Light's abode, 258
Lincoln, 165
Lindisfarne, 156
Liverpool, 477
Lob sei dem allmächtigen Gott, 546
London (Sheeles), 12
,, or Southwell, 462
London New, 409
Loughton, 343
Love divine, 498
Luard, 303
Lübeck, 38, 68
Ludborough, 10
*Ludnam Hill, 190
Lugano, 27
Lundy, 295
Lustra sex, 116
Luther, 53
Lux benigna, 482
Lux Eoi, 154
*Lux perpetua, 304
*Luxor, 136
Lyra, 578
Lyte, 481

*MACEDON, 524
Machs mit mir, Gott, 209
Magdalen (Stainer), 221
,, (Jarvis), 254
,, or London New, 409
Magdalen College, 155
*Magdalena, 608
Magdalene, 3
*Malmesbury Abbey, 196
Manchester, 636
Manchester New, 544
Mannheim, 423
*Mansfield, 157
Margaret, 616
Marlborough, 385
Martyrdom, 478
Masbury, 237
Mecklenburg, 149
Meine Hoffnung stehet feste, 115
Meinhold, 307
Melcombe, 5, 226
Melford, 501
Melita, 561
Mendelssohn, 62
Merton, 46
Metzler's Redhead (No. 66), 176
Miles' Lane, 350
*Milites, 618
Milton, 600
Mirfield, 586
Miserere, 469
*Misericordia, 603
Missionary, 595
Mittler, schau auf sie herniederder, 366
*Modena, 246
Monkland, 513
Montgomery, 254
Morgenglanz der Ewigkeit, 311
Morning Hymn, 3
Morning Light, 436
Moscow, 526
Mottram, 63
Munich, 468

NARENZA, 433
Nassau, 162
Nativity, 565
Navarre, 66
Nayland, 290
Neander, 351
Nearer Home, 621
Needham, 60
Neumark, 495
New College, 540
Newbury, 525
Newick, 250
Newington (Jones), 290
,, (Maclagan), 297
Newland, 583
Newton, 254
Newtoun, 409
Nicæa, 308
Nicht so traurig, 277
Nicolai, 348
Niemburg, 277
North Coates, 610
*Northleach, 204
Norwich, or Dundee, 83
,, (Purcell), 456
,, (Gibbons), 434
Nottingham, 171
*Nukapu, 240
Nun danket, 506, 509
Nun danket Gott, 248
Nun freut euch, 53
Nun komm, der Heiden Heiland, 127
Nutbourne, 320
Nutfield (Monk), 22
,, (Battishill), 539

O FILII ET FILLÆ, 146
O Jesu Christ, wir Kindlein dein, 270
O quanta qualia, 381
O Voice, 402
*Ockley, 182
*Oh! the bitter, 605
*Ohne rast, 579
Old 25th, 174
Old 44th, 400
Old 50th (10.10.10.10.10.10), 334
Old 50th (D.S.M.), 621
Old 81st, 217
Old 100th, 316
Old 104th, 193
Old 112th, 371
Old 113th, 335
Old 120th, 230
Old 122nd, 503
Old 125th, 336
Old 127th, 340
Old 137th, 517
Old Martyrs, 125
Olivers, 52
Ordinal, 86
Oriel, 338
Orientis partibus, 413
Origen, 155
Orlingbury, 501
Oxford, 447

PALMS OF GLORY, 219
Pange lingua, 338
Paris, 24
Pascal, 24
Passion chorale, 122
*Pastor bonus, 572
*Pax dei, 32
Pax tecum, 620
Pearsall, 377
Penitence, 594
Penshurst, 317
Pentecost, 619
*Peterborough, 360
Petra, 467
*Pilgrimage, 422
*Pilgrims, 623
*Plaxtole, 330
Playford (Allison), 42
,, or St. Mary, 103
*Portus voluntatis, 643
Potsdam, 445
Praise my soul, 401
*Praises, 394
Preserve us, Lord, 95
Preston, 516
Prince of Peace, 399
Prome vocem, 113
Psalm xlvii. (Hayes), 331
,, li. (Chetham), 525
,, c. (J. Smith), 191
,, cxviii. (Hayes), 158
,, cxxii. (Hayes), 155
*Purleigh, 497
*Putney Hill, 479

QUAM DILECTA, 395
Quem pastores laudavere, 224

*RAMAULX, 255
*Rangoon, 530
Ratisbon, 4
Ravenshaw, 397
Reading, 95
Redhead, No. 4, 142
,, No. 46, 310
,, No. 47, 116, 490
,, No. 76, 467
,, No. 143, 203
Regent's Square, 380

Regnator orbis, 381
Repentance, 41
Requiem, 551
*Requiescat, 303
Rescue, 598
Rest, 221
Retirement, 501
*Return, 594
*Rex gloriæ, 173
Rex gloriose martyrum, 218
Richmond (Stephens), 460
* ,, (Haweis), 493
Ringe recht, 121
Rivaulx, 312
Rochdale, 539
Rochester, 168
Rockingham, 120, 280
Royal, 315
Royston, 392
Rustington, 442

*Sacramentum Unitatis, 279
St. Aelred, 476
St. Agatha (Parry), 228
,, (Ett), 470
St. Agnes, 493
St. Albinus, 156
St. Alphege, 376
St. Ambrose (La Feillée), 222
,, (Dykes), 313
St. Anatolius, 19
*St. Andrew (Thorne), 225
,, (Jarvis), 254
*St. Andrew of Crete, 101
St. Anne, 403
St. Anselm, 11
St. Bartholomew, 475
*St. Beatrice, 510
St. Bede, 203
St. Bede's, 379
St. Bees, 496
St. Bernard (Lindenborn), 118
,, (Monk), 167, 252
,, (Dykes), 313
St. Blasius, 81
*St. Boniface (Knecht), 579
,, (Gadsby), 627
St. Bride, 112
St. Catharine (Turton), 79
,, (Dale), 609
*St. Cecilia (Hampton), 106
,, (Hayne), 370
St. Chad, 355
St. Chrysostom's, 203
St. Clement (Scholefield), 28
,, (Hart), 508
St. Columba (Old Irish), 16
,, (Irons), 17
,, (MacMeikan), 418
*St. Constantine, 483
St. Croix, 537
St. Cross, 128
St. Cuthbert, 187
St. David, 542
St. Denys, 113
St. Dionysius, 239, 553
St. Edmund (Steggall), 88
,, (Gilding), 256
* ,, (Hoyte), 455
St. Etheldreda, 459
St. Ethelwald, 437
St. Faith, 294
St. Flavian, 281
St. Francis, 287
St. Francis Xavier, 596
*St. Frideswide, 368
St. Fulbert, 140
*St. Gabriel, 21
St. Gall, 54
St. George (Jarvis), 254
,, (Gauntlett), 299, 342
,, (Smart), 405
,, (Elvey), 514
St. George's, 326
St. Giles, 489
St. Gregory, 105
*St. Helen, 275
St. Helena, 74, 213
St. Hilary, 389
St. Hilda, 396
St. Hugh, 420
St. Ignatius, 296
St. Irenaeus, 484
St. James, 344
St. Jerome (Champneys), 391
,, (Gauntlett), 432
*St. John, 468
*St. John Damascene, 151
St. John's, or Holywood, 260
,, (Wainwright), 544
*St. Joseph of the Studium, 204
St. Jude's, 155
*St. Just, 44
St. Kenelm, 288
St. Lawrence (Hayne), 543
* ,, (Steggall), 629
St. Leonard, 417
St. Luke (Lampe), 168
,, (Heywood), 440
St. Magnus, 171
*St. Margaret, 130
St. Martin (Ett), 470
,, (Steggall), 586
St. Mary, 103
St. Mary Magdalene, 248
St. Matthew, 552
St. Matthias (Gibbons), 450
,, (Monk), 293, 499
St. Medan, 635
St. Michael, 75, 206
St. Nicholas (Redhead), 203
,, (Dykes), 469
St. Ninian, 333
St. Oswald, or St. Bernard, 313
,, or Lux benigna, 482
St. Pancras, 539
St. Patrick, 453
St. Paul, 591
St. Paul's (Clarke), 41
,, (Lampe), 168
,, or Old 81st, 217
* ,, (Stainer), 480
St. Peter, 491, 564
St. Peter's, 636
St. Petersburg, 392
St. Philip (Monk), 104
,, (Barnby), 220
St. Philip's, 5
St. Prisca, 116
St. Raphael, 489
St. Sepulchre, 602
St. Stephen's (Jones), 290, 393
,, (Smith), 485
St. Swithin, 278
St. Sylvester, 429
St. Theodulph, 110
St. Thomas, 260
*St. Timothy, 7
St. Vincent (Mendelssohn), 62
,, (Uglow), 261
St. Werbergh's, 70, 89
St. Werburg, 193
St. Winifred, 233
*Sâles, 357
Salisbury (Playford), 42
,, or Easter Hymn, 152
,, (Ravenscroft), 521
*Salve festa dies, 144, 169
Salzburg, 588
*Samuel, 584
Sarum Hymnal, No. 46, 236
*Savile, 454
Saxony, 604
Scarborough, 350
Schönberg, 588
*Sebaste, 18
*Selby, 501
Sellinge, 486
*Semper aspectemus, 250
*Sharon, 188
*Sherborne, 231
*Shipbourne, 73
*Shiplake, 533
*Shottery, 102
Shropshire, 163
Sollt es gleich, 82
Song 4 (Gibbons), 124
,, 13 (Gibbons), 484
,, 22 (Gibbons), 266
,, 24 (Gibbons), 267
,, 34 (Gibbons), 6
,, 67 (Gibbons), 450
Southampton, 155
Southwell (Damon), 354
,, (Irons), 375
* ,, or London, 462
*Splendor, 438
Spires, 95
Sponsa Christi, 245
Stabat mater, 132
Stand up, 436
*Stephanos, 471
Stepney, 335
Stettin, 114
Stillorgan, 24
Stilt, The, 388
Stockport, 63
Stockton, 358
Stoke, 554
Stola regia, 194
Stornoway, 178
*Storrington, 429
Stow, 294
Straf mich nicht in deinem Zorn, 162
*Strength and Stay, 14
Stuttgart, 82
*Styall, 91
*Sunninghill, 164
*Supplication, 469
Surrey, 25
Swabia, 210
*Sydney, 81

Tallis, 86
Tavistock, 447
Te deum patrem, 67
Te lucis ante terminum, 34
*The blessed home, 384
The God of Abraham, 628
The Lord's Prayer, 371
Theoktistus, 606
*The roseate hues, 451
*Thy life was given for me, 500
Thys ender nygth, 77
*Tibberton, 264
Timsbury, 191
Tintern, 436
Tiverton, 237
Torbay, 59

ALPHABETICAL INDEX OF TUNES.

Tours, 624
Tranmere, 331
Treuer Heiland, 84
Trinity, 526
Trinity College, 80
*Trisagion, 241
Troas, 282
Troyte, No. 1, 425
" No. 2, 328
Truro, 186
Tunbridge, 171
Tye, 314

UFFINGHAM, 453
*Unde et memores, 267
Unitas, 622
University, 512
University College, 412
Uns ist ein Kindlein heut geborn, 15
Unser Herrscher, 351
Up in heaven, 577
*Upton St. Leonard, 227
Urbs cælestis, 253
Uxbridge, or Burford, 456
" (Arne), 541

VALET WILL ICH DIR GEBEN, 110
Vater unser, 371
*Veni cito, 371
Veni, Emmanuel, 47
Veni, Redemptor, 55
Veni, Sancte Spiritus, 184
Venice, 199
*Verbum pacis, 558
*Vesper, 29
*Vexillum, 626
Vicenza, 145
Vienna (Pleyel), 195
(Haydn), 327
Vienna (Knecht), 579
Victory, 148
*Vigilate, 434
Vom Himmel hoch, 57
*Vox Dilecti, 617
Vulpius, 244

WACHET AUF, 348
Wachusett, 612
Walsall, 294
*Waltham, (Monk), 461
" (Albert), 551
Walton, 456
Walworth, 63
Wandsworth, 398
Wareham, 345
Warrington, 179, 545
Warum sind der Thränen, 504
Was ist, das mich betrübt, 48
*We give Thee but Thine own, 550
*Wells, 207
Welt ade, 34
Wem in Leidenstagen, 119
Wentworth, 385
Wer nur den lieben, or Bremen, 495
Wer nur den lieben, or Winchester, 49, 111
Werde Licht, 107
Werde munter, 160
Wesley, 502
Westbourne, 465
Westminster (Turle), 321
" (Cooke), 562
Westminster New, 448
*Weybridge, 33
Wilton, 168
*Whitwell, 69
*Whitsun, 357
Whitsun Hymn, 30
Wiltshire, 405
Winchester New, 49, 111
Winchester Old, 64
Windsor, 97
Wir bitten dich, O trewer Hirt, 34
Wir Christenleut, 468
Wir pflügen, 511
Wirksworth, 449
*Wishford, 421
Wittemberg, 506, 509
Woolmer's, 243
*Wordsworth, 40
Worms, 416
Wurtemburg, 162

*XAVIER, 242

YARMOUTH, 25
York, or The Stilt, 388
" or Burford, 456
*York Minster, 183
Yorkshire, 63

ZEUCH MEINEN GEIST 105
Zeuch mich, 215
Zürich, 386

Plain Song, 1, 2, 9, 10, 11, 15, 34, 36, 37, 43, 44, 47, 54, 55, 56, 57, 58, 67, 76, 79, 80, 81, 89, 90, 91, 92, 94, 95, 96, 105, 106, 107, 108, 110, 113, 132, 141, 142, 143, 145, 163, 167, 168, 178, 179, 180, 181, 184, 188, 189, 190, 191, 192, 198, 200, 201, 202, 203, 207, 209, 212, 222, 239, 240, 245, 246, 252, 253, 260, 261, 266, 273, 302, 336, 492

ALPHABETICAL INDEX OF AUTHORS AND TRANSLATORS.

The Hymns marked (*) are the copyright of the Compilers; the mark (c) denotes that there is still some copyright remaining in the author's hands, or in the possession of his publishers, executors, or representatives.

ABELARD, 381
Adam of St. Victor, 194
Adams, Mrs., 474
Addison, J., 404
cAinger, A. C., 518, 529
Alderson, Mrs., 548
cAlexander, Mrs., 130, 225, 451, 466, 566, 570, 577, 578, 581, 583, 585
Alford, H., 290, 353, 514, 627
Allen, J., 121
Allen, O., 595
*Alston, A. E., 189
Alstyne, Mrs. van, 598
Ambrose, St., 2, 55, 192, 202, and possibly 9, 10, 11, 212
Andrew, St., of Crete, 101
Anon, 19, 152, 186, 197, 198, 232, 507, 622
Anstice, J., 424, 516
Armstrong, Bp., 543
Auber, Harriet, 187, 400

*BAKER, SIR HENRY W., 7, 38, 57, 58, 72, 96, 113, 122, 135, 195, 206, 208, 223, 286, 299, 335, 362, 384, 395, 397, 421, 463, 484, 505, 513, 520, 539, 557, 590, 613, 624, 638, 641
cBarber, R. W., 305
cBaring-Gould, S., 157, 442, 592, 626
Bathurst, W. H., 417, 452
Baxter, R., 408, 420
Bede, Ven., 73, 235
Benson, Abp., 164
cBenson, R. M., 209, 242
Bernard, St., of Clairvaux, 122
Bernard of Murles, 376–9.
Besnault, S., 75, 76
cBickersteth, Bp. E. H., 562, 620
cBode, Alice, 296
cBode, J. E., 487
cBonar, H., 426, 428, 617
Bonaventura, St., 116
Borthwick, Jane, 538
cBourne, G. H., 272, 275
*Bourne, W. St. Hill, 510, 572
Brady, N., 388, 405, 453, 462, 478
Bridaine, J., 123
Bridges, M., 294, 349, 468
cBright, W., 8, 33, 226, 238, 267, 283, 293, 486, 534
*Brooks, A., 530
Browne, S., 361
Bruce, M., 345
Brunetière, G. de la, 227
Bullock, W., 395, 521
Burns, J. D., 584
Byrom, J., 63

CAMERON, W., 214
Campbell, Jane Montgomery, 511
Campbell, R., 140, 149, 170, 198, 202, 243
Carlyle, J. D., 455
Caswall, E., 17, 46, 69, 71, 82, 112, 115, 117, 118, 119, 132, 181, 184, 229, 248, 260, 261, 342, 429, 493, 503
Cennick, J., 52, 411
Chamberlain, T., 546
Chambers, J. D., 190
Chandler, J., 16, 48, 49, 76, 81, 86, 98, 113, 176, 177, 341, 356, 390, 444, 575
cChatfield, A. W., 250, 480
Clark, J. H., 413
Claudius, M., 511
cCodner, E., 593
Coffin, C., 16, 42, 48, 49, 54, 60, 81, 90, 91, 170, 234, 356, 441, 444, 447
*Coles, V. S. S., 210, 211, 258, 262, 264, 633
cCollins, H., 470, 499
Collyer, W. B., 53
Conder, J., 277
Contes, J. B. des, 245
Cooper, E., 312
Copeland, W. J., 67, 105, 163
Cosin, Bp., 180
Cotterill, T., 172
Cowper, W., 392, 409, 458, 475, 496, 601, 612
Cox, Frances E., 156, 215, 406, 473
Coxe, Bp., 523
Crossman, S., 382
*Compilers, 2, 15, 34, 42, 44, 45, 54, 55, 75, 80, 90, 91, 94, 97, 108, 141, 145, 147, 168, 178, 181, 188, 260, 261, 273, 274, 441, 632, 635, 637
Cummins, J. J., 489

DANIELL, J. J., 580
Dayman, E. A., 563
cDix, W. C., 84, 284, 472, 515
Doane, Bp., 344
Doddridge, P., 51, 61, 280, 419, 433
cDonaldson, Aug. B., 629
Downton, H., 78, 527
*Draper, W. H., 109, 254
Duffield, G., 436
cDugmore, E. E., 263, 306, 330, 334
EDMESTON, J., 423
cEdwards, B., 549, 631
cEllerton, J., 13, 14, 28, 31, 32, 39, 56, 133, 179, 230, 233, 245, 259, 288, 301, 303, 383, 508, 541
Elliott, Charlotte, 425, 434, 603
cElliott, Emily E. S., 616
cEllison, J. H., 531
Everest, C. W., 435

FABER, F. W., 25, 128, 271, 321, 339, 536, 599, 604, 611, 623
F. B. P., 375
Feith, R., 348
Flowerdew, Mrs., 512
Fortunatus, V., 106, 107, 144, 169, 182, 222
Franck, J., 509
Fulbert, St., 140, 141
Fuller - Maitland, Frances, 412

GELLERT, C. F., 156
Gerhardt, P., 122, 410
cGill, T. H., 323, 415
Grant, Sir R., 326, 469
*Greenaway, Ada R., 129, 134, 402, 559
Gregory, St., 15
Guiet, C., 256
Gurney, J. Hampden, 340, 448, 517, 589
cGurney, Mrs., 300

HART, J., 360
Hastings, T., 594
cHatch, E., 449
cHavergal, Frances Ridley, 352, 357, 500, 540, 608
Haweis, T., 479
cHawker, R. S., 565
Heber, Bp., 22, 217, 224, 236, 308, 394, 522, 625
cHensley, L., 370
Herbert, G., 318
cHernaman, Mrs., 537
Hewett, J. W., 93, '97
Hill, R., 218
cHort, F. J. A., 14, 179
cHow, Bp. W., 35, 220, 535, 550, 568, 609, 610, 636
Hughes, T., 440
cHunt, J., 324
Hupton, J., 351
cHutton, V. W., 640

ALPHABETICAL INDEX OF AUTHORS AND TRANSLATORS.

INGEMANN, B. S., 442
Innocent III., 132, 184 (?)
Irons, W. J., 302

JACOPONE, 132
cJenner, Bp., 66
John, St., of Damascus, 150, 151
cJones, J. S., 571
Joseph, St., 204, 241, 414

KEBLE, J., 5, 18, 24, 70, 165, 185, 298, 331, 358, 445, 553
Kelly, T., 26, 155, 161, 171, 427, 502
Kempthorne, J., 327
Ken, Bp., 3, 20
Kethe, W., 316
King, J., 569
Kingo, T., 270
Knapp, A., 287

LEESON, JANE E., 573
Lindenborn, H., 147, 183
cLittledale, R. F., 304, 634
Longfellow, S., 27, 364
Löwenstern, M. A. von, 369
cLowry, S. C., 439, 519
Luther, M., 416
Lyte, H. F., 23, 372, 389, 401, 481, 602

cMACLAGAN, ARCHP., 131, 137, 221
Mant, Bp., 127, 191, 213, 310
Marckant, J., 103
Marriott, J., 289, 526
cMartin, H. A., 124, 309
*Mason, A. J., 136, 144, 169, 182, 255, 265, 268, 270, 396, 596
cMason, Jackson, 158, 160, 183, 194, 197
Mason, John, 358
cMaude, Mrs., 297
Meinhold, J. W., 307
Merrick, J., 166
cMidlane, A., 576
cMiller, Mrs., 567
Milman, H. H., 111, 477, 490
cMonod, Th., 605
cMonsell, J. S. B., 285, 619
Montgomery, J., 65, 126, 219, 315, 319, 348, 359, 374, 456, 525, 528, 545, 621
cMoorsom, R. M., 50, 99, 102
Morgan, D. T., 168
Morrison, J., 83
Moultrie, G., 231
cMozley, H. W., 228, 295

NEALE, J. M., 1, 10, 11, 19, 36, 37, 43, 47, 58, 73, 79, 89, 92, 95, 101, 106, 107, 110, 114, 142, 143, 146, 147, 150, 151, 159, 167, 192, 200, 201, 203, 204, 212, 222, 235, 239, 241, 246, 249, 252, 253, 257, 261, 269, 291, 328, 338, 351, 376, 377, 378, 379, 380, 381, 386, 414, 471, 542, 544, 574, 606, 622
Neander, J., 407
cNewman, F. W., 247
Newman, J. H., 9, 237, 337, 482
Newton, J., 313, 366, 393, 460, 491, 597
cNoel, Caroline M., 347

OAKELEY, F., 59, 116
Olivers, T., 628
Osler, E., 281
Oswald, H. S., 473

PALMER, RAY, 322, 492
Palmer, W., 240
Perronet, E., 350
Pictet, B., 66
cPierpoint, F. S., 333
Plumptre, E. H., 446, 552
cPollock, T. B., 80, 123, 125, 465, 587, 618, 632, 639, 643
cPott, F., 77, 100, 148
Prudentius, A., 58, 72, 82, 108
cPrynne, G. R., 483
Pusey, P., 369

RABAN, ST., 180, 181, 239
cRawnsley, H. D., 329
cRawson, G., 365
Rinckart, M., 506
Ringwaldt, B., 53
cRobinson, J. A., 251
cRobinson, R. Hayes, 29
Rorison, G., 311

SANTEÜIL, C. DE, 113
Santeuil, J. B. de, 68, 85, 86, 193, 195, 193, 205, 207, 229, 240
Scheffler, J., 494, 495
Schenk, H. T., 215
Schütz, F. J., 406
Scott, Sir W., 355
Sedulius, C., 56, 79
Sewell, Ellen M., 564
Shirley, Hon. W., 121
Singleton, R. C., 630
cSmith, H., 325
cSmith, I. Gregory, 139

Smyttan, G. H., 100
Steele, Anne, 398, 418
Stephenson, Isabella S., 560
cStone, S. J., 367, 368, 464, 524, 532, 533, 555, 556, 591

TATE, N., 64, 388, 405, 453, 462, 478
cTennyson, Lord, 430
Tersteegen, G., 391, 614
Theodulf, St., 110
Theoktistus, 102, 606
Thomas, St., Aquinas, 260, 261, 266, 273
Thomas à Kempis, 37, 246, 336, 380
Thomas of Celano, 302
cThring, G., 21, 476, 504, 551
Tisserand, J., 146
Toke, Mrs., 74, 174
Toplady, A. M., 467
Tourneaux, N. le, 71
cTurton, Col., 279
cTuttiett, L., 332, 371, 582, 586
cTwells, H., 30, 175, 320, 438, 454, 461

WARE, H., Junr., 153
cWarner, J. A., 443
cWatson, G., 558
Watts, I., 41, 120, 199, 214, 317, 343, 373, 385, 403
Webb, B., 336
Weisse, M., 162
Wesley, C., 4, 6, 52, 62, 172, 276, 282, 292, 346, 354, 387, 399, 432, 437, 450, 457, 459, 488, 497, 498, 501, 579, 600, 607, 615
Wesley, J., 278, 391, 410, 494, 614
Wesley, S., 314
Whately, Archbp., 22
White, H. Kirke, 412
Whiting, W., 561
Whytehead, T., 138
Williams, I., 68, 85, 104, 193, 196, 205, 207, 227, 234, 244, 256, 441, 447, 485
Williams, W., 422
Winkworth, Catherine, 162, 287, 307, 407, 495, 506, 509
Woodford, Bp., 60, 87, 266
cWordsworth, Bp. Christopher, 40, 88, 154, 173, 216, 363, 431, 547, 554, 588
cWordsworth, Elizabeth, 416
Wordsworth, William, 12

XAVIER, ST. FRANCIS, 117

ALPHABETICAL INDEX OF COMPOSERS.

ALBERT, H., 551
Allison, *Psalmes*, 42
Amps, W., 199
Anonymous English, 27, 60, 120 = 280, 186, 294, 507, 612, 633, 634.
Anonymous German, 4, 4², 15, 24, 26, 48, 49=111, 53, 54, 56, 57, 78=319, 92, 95, 104, 105, 108, 114, 121, 127, 132, 133, 138, 175, 205, 215, 307, 310, 335, 353, 386, 406, 407, 425, 433, 468, 472, 546, 549, 580, 604, 631
Anonymous Irish, 404.
Armes, P., 373
Armstrong, T., 583
Arne, T. A., 541
Ashworth, *Collection*, 315
Attwood, T., 180
Aylward, T. E., 236, 320

BACH, J. S., 277, 445
Bairstow, E. C., 614
Baker, Rev. Sir H. W., 7, 471
Baring-Gould, Rev. S., 592
Barnby, Sir J., 204, 220, 365, 369, 402, 503
Barry, C. A., 232, 359, 524
Barthélémon, F. H., 3
Battishill, J., 364, 539
Beaumont, J., 296
Bedwell, J. K. D., 396
Bishop, J., 170
Bortnianski, D., 392
Bourgeois, L., 66, 109, 123, 181, 316, 334, 336, 340, 503
Boyce, W., 447
Boyd, W., 619
Brewer, A. H., 227
Bridge, Sir J. F., 510, 613
Broderip, J., 211
Brown, A. H., 19, 44, 151, 269, 305, 497
Buck, P. C., 263
Bucknall, C., 599

CALDBECK, G. T., 620
Campion, T., 355
Carey, H., 25
Casson, J. H., 250
Catholische Geistliche Gesänge, 34, 55, 96, 218
Chalmers, *Collection*, 591
Champneys, Dr. Frank, 242, 357, 391
Chetham, *Psalms*, 449, 456, 525
Clark, T., 61, 276, 522
Clarke, Jeremiah, 3, 41, 90, 171, 453
Cobb, G. F., 291
Cole, Mrs., 554
Coleraine, Lord, 145
Collignon, C., 512
Collins, —, 214
Comley, J., 196
Cooke, B., 562
Cooper, G., 602
Courteville, R., 344
Croft, W., 234, 387, 403, 552
Crotch, W., 2
Crüger, J., 189, 248, 369, 374, 506=509

DALE, REV. R. F., 609
Damon, *Psalms*, 97, 230, 354, 462
Darwall, Rev. J., 408
Doane, W. H., 598
Dorrell, W., 134, 235
Dretzel, C. H., 26, 36 (?)
Dykes, Rev. J. B., 14, 24, 32, 80, 101, 128, 142, 156, 187, 214, 233, 262, 274, 302, 303, 308, 312, 313, 337, 353, 371, 421, 429, 466, 468², 472, 474, 476, 482, 488, 493, 496, 547, 548, 561, 593, 617, 642

EASY MUSIC FOR CHURCH CHOIRS, 11, 35
Elliott, J. W., 37, 145, 394, 556
Elvey, Sir G. J., 164, 349, 422, 514
Est, *Psalmes*, 64, 452
Ett, *Cantica sacra*, 338, 470
Ewing, A., 379
Eyre, A. J., 501

FEILDEN, REV. O. M., 431
Filitz, F., 119, 311, 423, 473
Fink, G. W., 64
Forbes, T. L., 197
Ford, T., 94
Foster, M. B., 528, 535
Fourscore and seven Psalmes, 75=206
Franck, J. W., 487
Freylinghausen's *Gesangtuch*, 38=68, 149
Frost, C. J., 532, 615

GADSBY, H., 627
Gall, Chr., *As Hymnodus sacer*, 37, 435=289
Gardiner, W., 223
Garrett, G. M., 301, 537, 582
Gauntlett, H. J., 81, 131, 140, 156, 202, 297, 299, 326, 342, 361, 376, 412, 432, 566, 567
Gawthorn, *Harmonia perfecta*, 322
Genevan Psalter, 177
Gesius, B., 130
Giardini, F., 526
Gibbons, O., 6, 124, 266, 267, 450, 484
Gilding, E., 256
Goss, Sir John, 389, 401, 568
Green, *Psalmody*, 601
Grigg, J., 237
Grimshaw, J., 257
Guidetti, *Directorium*, 9

HAMPTON, REV. J., 106
Handel, G. F., 346, 385, 427
Harington, H., 501
Harrison, J., 458
Harrison, Rev. R., 179=545
Hart, P., 508
Hassler, H. L., 122
Hatton, J., 619
Havergal, Miss F. R., 587
Haweis, Rev. T., 493
Haydn, J., 327
Hayes, P., 540
Hayes, W., 155, 158, 331
Hayne, Rev. L. G., 370, 428, 519, 543, 573
Heinlein, P., 8
Herbst, M., 100
Hermann, N., 142
Hervey, Rev. F. A. J., 479, 637
Hewlett, T., 464
Heywood, J., 440, 463
Hiller, J. A., 273
Hintze, J., 588
Hodges, E., 238=265
Hodson, Rev. H. E., 253
Hopkins, E. J., 163, 208, 240, 247, 420, 489, 538, 575
Hopkins, J., 31, 69, 81
Horsley, W., 419, 570
Howard, S., 112
Hoyte, W. S., 455
Hullah, J., 486
Hulton, E., 102, 323, 533
Hurst, W., 286
Hutton, Miss L. J., 581

IRONS, H. S., 17, 375
Isaak, H., 93

JACKSON, T., 13
Jarvis, S., 254
Jenner, Bishop H. L., 395, 516, 622
Jesser, —, 278
Jones, Rev. W., 290=393
Joseph, G., 30

KINGHAM, MISS M. D., 529
Knapp, W., 345
Knecht, J. H., 414, 579
Kocher, C., 84
König, J. B., 198

LAHEE, H., 565
Lampe, J. F., 168
Langran, J., 216
Lloyd, C. H., 279, 295, 356, 368, 454
Lockhart, C., 161
Longhurst, W. H., 600
Luard Selby, B., 45, 73, 85, 143, 144, 169, 192, 255, 284, 285, 330, 357, 383, 394, 421, 438, 469, 482, 574, 581, 590, 641
Luther, M., 371, 416, 505
Lyra Davidica, 152

MACFARREN, SIR G. A., 500
Macfarren, W., 8
Maclagan, Archbishop, 219, 277, 282, 297, 399

ALPHABETICAL INDEX OF COMPOSERS.

MacMeikan, J. A., 418
Macpherson, C., 518
Madan, Rev. M., 398
Martin, Sir G. C., 275
Mason, L., 595
Matthews, Rev. T. R., 10, 271, 610, 616
Medieval Melody, 224, 406, 413, 443
Mendelssohn-Bartholdy, F., 62
Milgrove, B., 74=213, 343
Miller, E., 87
Monk, E. G., 239=553, 333
Monk, M. J., 332
Monk, W. H., 22, 23, 40, 46, 104, 113, 126, 135, 167, 172, 207, 231, 252, 267, 293, 300, 318, 339, 347, 352, 360, 383, 434, 437, 461, 469, 483, 499, 555, 558, 584, 585, 594, 605, 618, 632, 635, 638

Nares, J., 448
Neander, J., 115, 351
Neumark, G., 495
Nicholson, S. H., 329, 531
Nicolai, P., 348
Noble, T. T., 183, 212
Nottingham, S., 245
Novello, V., 283, 317

Oakeley, Sir Herbert, 24, 39, 504
Olivers, T., 52
One and fiftie Psalmes, 400, 517
Ouseley, Rev. Sir F. A. G., 21, 71, 98, 158, 188, 243, 411, 606

Palestrina, P., 148
Parish Choir, The, 341
Parry, J., 534
Parry, Sir Hubert, 129, 190, 304, 429, 430, 441, 442, 451, 569, 571, 625, 643
Parry, T., Gambier, 228
Patton, A., 578
Pearsall, R. L., 377
Peter, C., 201
Phillips, W., 268, 559
Piae Cantiones, 58, 159
Playford, *Psalms*, 181
Pleyel, I., 195
Powell, Rev. C., 249, 250, 258, 362
Praetorius, M., 150
Prout, E., 560
Prys' Psalms, 103
Psalmes of David, 174

Randall, J., 65
Ravenscroft, *Psalmes*, 51=229, 165, 185, 193, 521, 542
Redhead, R., 116=490, 176, 203, 467
Reinagle, A. R., 491=564, 557
Reinigius, P., 270
Roberts, J. V., 246
Rogers, B., 67
Rosenmüller, J., 162
Ross, R. R., 636
Rötscher, J. F., 147

Sangster, W. H., 33, 137
Schein, J. H., 209
Schicht, J. G., 274, 366
Scholefield, Rev. C. C., 28, 309
Schop, J., 160
Schulthes, W., 551
Schulz, J. A. P., 504, 511
Schütz, H., 640
Scottish Psalter, 83, 125, 388, 409, 563
Sedding, E., 378
Selle, T., 107
Sewell, J., 131
Sheeles, J., 12
Shrubsole, W., 350
Sloane-Evans, Rev. W. S., 611
Smart, Sir G., 405
Smart, H., 173, 241, 372, 380, 417, 492, 527, 603, 623, 626
Smith, I., 485
Smith, J., 191
Spiess, J. M., 210
Stainer, Sir John, 18, 29, 194, 221, 278, 306, 340, 363, 384, 451, 480, 498, 523, 572, 576, 577, 596, 608, 630
Stanford, Sir C. V., 28, 50, 182, 220, 303, 325, 337, 498, 520
Stanley, J., 254
Stanley, S., 410, 415, 597
Statham, Rev. W., 91, 130, 636
Steggall, C., 88, 101, 259, 288, 298, 382, 586, 627, 629
Stephens, C. E., 292, 460, 465
Stocks, G. Gilbert, 204
Sullivan, Sir Arthur, 154, 272, 287, 515
Supplement to the New Version, 76, 326

Tallis, T., 20, 86, 117
Tans'ur, W., 166
Teschner, M., 110
Thorne, E. H., 139, 225, 475, 550, 574
Threlfall, T., 496
Tiddeman, Maria, 426
Tours, B., 624
Traditional French Melody, 146
Traditional German, 397
Traditional Hebrew Melody, 628
Traditional Irish Melody, 16
Traditional Melody, 59, 77, 260
Troyte, A. H. D., 328, 424, 425
Turle, J., 321
Turpin, E. H., 157, 536, 639
Turton, Bishop, 79, 459
Tye, Chris., 126, 314

Uglow, J., 261

Vetter, D., 43
Vulpius, M., 244

Wainwright, J., 63
Wainwright, R., 544
Watson, J., 589
Webb, G. J., 436
Webbe, Samuel, 5=226, 70=89 (?), 184
Weimar, G. P., 424
Wesley, S., 502
Wesley, S. S., 99, 141, 157, 178, 367, 390, 439, 444, 457, 494, 607
Wheall, W., 477
Whinfield, Rev. W. G., 72=200, 113, 251
Whole Booke of Psalmes, 217, 288, 621
Wilkes, J. B., 481, 513
Williams, C. Lee, 136, 264
Willing, C. E., 578
Wilson, Hugh, 478
Witt, C. F., 82
Wood, C., 153, 324, 530
Woodbury, I. B., 621
Wright, T., 358
Wyvill, Z., 446

INDEX OF FIRST LINES OF THE ORIGINALS OF TRANSLATIONS.

GREEK.

HYMN

Ἄισωμεν πάντες λαοί 151
Ἀναστάσεως ἡμέρα 150
Ἰδού ὁ Νυμφίος 50
Ἰησοῦ γλυκύτατε 102
Ἰησοῦ γλυκύτατε 606
Μνώεο Χριστέ. 480
Τὰς ἑδρὰς τὰς αἰωνίας. 622
Τὴν ἡμέραν διελθών 19
Τῶν ἱερῶν ἀθλοφόρων. 204
Φῶς ἱλαρόν ἁγίας δόξης 18
Φωστῆρες τῆς ἀΰλου 241

LATIN.

A Patre unigenitus 80
A solis ortus cardine 56
Ad cenam Agni providi. 143
Adeste, fideles 59
Adesto, sancta Trinitas. 188
Adoro te devote 266
Aeterna Christi munera 192
Aeterna Christi munera 202
Aeterne rex altissime 167
Alleluia, dulce carmen 89
'Alleluia' piis edite laudibus 383
Almum flamen, vita mundi 183
Angulare fundamentum 390
Attolle paulum lumina. 114
Audi, benigne conditor 94
Aurora lucis rutilat 142
Ave, colenda trinitas 190

Beata nobis gaudia 179
Bone pastor, panis vere 273

Caelestis aulae principes 195
Caelestis formam gloriae 249
Caelestis O Ierusalem. 244
Cantemus cuncti melodum 328
Cedant iusti signa luctus 147
Chorus novae Ierusalem 140, 141
Christe, qui lux es et dies 105
Christe, qui sedes Olympo. 240
Christe, redemptor omnium 57
Christi perennes nuntii 196
Christus tenebris obsitam 85
Clarum decus ieiunii 96
Conditor alme siderum. 43
Corde natus ex Parentis 58
Cultor Dei, memento 108

Debilis cessent elementa legis . . . 75
Deus, tuorum militum. 200
Die parente temporum. 38
Dies irae, dies illa 302
Dignare me, O Iesu 484
Divine crescebas puer 86

Ecce tempus idoneum 95
En dies est dominica 37
En tempus acceptabile 99
Ex more docti mystico. 92
Ex quo salus mortalium 205
Exultet caelum laudibus 191

Felix dies, quem proprio 76
Finita iam sunt praelia 148

HYMN

Gloria, laus, et honor 110
Gloriosi salvatoris 338

Hanc tu colendam qui tuis 441
Hic breve vivitur 376
Hora novissima 377
Hostis Herodes impie 79
Hymnum canentes martyrum . . . 73

Iam Christus astra ascenderat . . . 178
Iam desinant suspiria 60
Iam lucis orto sidere 1
Ierusalem luminosa 380
Iesu corona virginum 212
Iesu, dulcedo cordium 492
Iesu dulcis memoria 252
Iesu dulcis memoria 493
Iesu, nostra redemptio 176
Iesu quadragenariae 97
Iesu redemptor omnium 209
Iesu, salvator saeculi 163
In noctis umbra desides 54
In passione Domini. 116
Instantis adventum Dei 48
Iordanis oras praevia 49
Ira iusta conditoris 115
Iucundare, plebs fidelis 198
Iussu tyranni pro fide 71

Labente iam solis rota 16
Lapsus est annus 77
Lucis creator optime 15

Non parta solo sanguine 207
Nunc sancte nobis Spiritus 9
Nunc suis tandem novus 234

O amor quam ecstaticus 336
O beata beatorum 203
O beata Ierusalem 258
O bona patria 378
O Deus ego amo te 117
O esca viatorum 274
O filii et filiae 146
O fons amoris, Spiritus 356
O luce qui mortalibus 42
O lux beata, Trinitas 36
O Pater sancte 189
O quam iuvat fratres, Deus 444
O quanta, qualia 381
O qui tuo, dux martyrum 68
O sola magnarum urbium 82
Opus peregisti tuum 170

Pange, lingua, gloriosi 107
Pange, lingua, gloriosi 260
Patris aeterni suboles 256
Plausu chorus laetabundo 197
Praecursor altus luminis 235
Prome vocem, mens, canoram . . . 113
Pugnate, Christi milites 413

Quae dixit, egit, pertulit 69
Quae gloriosum tanta 227
Quae stella sole pulchrior 81

INDEX OF FIRST LINES OF THE ORIGINALS OF TRANSLATIONS.

	HYMN
Quem terra, pontus, aethera	222
Quicumque certum quaeritis	118
Quisquis valet numerare	246
Rebus creatis nil egens	91
Rector potens, verax Deus	10
Rerum Deus tenax vigor	11
Rerum Deus tenax vigor	14
Rex sempiterne caelitum	145
Saevo dolorum turbine	112
Salvator mundi Domine	67
Salve, festa dies	144
Salve, festa dies	169
Salve, festa dies	182
Salve, festa dies	255
Salvete, flores martyrum	72
Sancti, venite	269
Sanctorum meritis	201
Sol praeceps rapitur	17
Sollemne nos ieiunii	98
Splendor paternae gloriae	2
Sponsa Christi	245
Stabat mater dolorosa	132
Stola regni laureatus	194
Summi largitor praemii	93
Summi Parentis Filio	342
Summi Parentis unice	248
Supreme motor cordium	447
Supreme quales arbiter	193
Supreme rector caelitum	177
Te laeta, mundi conditor	90
Te lucis ante terminum	34
Templi sacratas pande	229
Tibi, Christe, splendor Patris	239
Tu, Christe, nostrum gaudium	168
Urbs beata Ierusalem	253
Urbs Sion aurea	379
Veni, creator Spiritus	180
Veni, creator Spiritus	181
Veni, Redemptor gentium	55
Veni, sancte Spiritus	184
Veni, veni, Emmanuel	47
Verbum supernum prodiens	44
Verbum supernum prodiens	261
Vexilla regis prodeunt	106
Victis sibi cognomina	341
Vox clara ecce intonat	45
Vox clara ecce intonat	46

MODERN LANGUAGES.

Beim frühen Morgenlicht	503
Christus ist erstanden	162
Du unvergleichlich's Gut	494
Ein' feste Burg	416
Gott ist gegenwärtig	391
Guter Hirt, du hast gestillt	307
Herr Gott, dich loben wir	509
Igjennem Nat og Trængsel	442
Jesus lebt	156
Liebe, die du mich zum Bilde	495
Lobe den Herren	407
Nun danket Alle Gott	506
O Jesus, søde Jesus, dig	270
O Haupt voll Blut und Wunden	122
O Vaterherz, das Erd und Himmel	287
Sei Lob und Ehr'	406
Viva! Viva! Gesù	119
Wem in Leidenstagen	473
Wer sind die vor Gottes Throne	215
Wir pflügen und wir streuen	511

REFERENCE TABLE OF THE HYMNS FOR THE NEW AND OLD EDITIONS.

At the right-hand side of the number of any hymn in the New Edition will be found the number of the same hymn if it has been in the Old Edition.

New	Old	New	Old	New	Old	New	Old	New	Old
1*	1	**59**	59	**117***	106	**175***	506	**233**	413
2°	2	**60**	58	**118**	112	**176***	150	**234***	414
3	3	**61**	—	**119***	107	**177***	151	**235°‡**	415
4	7	**62***	60	**120**	108	**178°**	152	**236**	—
5	4	**63**	61	**121***	109	**179°**	153	**237**	—
6	8	**64**	62	**122***	111	**180**	157	**238**	615
7	5	**65**	482	**123***	494	**181°**	347	**239**	—
8	6	**66**	484	**124**	—	**182**	—	**240°**	422
9	9	**67°**	63	**125‡**	495	**183°**	507	**241***	423
10*	10	**68°**	65	**126**	110	**184**	156	**242**	421
11°	11	**69*†**	66	**127**	113	**185**	154	**243**	424
12	—	**70**	67	**128°**	114	**186***	155	**244***	429
13	475	**71†**	458	**129**	—	**187***	207	**245°**	618
14	12	**72°**	68	**130‡**	115	**188°**	509	**246**	—
15°	38	**73**	—	**131*‡**	116	**189**	—	**247**	—
16	13	**74***	69	**132°**	117	**190***	158	**248***	459
17	17	**75***	70	**133**	118	**191**	—	**249**	—
18	18	**76°**	71	**134**	—	**192***	430	**250**	461
19†	21	**77*†**	72	**135‡**	120	**193**	431	**251**	—
20	23	**78‡**	73	**136**	—	**194°**	620	**252**	177
21*	19	**79°**	75	**137°**	122	**195***	432	**253°**	396
22	26	**80°**	486	**138**	124	**196°**	433	**254**	—
23	27	**81°**	77	**139**	123	**197***	621	**255**	—
24	24	**82**	76	**140**	125	**198**	434	**256°**	395
25†	28	**83**	80	**141°**	125	**199**	—	**257**	394
26	25	**84**	79	**142***	126	**200**	442	**258**	—
27	—	**85**	—	**143*†**	128	**201**	—	**259**	397
28	477	**86***	78	**144**	—	**202°‡**	444	**260°**	309
29	22	**87**	488	**145***	129	**203***	440	**261**	311
30	20	**88**	81	**146***	130	**204*†**	441	**262***	321
31	30	**89**	82	**147***	501	**205**	—	**263**	—
32	31	**90***	83	**148†**	135	**206**	446	**264**	—
33	32	**91**	—	**149**	127	**207°**	451	**265**	552
34°	15	**92*†**	85	**150**	132	**208***	454	**266°**	312
35	480	**93**	86	**151***	133	**209***	452	**267**	322
36°	14	**94***	87	**152***	134	**210***	453	**268**	557
37°	35	**95***	88	**153**	—	**211**	456	**269°**	313
38*	34	**96°**	89	**154**	137	**212°**	455	**270**	558
39†	37	**97***	90	**155**	139	**213**	448	**271°**	324
40	36	**98*‡**	84	**156***	140	**214**	438	**272**	559
41	478	**99**	492	**157***	499	**215**	427	**273°**	310
42*	479	**100**	92	**158‡**	503	**216**	436	**274**	314
43*	45	**101**	91	**159**	498	**217**	439	**275°**	555
44°	46	**102**	490	**160**	500	**218**	435	**276**	556
45	—	**103***	93	**161**	504	**219**	445	**277**	318
46	47	**104***	94	**162**	136	**220***	437	**278**	319
47	49	**105°**	95	**163***	141	**221**	428	**279**	553
48	48	**106*†**	96	**164**	505	**222°†**	449	**280**	317
49	50	**107°**	97	**165**	143	**223**	450	**281**	320
50	—	**108°**	493	**166**	—	**224**	622	**282**	554
51	53	**109**	—	**167***	144	**225**	403	**283‡**	315
52	51	**110***	98	**168°**	145	**226**	404	**284**	316
53*	52	**111***	99	**169**	—	**227**	—	**285**	—
54*	54	**112***	101	**170°**	146	**228**	—	**286**	323
55°	55	**113***	103	**171**	301	**229***	407	**287***	325
56°	483	**114°**	104	**172***	147	**230***	611	**288**	562
57*	57	**115**	102	**173**	148	**231**	408	**289**	—
58°	56	**116***	105	**174***	149	**232**	409	**290**	328

° These hymns are so altered that the two editions cannot be used together.
* These hymns are more or less altered; in some cases the editions may be used together.
† A verse or verses added.
‡ A verse or verses omitted.

REFERENCE TABLE OF THE HYMNS FOR THE NEW AND OLD EDITIONS.

New	Old	New	Old	New	Old	New	Old	New	Old
291	561	362	211	433	268	504°	305	574	335
292*	563	363	210	434	269	505	378	575	336
293*	348	364	—	435	263	506	379	576	337
294	349	365*	524	436	542	507	—	577	565
295	—	366	545	437	270	508	—	578*	331
296	—	367	215	438	—	509	—	579	568
297°	280	368‡	603	439	—	510*	386	580‡	341
298	350	369*†	214	440	513	511	383	581	570
299*‡	351	370*	217	441‡	40	512	388	582	—
300	578	371	204	442	274	513	381	583	569
301	579	372	218	443	—	514	382	584	574
302*	398	373	220	444	273	515	384	585‡	573
303	401	374*†	219	445*	261	516	387	586	—
304	—	375	236	446	345	517	375	587	—
305	—	376†	225	447	262	518	—	588	338
306	—	377°	226	448	267	519	—	589	339
307*	402	378	227	449	—	520	376	590	344
308	160	379	228	450	549	521	377	591	—
309	—	380	232	451	229	522	358	592	346
310	161	381*	235	452	272	523	359	593	629
311	163	382*	233	453	—	524	361	594°	628
312	164	383	296	454	—	525	585	595	—
313	551	384	230	455	244	526	360	596	638
314	510	385	536	456	247	527	362	597	626
315	—	386	538	457	—	528	586	598	—
316	166	387*	221	458	246	529	—	599	637
317	516	388	237	459*	248	530	—	600	635
318	548	389	240	460	527	531	—	601	633
319	297	390	239	461	528	532‡	587	602	245
320	511	391	526	462	249	533	590	603	255
321	169	392	529	463*	250	534	591	604	—
322	—	393	—	464*	252	535	588	605*	631
323	—	394	241	465	518	536	—	606	—
324	—	395*	242	466	416	537	583	607	—
325	—	396°	532	467	184	538	—	608	186
326	167	397	243	468	187	539	363	609	198
327	292	398	531	469*	251	540	356	610	—
328	295	399	599	470	188	541	580	611	634
329	—	400	294	471	254	542	352	612	630
330	—	401	298	472°	256	543	353	613	627
331†	168	402	—	473	286	544	354	614	600
332	—	403	165	474	277	545	355	615	636
333	—	404	517	475†	374	546	—	616	—
334	—	405	290	476	285	547	365	617	257
335	171	406	293	477	279	548	367	618	541
336	173	407	—	478	238	549	—	619	540
337	172	408	546	479	283	550	366	620	537
338°	179	409†	373	480‡	185	551	368	621	231
339*	170	410	—	481	284	552	369	622	—
340*	174	411	547	482	266	553‡	581	623	223
341	175	412†	291	483*	194	554	605	624	632
342	180	413	447	484	182	555*	606	625	—
343	299	414°	224	485	282	556	607	626*	391
344	199	415	—	486	181	557	380	627‡	392
345	201	416	—	487†	271	558	589	628	601
346	202	417	278	488†	193	559	—	629	—
347	306	418	515	489	287	560	595	630	—
348	—	419	512	490	399	561	370	631	—
349	304	420	535	491	176	562	371	632°	463
350	300	421	197	492	190	563	592	633	—
351	302	422	196	493	178	564	596	634°‡	466
352*‡	203	423	281	494	—	565	571	635°	467
353	222	424	276	495*	192	566	329	636	142
354	205	425	264	496	260	567*	330	637°	470
355	206	426	265	497	195	568	—	638	472
356	208	427	—	498	520	569	—	639°	471
357	212	428	288	499	191	570*	332	640	—
358	213	429†	289	500	259	571	—	641	468
359*‡	525	430	—	501†	522	572	333	642°	473
360	—	431	—	502*	200	573	334	643°‡	624
361*	209	432	—	503	303				

REFERENCE TABLE OF THE HYMNS IN THE OLD AND NEW EDITIONS.

At the right-hand side of the number of any hymn in the Old Edition will be found the number of the same hymn if it is included in the New Edition.

Old	New	Old	New	Old	New	Old	New	Old	New
1	1*	**59**	59	**117**	132°	**175**	341	**233**	382*
2	2°	**60**	62*	**118**	133	**176**	491	**234**	—
3	3	**61**	63	**119**	—	**177**	252	**235**	381*
4	5	**62**	64	**120**	135‡	**178**	493	**236**	375
5	7	**63**	67°	**121**	—	**179**	338°	**237**	388
6	8	**64**	—	**122**	137°	**180**	342	**238**	478
7	4	**65**	68°	**123**	139	**181**	486	**239**	390
8	6	**66**	69*†	**124**	138	**182**	484	**240**	389
9	9	**67**	70	**125**	140	**183**	—	**341**	394
10	10*	**68**	72°	**126**	142*	**184**	467	**242**	395*
11	11°	**69**	74*	**127**	149	**185**	480‡	**243**	397
12	14	**70**	75*	**128**	143*†	**186**	608	**244**	455
13	16	**71**	76°	**129**	145*	**187**	468	**245**	602
14	36°	**72**	77*†	**130**	146*	**188**	470	**246**	458
15	34°	**73**	78‡	**131**	—	**189**	—	**247**	456
16	—	**74**	—	**132**	150	**190**	492	**248**	459*
17	17	**75**	79°	**133**	151*	**191**	499	**249**	462
18	18	**76**	82	**134**	152*	**192**	495*	**250**	463*
19	21*	**77**	81°	**135**	148†	**193**	488†	**351**	469*
20	30	**78**	86*	**136**	162	**194**	483*	**252**	464*
21	19†	**79**	84	**137**	154	**195**	497	**253**	—
22	29	**80**	83	**138**	—	**196**	422	**254**	471
23	20	**81**	88	**139**	155	**197**	421	**255**	603
24	24	**82**	89	**140**	156*	**198**	609	**256**	472°
25	26	**83**	90*	**141**	163*	**199**	344	**257**	617
26	22	**84**	98*‡	**142**	636	**200**	502*	**258**	—
27	23	**85**	92*†	**143**	165	**201**	345	**259**	500
28	25†	**86**	93	**144**	167*	**202**	346	**260**	496
29	—	**87**	94*	**145**	168°	**203**	352*‡	**261**	445*
30	31	**88**	95*	**146**	170°	**204**	371	**262**	447
31	32	**89**	96°	**147**	172*	**205**	354	**263**	435
32	33	**90**	97*	**148**	173	**206**	355	**264**	425
33	—	**91**	101	**149**	174*	**207**	187*	**265**	426
34	38*	**92**	100	**150**	176*	**208**	356	**266**	482
35	37°	**93**	103*	**151**	177*	**209**	361*	**267**	448
36	40	**94**	104*	**152**	178°	**210**	363	**268**	433
37	39†	**95**	105°	**153**	179°	**211**	362	**269**	434
38	15°	**96**	106*†	**154**	185	**212**	357	**270**	437
39	—	**97**	107°	**155**	186*	**213**	358	**271**	487†
40	441‡	**98**	110*	**156**	184	**214**	369*†	**272**	452
41	—	**99**	111*	**157**	180	**215**	367	**273**	444
42	—	**100**	—	**158**	190*	**216**	—	**274**	442
43	—	**101**	112*	**159**	—	**217**	370*	**275**	—
44	—	**102**	115	**160**	308	**218**	372	**276**	424
45	43*	**103**	113*	**161**	310	**219**	374*†	**277**	474
46	44°	**104**	114°	**162**	—	**220**	373	**278**	417
47	46	**105**	116*	**163**	311	**221**	387*	**279**	477
48	48	**106**	117*	**164**	312	**222**	353	**280**	297°
49	47	**107**	119*	**165**	403	**223**	623	**281**	423
50	49	**108**	120	**166**	316	**224**	414°	**282**	485
51	52	**109**	121*	**167**	326	**225**	376†	**283**	479
52	53*	**110**	126	**168**	331†	**226**	377°	**284**	481
53	51	**111**	122*	**169**	321	**227**	378	**285**	476
54	54*	**112**	118	**170**	339*	**228**	379	**286**	473
55	55°	**113**	127	**171**	335	**229**	451	**287**	489
56	58°	**114**	128°	**172**	337	**230**	384	**288**	428
57	57*	**115**	130‡	**173**	336	**231**	621	**289**	429†
58	60	**116**	131°‡	**174**	340*	**232**	380	**290**	405

° These hymns are so altered that the two editions cannot be used together.
* These hymns are more or less altered; in some cases the editions may be used together.
† A verse or verses added.
‡ A verse or verses omitted.

REFERENCE TABLE OF THE HYMNS IN THE OLD AND NEW EDITIONS.

Old	New	Old	New	Old	New	Old	New	Old	New
291	412†	361	524	431	193	501	147*	571	565
292	327	362	527	432	195*	502	158‡	572	—
293	406	363	539	433	196°	503	—	573	585‡
294	400	364	—	434	198	504	161	574	584
295	328	365	547	435	218	505	164	575	—
296	383	366	550	436	216	506	175*	576	—
297	319	367	548	437	220*	507	183°	577	—
298	401	368	551	438	214	508	—	578	300
299	343	369	552	439	217	509	188°	579	301
300	350	370	561	440	203*	510	314	580	541
301	171	371	562	441	204*†	511	320	581	553‡
302	351	372	—	442	200	512	419	582	—
303	503	373	409†	443	—	513	440	583	537
304	349	374	475†	444	202°‡	514	—	584	—
305	504°	375	517	445	219	515	418	585	525
306	347	376	520	446	206	516	317	586	528
307	—	377	521	447	413	517	404	587	532‡
308	—	378	505	448	213	518	465	589	535
309	260°	379	506	449	222°‡	519	—	589	558
310	273°	380	557	450	223	520	498	590	533
311	261	381	513	451	207°	521	—	591	534
312	266°	382	514	452	209*	522	501†	592	563
313	269°	383	511	453	210*	523	—	593	—
314	274	384	515	454	208*	524	365*	594	—
315	283‡	385	—	455	212°	525	359*‡	595	560
316	284	386	510*	456	211	526	391	596	564
317	280	387	516	457	—	527	460	597	—
318	277	388	512	458	71†	528	461	598	—
319	278	389	—	459	248*	529	392	599	399
320	281	390	—	460	—	530	—	600	614
321	262*	391	626*	461	250	531	398	601	628
322	267	392	627‡	462	—	532	396°	602	—
323	286	393	—	463	632°	533	—	603	368‡
324	271°	394	257	464	—	534	—	604	—
325	287*	395	256°	465	—	535	420	605	554
326	—	396	253°	466	634°‡	536	385	606	555*
327	—	397	259	467	635°	537	620	607	556
328	290	398	302*	468	641	538	386	608	—
329	566	399	490	469	—	539	—	609	—
330	567*	400	—	470	637°	540	619	610	—
331	578*	401	303	471	639°	541	618	611	230*
332	570*	402	307*	472	638	542	436	612	—
333	572	403	225	473	642°	543	—	613	—
334	573	404	226	474	—	544	—	614	—
335	574	405	—	475	13	545	366	615	238
336	575	406	—	476	—	546	408	616	—
337	576	407	229*	477	28	547	411	617	—
338	588	408	231	478	41	548	318	618	245°
339	589	409	232	479	42*	549	450	619	—
340	—	410	—	480	35	550	—	620	194°
341	580‡	411	—	481	—	551	313	621	197*
342	—	412	—	482	65	552	265	622	224
343	—	413	233	483	56°	553	279	623	—
344	590	414	234*	484	66	554	282	624	643°‡
345	446	415	235°‡	485	—	555	275°	625	—
346	592	416	466	486	80°	556	276	626	597
347	181°	417	—	487	—	557	268	627	613
348	293*	418	—	488	87	558	270	628	594°
349	294	419	—	489	—	559	272	629	593
350	298	420	—	490	102	560	—	630	612
351	299*‡	421	242	491	—	561	291	631	605*
352	542	422	240°	492	99	562	288	632	624
353	543	423	241*	493	108°	563	292*	633	601
354	544	424	243	494	123*	564	—	634	611
355	545	425	—	495	125‡	565	577	635	600
356	540	426	—	496	—	566	—	636	615
357	—	427	215	497	—	567	—	637	599
358	522	428	221	498	159	568	579	638	596
359	523	429	244*	499	157*	569	583		
360	526	430	192*	500	160	570	581		

INDEX.

First words of Hymn.	No.	Author of Hymn.	Name of Tune and Measure.	Composer or Source of Tune.
A charge to keep I have	432	C. Wesley	St. Jerome. S.M.	H. J. Gauntlett.
A few more years shall roll	428	H. Bonar	*Chalvey. D.S.M.	Rev. L. G. Hayne.
A hymn for Martyrs sweetly	73	J. M. Neale and Compilers: from Ven. Bede	*Shipbourne. L.M.D.	B. Luard Selby.
A living stream, as crystal	358	J. Keble: based on J. Mason	Stockton. C.M.	T. Wright (1763-1829).
A widow's hand in days of	549	B. Edwards	Geduld hilft in der Trübsal auf. 8 6 8 6.6 8	*Melodeien* Halle, 1767.
Abide with me; fast falls	23	H. F. Lyte	Eventide. 10 10 10 10	W. H. Monk.
Above the clear blue sky	575	J. Chandler	Children's Voices. 6 6 6 6.4 4 4 4	E. J. Hopkins.
Again the LORD'S own day	37	J. M. Neale and Compilers: from Thomas à Kempis	1. Plain Song. L.M. 2. Ach Gott und Herr (Beccles). L.M. *3. Church Triumphant. L.M.	1. Sarum Melody of "Rex gloriose." 2. Gall, *As Hymnodus Sacer*, 1625. 3. J. W. Elliott.
All glory, laud, and honour	110	J. M. Neale: from St. Theodulph	1. Plain Song. 7 6 7 6 D. 2. St. Theodulph. 7 6 7 6 D.	1. Proper Sarum Melody. 2. Melchior Teschner, 1615.
†All hail, adorèd TRINITY	190	J. D. Chambers and Compilers: from the Latin	1. Plain Song. L.M. 2.*Ludnam Hill. L.M.	1. Sarum Melody of "O lux beata." 2. Sir Hubert Parry.
All hail the power of JESUS'	350	E. Perronet	Miles' Lane. C.M.	W. Shrubsole, 1779.
All people that on earth	316	W. Kethe	Old 100th (Genevan 134th). L.M.	L. Bourgeois, 1551.
All things bright and	585	Mrs. Alexander	All things bright and beautiful. 7 6 7 6 D.	W. H. Monk.
†All ye who seek for sure	118	E. Caswall: from the Latin	St. Bernard. C.M	Lindenborn, *Tochter Sion*, 1741.
Alleluia! Alleluia! hearts	154	Bishop C. Wordsworth	Lux Eoi. 8 7 8 7 D.	Sir A. Sullivan.
Alleluia! sing to JESUS	284	W. C. Dix	*Adoration. 8 7 8 7 D.	B. Luard Selby.
†Alleluia, song of sweetness	89	J. M. Neale and Compilers: from the Latin	1. Plain Song. 8 7 8 7 8 7 2. Alleluia dulce carmen (Corinth). 8 7 8 7 8 7	1. Medieval Melody. 2. *Essay on the Church Plain Chant*, 1782.
Almighty FATHER, hear our	562	Bishop E. H. Bickersteth	Westminster. L.M.	B. Cooke, 1734-1793.
Almighty FATHER, LORD	264	V. S. S. Coles	*Tibberton. L.M.	C. Lee Williams.
Almighty FATHER, of all	330	E. E. Dugmore	*Plaxtole. 10 10 10 10	B. Luard Selby.
Almighty FATHER	334	E. E. Dugmore	Old 50th. 10 10 10 10.10 10	*Psalmes*, 1558.
*Almighty GOD, Whose only	539	Sir H. W. Baker, Bart.	St. Pancras. L.M.	J. Battishill, 1738-1801.
Alone Thou trodd'st the	124	H. A. Martin	Song 4. 10 10 10 10	O. Gibbons, 1623.
†An exile for the faith	71	E. Caswall and Compilers: from the Latin of Le Tourneaux	Aberystwyth. S.M.	Rev. Sir F. A. G. Ouseley.
And now, O FATHER	267	W. Bright	1. Song 24. 10 10 10 10.10 10 2.*Unde et memores. 10 10 10 10.10 10.	1. O. Gibbons, 1623. 2. W. H. Monk.
And now the wants are told	33	W. Bright	*Weybridge. C.M.	W. H. Sangster.
Angels, from the realms	65	J. Montgomery	Lewes. 8 7 8 7.8 7	J. Randall, 1715-1799.
Approach, my soul, the	597	J. Newton	Kent. C.M.	S. Stanley, *c.* 1800.
Around the throne of GOD	574	J. M. Neale	1.*Innocence. L.M. 2.*Guardian Angels. L.M.	1. B. Luard Selby. 2. E. H. Thorne.
Art thou weary, art thou	471	J. M. Neale	*Stephanos. 8 5 8 3	Rev. Sir H. W. Baker (arr. by W. H. Monk).
†As a shadow life is. Part 2	429	E. Caswall and Compilers	*See* "Days and Moments."	
†As now the sun's declining	16	J. Chandler: from the Latin of Coffin	St. Columba. C.M.	Ancient Irish Hymn.
As now Thy children lowly	582	L. Tuttiett	Beulah. C.M.	G. M. Garrett.
As pants the hart for	478	N. Tate and N. Brady	Martyrdom. C.M.	H. Wilson, 1766-1824.
As with gladness men of old	84	W. C. Dix	Treuer Heiland (Dix). 7 7 7 7.7 7	C. Kocher.
At even when the sun did	30	H. Twells	Du meiner Seelen (Angelus). L.M.	G. Joseph, 1657.
†At the Cross her station	132	E. Caswall and Compilers: from Jacopone da Todi (?)	1. Plain Song. 8 8 7 D. 2. Stabat Mater. 8 8 7.	1. Proper Mechlin Melody. 2. *Mainzisch Gesangbuch*, 1661.
At the LAMB'S high feast	149	R. Campbell: based on the Latin	Fahre fort (Mecklenburg). 7 7 7 7 D.	Freylinghausen, *Gesang-Buch*, 1704.
At the Name of JESUS	347	Caroline M. Noel	*Evelyns. 6 5 6 5 D.	W. H. Monk.
At Thy feet, O CHRIST, we lay	8	W. Bright	1. Jesu, Jesu, du mein Hirt. 7 7 7 7 7 7 2.*Barmouth. 7 7 7 7 7 7	1. P. Heinlein, 1626-1686. 2. W. Macfarren.
Author of life divine	278	J. Wesley	1. St. Swithin. 6 6 6 6.8 8. 2.*Author of life. 6 6 6 6.8 8.	1. —Jesser, *c.* 1770. 2. Sir John Stainer.
Awake, my soul, and with	3	Bishop Ken	Morning Hymn (Hippolytus). L.M.	F. H. Barthélémon, 1741-1808.
Awake, O LORD, as in the	454	H. Twells	*Savile. 10 10 10 10	C. H. Lloyd.
*Be near us, Holy TRINITY	188	Compilers: from the Latin.	1. Plain Song. L.M. 2.*Sharon. L.M.	1. Proper Sarum Melody. 2. Rev. Sir Frederick Ouseley.
Be Thou my Guardian and	485	I. Williams	Abridge. C.M.	I. Smith, *c.* 1770.
Before JEHOVAH'S awful	317	I. Watts	Penshurst. L.M.	V. Novello.
Behold a little Child	568	Bishop W. Walsham How	Bevan. 6 6 6 6.8 8	Sir John Goss.
Behold the Bridegroom	50	R. M. Moorsom: from the Greek*	*Geronimo. 8 8 8.8 8 6	Sir C. V. Stanford.
Behold the LAMB of GOD	468	M Bridges	1. Wir Christenleut (Munich). 6 6 6 4.8 8 4. 2.*St. John. 6 6 6 4.8 8 4	1. *Gesang-Buch* (Dresden, 1593). 2. Rev. J. B. Dykes.
Behold us, LORD, a little	13	J. Ellerton	Byzantium. C.M.	T. Jackson, 1715-1781.
Behold us, LORD, before Thee	293	W. Bright	St. Matthias. 8 8 8 6.8 8	W. H. Monk.
Bishop of the souls of men	231	G. Moultrie	*Sherborne. 7 7 7 7.7 7	W. H. Monk.
Bless'd are the pure in heart	445	J. Keble	Potsdam. S.M.	From J. S. Bach, 1685-1750.
Blessèd city, heav'nly Salem	253	J. M. Neale and Compilers: from the Latin	1. Plain Song. 8 7 8 7 8 7 2. Urbs cælestis. 8 7 8 7 8 7	1. Proper Sarum Melody. 2. Rev. H. E. Hodson.
†Blessèd feasts of blessèd	203	J. M. Neale and Compilers: from the Latin	1. Alta Trinità beata. 8 7 8 7 D. 2. Langdale (No. 143). 8 7 8 7	1. Medieval Italian Melody. 2. R. Redhead.
*Bounteous SPIRIT, ever	183	J. Mason: from the Latin of Lindenborn	*York Minster. 8 5 8 8.5 7 7 7 7	T. T. Noble.
Bread of heav'n, on Thee we	277	J. Conder	1. Nicht so traurig. 7 7.7 7 7 7 2. Bread of heaven. 7 7.7 7 7 7	1. J. S. Bach, 1685-1750. 2. Archbishop Maclagan.
Breathe on me, Breath of	449	E. Hatch	Aylesbury (Wirksworth). S.M.	Chetham, *Psalms*, 1718.
Bride of CHRIST, whose	245	J. Ellerton: from the Latin of des Contes	1. Plain Song. 8 7 8 7 2. Sponsa Christi. 8 7 8 7 D.	1. From the Paris Gradual. 2. S. Nottingham (harm. W. Ardley).
Brief life is here our portion	376	J. M. Neale: from Bernard of Morlas	St. Alphege. 7 6 7 6	H. J. Gauntlett.
Bright the vision that	310	Bishop Mant	Redhead, No. 46. 8 7 8 7	German.
Brothers, joining hand to	448	J. A. Warner	Ave virgo. 7 6 7 6 D.	German melody of the xvth cent.
By JESUS' grave on either	139	I. Gregory Smith	Holy Sepulchre. 8 8 8	E. H. Thorne.
†By precepts taught of ages	92	J. M. Neale and Compilers: from the Latin	1. Plain Song. L.M. 2. Ex more docti mystico. L.M.	1. Proper Sarum Melody. 2. Leisentrit *Catholicum Hymnologium*, 1584.

INDEX.

First words of Hymn.	No.	Author of Hymn.	Name of Tune and Measure.	Composer or Source of Tune.
Captaine of the saintly band	195	Sir H. W. Baker, Bart.: from the Latin of J. B. de Santeuil	German Hymn. 7 7 7 7	I. Pleyel, 1757–1831.
Children of the heav'nly	411	J. Cennick	*Bewdley. 7 7 7 7	Rev. Sir F. A. G. Ouseley.
CHRIST is gone up; yet ere	542	J. M. Neale	St. David. C.M.	Ravenscroft, *Psalmes*, 1621.
†CHRIST is made the. Part 2	253	J. M. Neale: from the Latin	*See* "Blessed City."	
CHRIST is our corner-stone	390	J. Chandler: from the Latin	Harewood. 6 6 6 6 4 4 4 4	S. S. Wesley
†CHRIST, the highest heav'ns.	240	W. Palmer and Compilers: from the Latin of J. B. de Santeuil	1. Plain Song. 8 7 8 7. 7 7 2.*Nukapu. 8 7 8 7 7 7	1. Sarum Melody of "Urbs beata." 2. E. J. Hopkins.
CHRIST the LORD is risen	162	Catherine Winkworth: from the German of M. Weisse	Straf mich nicht in deinem Zorn (Wurtemburg). 7 7 7 7 4.	J. Rosenmüller (?), 1694.
*CHRIST, Who once amongst	572	W. St. Hill Bourne	*Pastor bonus. 6 5 6 6 D.	Sir John Stainer.
CHRIST, Whose glory fills the	4	C. Wesley	1. Jesus meine Zuversicht (Heidelberg). 7 7 7 7 7 7 2. Ratisbon. 7 7 7 7 7 7	1. Runge, *Geistliche Lieder*, 1653. 2. Werner, *Choralbuch*, 1815.
Christian, dost thou see them	101	J. M. Neale	1.*Grosvenor. 6 5 6 5 D. 2.*St. Andrew of Crete. 6 5 6 5 D.	1. C. Steggall. 2. Rev. J. B. Dykes.
Christian! seek not yet	434	Charlotte Elliott	*Vigilate. 7 7 7 3	W. H. Monk.
Christians, awake, salute the	63	J. Byrom	Yorkshire (Stockport, Mottram). 10 10.10 10.10 10	J. Wainwright, 1723–1768.
Christians, sing out with	66	Bishop Jenner: from the French of B. Pictet	Navarre. 9 8 9 8 D.	L. Bourgeois, 1544.
Christians, sing the	263	E. E. Dugmore	*Herga. 8 7 8 7 *ter*.	P. C. Buck.
*Church of the living God	396	A. J. Mason	St. Hilda. S.M.	J. K. D. Bedwell.
Come, gracious SPIRIT	361	S. Browne	*Hawkhurst. L.M.	H. J. Gauntlett.
†Come, HOLY GHOST, Creator	181	E. Caswall and Compilers: from Rabanus Maurus *t.*	1. Plain Song. L.M. 2. Genevan Psalm cxxxi. L.M.	1. Proper Sarum Melody. 2. L. Bourgeois, 1551.
Come, HOLY GHOST, our	399	C. Wesley	Prince of Peace. C.M.	Archbishop Maclagan.
Come, HOLY GHOST, our souls	180	Bishop Cosin: from Rabanus Maurus	1. Plain Song. L.M. 2. Come Holy Ghost. 8 8 8 8 8 8	1. Proper Melody, Mechlin form. 2. T. Attwood, 1765–1838.
Come, HOLY GHOST, Who	9	J. H. Newman and Compilers: from the Latin	1. Plain Song. L.M. 2. Iam lucis. L.M.	1. Proper Sarum Melody. 2. Guidetti, *Directorium Chori*, 1582.
Come, HOLY SPIRIT, come	360	J. Hart	*Peterborough. S.M.	W. H. Monk.
Come, labour on	588	Jane Borthwick	Gospel Gladness. Irreg.	E. J. Hopkins.
Come, let us join our	343	I. Watts	Loughton. C.M.	B. Milgrove, 1731–1810.
Come, my soul, thy suit	460	J. Newton	*Richmond. 7 7 7 7	C. E. Stephens.
Come, O Thou Traveller	607	C. Wesley	Brecknock. 8 8.8 8.8 8	S. S. Wesley.
†Come, pure hearts, in	198	R. Campbell and Compilers: from the Latin	1. Plain Song. 8 8 7 D. 2. Evangelistæ. 8 8 7 D.	1. Cento from "Plausu chorus laetabundo." 2. J. B. König, 1691–1758.
Come, see the place where	155	T. Kelly and Compilers	Psalm cxxii. (Magdalen College). 8 8 6 D.	W. Hayes, *c.* 1774.
Come, sing with holy	580	J. J. Daniell	Ellacombe. 7 6 7 6 D.	*Gesangbuch* (Wirtemberg, 1784).
*Come sing, ye choirs exultant	197	J. Mason: from the Latin of Adam of St. Victor	Come sing. 7 6 7 6 D.	T. L. Forbes.
†Come, Thou HOLY SPIRIT	184	E. Caswall and Compilers: from the Latin	1. Plain Song. 7 7 7. 7 7 7 2. Veni Sancte Spiritus. 7 7 7. 7 7 7	1. Proper Melody from Dublin Troper. 2. S. Webbe, 1740–1816.
Come to our poor nature's	365	G. Rawson	*Abba. 7 7 7 5	Sir J. Barnby.
Come unto Me, ye weary	472	W. C. Dix	1. Es ist ein Ros' entsprungen. 7 6 7 6 D. 2.*Come unto Me. 7 6 7 6 D.	1. Medieval Melody. 2. Rev. J. B. Dykes.
Come, ye faithful, raise the	351	J. Hupton and J. M. Neale	Unser Herrscher (Neander). 8 7 8 7 8 7	J. Neander, 1680.
†Come, ye faithful, raise the	151	J. M. Neale: from the Greek. Doxology by Compilers	*St. John of Damascus. 7 6 7 6 D.	A. H. Brown.
Come, ye thankful people	514	H. Alford	St. George. 7 7 7 D.	Sir George J. Elvey.
†Conquering kings their titles	341	J. Chandler: from the Latin	Innocents. 7 7 7 7	*The Parish Choir* (1850).
Creator of the rolling flood	236	Bishop Heber	Sarum Hymnal. No. 46. L.M.	T. E. Aylward.
†Creator of the starry height	43	J. M. Neale and Compilers: from the Latin	1. Plain Song. L.M. 2. Das walt Gott Vater. L.M.	1. Proper Sarum Melody. 2. D. Vetter, 1712.
*Creator of the world, to Thee	90	Compilers: based on older translations from the Latin of Coffin	1. Plain Song. L.M. 2. I will extol. L.M.	1. Paris Melody. 2. J. Clarke, d. 1707.
Crown Him with many	349	M. Bridges	*Diademata. D.S.M.	Sir George J. Elvey.
†Day of wrath! O day of	302	W. J. Irons and Compilers: from Thomas of Celano	1. Plain Song. Irreg. 2. Dies Irae. Irreg.	1. Proper Melody. 2. Rev. J. B. Dykes.
Days and moments quickly	429	E. Caswall. (Last verse by Compilers).	1. *Storrington. 8 7 8 7 & 8 8 8 9 2. St. Sylvester. 8 7 8 7 & 8 8 8 9	1. Sir Hubert Parry. 2. Rev. J. B. Dykes.
Disposer Supreme	193	J. Williams and Compilers: from the Latin of J. B. de Santeuil	Old 104th. 5 5 5 5. 6 5 6 5	Ravenscroft, *Psalmes*, 1621.
Do no sinful action	583	Mrs. Alexander	Newland. 6 5 6 5	T. Armstrong.
†Draw nigh and take the	269	J. M. Neale: from the Latin	*Lammas. 10 10	A. H. Brown.
†Earth has many a noble city	82	E. Caswall and Compilers: from Prudentius	Sollt es gleich (Stuttgart). 8 7 8 7	C. F. Witt, 1715.
Eternal FATHER, strong to	561	W. Whiting	Melita. 8 8.8 8.8 8	Rev. J. B. Dykes.
Eternal God, we look to	166	J. Merrick	Bangor. C.M.	W. Tans'ur, *Harmony of Zion*, 1724.
Every morning the red sun	581	Mrs. Alexander	1. Eternity. 7 5 7 5 7 7 2.*Heaven. 7 5 7 5 7 7	1. Miss L. J. Hutton. 2. B. Luard Selby.
Fair waved the golden corn	589	J. Hampden Gurney	Holyrood. S.M.	J. Watson.
*Faithful Shepherd, feed me	587	T. B. Pollock	Claudia. 6 5 6 5	Miss F. R. Havergal.
*Far be sorrow, tears, and	147	J. M. Neale: from the Latin of H. Lindenborn	Jesu, unser Trost und Leben. 8 8.7 8 8 7	J. F. Rotscher, 1790.
Far from my heav'nly home	481	H. F. Lyte	Lyte. S.M.	J. Wilkes.
*FATHER most Holy, merciful	189	A. E. Alston: from the Latin	1. Plain Song. 11 11 11 5 2. Herr, deinen Zorn. 11 11 11 5	1. Proper Sarum Melody. 2. J. Crüger, 1653.
FATHER of heav'n, Whose	312	E. Cooper	Rivaulx. L.M.	Rev. J. B. Dykes.
FATHER of mercies, God of	512	Mrs. Flowerdew	University. C.M.	C. Collignon, 1725–1783.
FATHER of mercies, in Thy	398	Anne Steele	Wandsworth. C.M.	Rev. M. Madan, 1726–1790.
FATHER, SON, and HOLY	292	C. Wesley	*Howley Place. 7 6 7 6 D.	C. E. Stephens.
FATHER, SON, and HOLY	615	C. Wesley	*Dulwich. 7 7 7 7 7 7	C. J. Frost.
FATHER, SON, and HOLY	305	R. W. Barber	Hutton. 8 5 8 3	A. H. Brown.
FATHER, whate'er of earthly	418	Anne Steele	St. Columba. C.M.	J. MacMeikan.
FATHER, Who hast gather'd	306	E. E. Dugmore	*Eucharisticus. 6 5 6 5	Sir John Stainer.
Fierce raged the tempest	476	G. Thring	St. Aelred. 8 8 8 3	Rev. J. B. Dykes.
Fight the good fight with all	619	J. S. B. Monsell	1. Duke Street. L.M. 2. Pentecost. L.M.	1. J. Hatton, 1790. 2. W. Boyd.
†First of Martyrs, thou whose	68	J. Williams and Compilers: from the Latin of J. B. de Santeuil	Gott sei Dank (Lübeck). 7 7 7 7.	Freylinghausen, *Gesangbuch*, 1704.
For all the Saints who from	220	Bishop W. Walsham How	1. Engelberg. 10 10 10 8 2. For all the Saints. 10 10 10 8.	1. Sir C. V. Stanford. 2. Sir J. Barnby.

INDEX.

First words of Hymn.	No.	Author of Hymn.	Name of Tune and Measure.	Composer or Source of Tune.
For ever we would gaze on	250	A. W. Chatfield	1. Newick. C.M. 2.*Semper aspectemus. C.M. 1. Old 50th. D.S.M.	1. Rev. C. Powell. 2. J. H. Casson. 1. *Psalmes*, 1562.
For ever with the LORD	621	J. Montgomery	2. Nearer Home. D.S.M.	2. J. Woodbury (arr. by Sir A. Sullivan).
For the beauty of the earth	333	F. S. Pierpoint	St. Ninian. 7.7.7.7.7	E. G. Monk.
For the dear ones parted	559	Ada R. Greenaway	*Gurney. 8 7 8 7 4 7	W. Phillips.
For thee, O dear, dear	378	J. M. Neale: from the Latin of Bernard of Murles	Gibbons. 7 6 7 6 D.	E. Sedding, from O. Gibbons.
For Thy dear Saint, O LORD	213	Bishop Mant	St. Helena. S.M.	From Milgrove's "Mount Ephraim," 1769.
For Thy mercy and Thy	78	H. Downton	Ach wann kommt (Culbach). 7 7 7 7	Scheffler, *Heilige Seelenlust*, 1657.
Forgive them, O My FATHER	130	Mrs. Alexander	1. Ach Gott, wem soll ich klagen. 7 6 7 6 2.*St. Margaret. 7 6 7 6	1. B. Gesius, 1605. 2. Rev. W. Statham.
Forsaken once, and thrice	466	Mrs. Alexander	*Derry. 8 8 8 6	Rev. J. B. Dykes.
Forth in Thy Name, O LORD	6	C. Wesley	Song 34 (Angels). L.M.	O. Gibbons, 1623.
Forty days and forty nights	100	G. H. Smyttan and F. Pott	Aus der Tiefe (Heinlein). 7 7 7 7	M. Herbst, 1676.
Forty days of Easter-tide	158	J. Mason	1. Psalm cxviii. 7 7 7 7. 2.*Confidence. 7 7 7 7	1. W. Hayes, *c.* 1774. 2. Rev. Sir F. A. G. Ouseley.
Forward! be our watchword	627	H. Alford	1. Church militant. 6 5 6 5 *ter.* 2.*St. Boniface. 6 5 6 5 *ter.*	1. C. Steggall. 2. H. Gadsby.
†From east to west, from	56	J. Ellerton and Compilers: from Sedulius	1. Plain Song. L.M. 2. Herr Jesu Christ. L.M.	1. Proper Sarum Melody. 2. *Nürnbergisches Gesangbuch*, 1676.
From Greenland's icy	522	Bishop Heber	Greenland. 7 6 7 6 D.	T. Clark, 1775–1859.
From highest heav'n	335	Sir H. W. Baker, Bart.	Old 118th. 8 8 8 8 8 D.	*Kirchenampt* (Strassburg, 1525).
Give light, O LORD, that	332	L. Tuttiett	*Give light. 8 6 8 4	M. J. Monk.
Gliding through the shadows	631	B. Edwards	Bohemia. 6 5 6 5 D.	German.
Glorious is Thy Name	320	H. Twells	Nutbourne. 7 7 7 7.7 7	T. E. Aylward.
Glorious things of thee are	366	J. Newton	Mittler, schau auf sie hernieder. 8 7 8 7 D. Wem in Leidenstagen (Caswall). 6 5 6 5	J. G. Schicht, 1819.
Glory be to JESUS	119	E. Caswall: from the Italian	*Blackrock. 11 10 11 4 D.	F. Filitz, 1847.
Glory to GOD, all the	325	H. Smith	*St. Lawrence. 8 7 8 7 8 7	Sir C. V. Stanford.
Glory to the First-begotten	629	Aug. B. Donaldson	Canon. L.M.	C. Steggall.
Glory to Thee, my GOD, this	20	Bishop Ken	St. Helena. S.M.	T. Tallis, 1567.
Glory to Thee, O LORD	74	Mrs. Toke	Brockham. L.M.	From Milgrove's "Mount Ephraim," 1769.
Glory to Thee, Who Part 2	3	Bishop Ken	Gethsemane. 7 7.7 7.7 7	J. Clarke, d. 1707.
Go to dark Gethsemane	126	J. Montgomery	Bella (Needham). S.M.	W. H. Monk: from C. Tye, 1553.
†GOD from on high hath	60	Bishop Woodford and Compilers: from the Latin of Coffin Elizabeth Wordsworth: from M. Luther	Ein' feste Burg. 8 7 8 7.6 6 6 6.7	*New and Easy Method*, 1686. M. Luther, 1529.
GOD is a stronghold and a	416		Benson. Irreg.	Miss M. D. Kingham.
GOD is working His purpose	529	A. C. Ainger	*God made me. 10 10 10 10.	Sir J. F. Bridge.
*GOD made me for Himself	613	Sir H. W. Baker, Bart.	London New. C.M.	*Psalms* (Edinburgh, 1635).
GOD moves in a mysterious	409	W. Cowper	Heathlands. 7 7 7 7 7 7	H. Smart.
GOD of mercy, GOD of grace	372	H. F. Lyte	St. Bartholomew. L.M.	E. H. Thorne.
GOD of our life, to Thee we	475	W. Cowper	God save the King. 6 6 4.6 6 6 4	*Harmonia Anglicana*, *c.* 1743.
GOD save our gracious King	507	Anon	Nutfield. 8 4 8 4 8 8 8 4.	W. H. Monk.
GOD, Who madest earth and	22	Bishop Heber and Archbishop Whateley Bishop Christopher Wordsworth	*Charity. 7 7 7 5	Sir J. Stainer.
Gracious SPIRIT, HOLY	363	J. Marriott	Herr Jesu Christ (Breslau). L.M.	Gall, *As Hymnodus Sacer* (1625).
Grant to this child the	289	B. Ringwaldt, W. B. Collier, and others	Nun freut euch (Luther). 8 7 8 7.8 8 7	M. Luther, 1529.
Great GOD, what do I see	53	Compilers: from the Latin of Coffin	Playford. L.M.	Allison, *Psalmes*, 1599.
†Great GOD, Who, hid from	42	J. Hampden Gurney	Old 137th. D.C.M.	*Psalmes*, 1556.
Great King of nations, hear	517	I. Williams: from the Latin of Coffin	Chapel Royal. 8 8 6 D.	W. Boyce, 1710–1779.
Great Mover of all hearts	447	J. Newton	St. Stephen's. C.M.	Rev. W. Jones, 1726–1800.
Great Shepherd of Thy	393	W. Williams	*Pilgrimage. 8 7 8 7 4 7	Sir G. J. Elvey.
Great Shepherd of Thy Guide me, O Thou great	422			
*Hail, Body true, of Mary	268	A. J. Mason	*Cowley St. John. D.C.M.	W. Phillips.
Hail, FATHER, Whose	314	S. Wesley	Tye. C.M.	C. Tye, 1553.
*Hail, festal day, for ever	255	A. J. Mason: from the Latin	*Ramaulx. 10.10	B. Luard Selby.
*Hail, festal day, of never	182	A. J. Mason: from Venantius Fortunatus	*Ockley. 10.10	Sir C. V. Stanford.
*Hail, festal day, whose glory	144 and 169	A. J. Mason: from Venantius Fortunatus	*Salve festa dies. 10.10	B. Luard Selby.
Hail, gladdening Light	18	J. Keble: from the Greek	*Sebaste. Irreg.	Sir John Stainer.
Hail the day that sees Him	172	C. Wesley and T. Cotterill	*Ascension. 7 7 7 7 and Alleluias	W. H. Monk.
Hail to the LORD'S Anointed	374	J. Montgomery	Crüger. 7 6 7 6 D.	J. Crüger, 1598–1662.
Hail to the LORD Who comes	230	J. Ellerton	Old 120th. 6 6 6 6.6 6	*Psalmes*, 1570.
†Hark! a thrilling voice is	46	E. Caswall: from the Latin	Merton. 8 7 8 7	W. H. Monk.
Hark! hark, my soul	623	F. W. Faber	*Pilgrims. 11 10 11 10 9 11	H. Smart.
Hark! how all the welkin	62	C. Wesley	Mendelssohn. 7 7 7 7.7 7 7 7.7	F. Mendelssohn-Bartholdy.
Hark, my soul! it is the	496	W. Cowper	1.*Lancashire. 7 7 7 7 2. St. Bees. 7 7 7 7	1. T. Threlfall. 2. Rev. J. B. Dykes.
Hark the glad sound! the	51	P. Doddridge	Bristol. C.M.	Ravenscroft, *Psalmes*, 1621.
Hark! the sound of holy	216	Bishop Christopher Wordsworth	Deerhurst. 8 7 8 7 D.	J. Langran.
Have mercy, LORD, on me	462	N. Tate and N. Brady	London. S.M.	Damon, *Psalms*, 1591.
He sat to watch o'er customs	238	W. Bright	Gloucester. L.M.	E. Hodges.
†He, Who once in righteous	115	E. Caswall: from the Latin	Meine Hoffnung stehet feste (Coblenz). 8 7 8 7.7 7	J. Neander, A *and* Ω. 1680.
Heav'nly FATHER, send Thy	588	Bishop Christopher Wordsworth	Alle Menschen müssen sterben (Salzburg). 8 7 8 7 D.	J. Hintze, 1622–1700.
High let us swell our tuneful	61	P. Doddridge	Crediton. C.M.	T. Clark, 1775–1859.
Holy FATHER, cheer our way	29	R. Hayes Robinson	*Vesper. 7 7 7 5	Sir John Stainer.
Holy FATHER, in Thy mercy	560	Isabel S. Stephenson	Cairnbrook. 8 5 8 3	E. Prout.
HOLY GHOST Part 2	173	Bishop Christopher Wordsworth	*Rex gloriae. 8 7 8 7 D.	H. Smart.
Holy, Holy, Holy! LORD GOD	308	Bishop Heber	Nicæa. 11 12 12 10	Rev. J. B. Dykes.
HOLY SPIRIT, Truth divine	364	S. Longfellow	Battishill. 7 7 7 7	J. Battishill, *c.* 1765.
Hosanna to the living LORD	394	Bishop Heber	1.*Praises. 8 8 8 8 7 2. Hosanna. 8 8 8 8 7	1. B. Luard Selby. 2. J. W. Elliott.
How beauteous are their feet	199	I. Watts	Venice. S.M.	W. Amps.
How bright these glorious	214	I. Watts and W. Cameron	1. Bromsgrove.* C.M. 2.*Beatitudo. C.M.	1. — Collins, 1789. 2. Rev. J. B. Dykes.
How oft, O LORD, Thy face	226	W. Bright	Melcombe. L.M.	S. Webbe, 1740–1816.
How sweet the Name of	491	J. Newton	St. Peter. C.M.	A. R. Reinagle.
How welcome was the call	299	Sir H. W. Baker, Bart.	St. George. S.M.	H. J. Gauntlett.
Hush'd was the evening	584	J. D. Burns	*Samuel. 6 6 6 6 8 8	W. H. Monk.

INDEX.

First words of Hymn.	No.	Author of Hymn.	Name of Tune and Measure.	Composer or Source of Tune.
*I am not worthy, Holy Lord	236	Sir H. W. Baker, Bart.	*Leicester. C.M.	W. Hurst.
I could not do without Thee	608	Frances Ridley Havergal	*Magdalena. 7 6 7 6 D.	Sir John Stainer.
I heard the voice of Jesus say	617	H. Bonar	*Vox Dilecti. D.C.M.	Rev. J. B. Dykes.
I hunger and I thirst	285	J. S. B. Monsell	*Eccles. 6 6 6 6	B. Luard Selby.
I love to hear the story	567	Mrs. Miller	*I love to hear the story. 7 6 7 6 D.	H. J. Gauntlett.
I was made a Christian	571	J. S. Jones	*Bournemouth. 6 5 6 5	Sir Hubert Parry.
If there be that skills to	246	J. M. Neale: from Thomas à Kempis.	1. Plain Song. 8 7 8 7 8 7 2.*Modena. 8 7 8 7 8 7	1. Plainsong Melody. 2. J. V. Roberts.
In grief and fear to Thee	521	W. Bullock	Salisbury. C.M.	Ravenscroft, *Psalmes*, 1621.
*In our day of thanksgiving	254	W. H. Draper	Montgomery. 13 12 13 12, irreg.	S. Jarvis, 1762.
*In royal robes of splendour	194	J. Mason: from Adam of St. Victor	Stola regia. 7 6 7 6 D.	Sir John Stainer.
In the Lord's atoning grief	116	F. Oakeley: from the Latin of St. Bonaventura	Redhead. No. 47. 7 7 7 7	R. Redhead.
In token that thou shalt not	290	H. Alford	St. Stephen's. C.M.	Rev. W. Jones, 1726–1800.
It is finished! Blessed Jesus	137	Archbishop Maclagan	*Ad inferos. 8 7 8 7	W. H. Sangster.
*It is the glory of this fast	96	Sir H. W. Baker, Bart., and Compilers: from the Latin	1. Plain Song. L.M. 2. Clarum decus jejunii. L.M.	1. Proper Sarum Melody. 2. *Catholische Geistliche Gesänge* (Andernach, 1608).
Jerusalem, my happy home.	375	F. B. P. (*c.* 1600)	*Southwell. C.M.	H. S. Irons.
Jerusalem on high	382	S. Crossman	Christchurch. 6 6 6 6 4 4 4 4	C. Steggall.
Jerusalem the golden	379	J. M. Neale: from Bernard of Murlac	Ewing. 7 6 7 6 D.	A. Ewing.
*Jesu, for the beacon-light	208	Sir H. W. Baker, Bart.	Culford. 7 7 7 7 D.	E. J. Hopkins.
Jesu, gentlest Saviour	271	F. W. Faber	Fulstow. 6 5 6 5	Rev. T. R. Matthews.
*Jesu, grant me this, I pray	484	Sir H. W. Baker, Bart.: from the Latin	Song 13 (Canterbury). 7 7 7 7	O. Gibbons, 1623.
Jesu, Lover of my soul	488	C. Wesley	Hollingside. 7 7 7 7 D.	Rev. J. B. Dykes.
Jesu, meek and gentle	483	G. R. Prynne	St. Constantine. 6 5 6 5	W. H. Monk.
Jesu, meek and lowly	470	H. Collins	Ave Maris (St. Martin). 6 6 6 6.	*Ett, Cantica Sacra*, 1840.
Jesu, my Lord, my God, my	499	H. Collins	St. Matthias. 8 8 8 8 8 8	W. H. Monk.
Jesu! Name all names	606	J. M. Neale	Theoktistus. 7 6 7 6 8 8 7 7	Rev. Sir F. A. G. Ouseley.
†Jesu, our Hope, our heart's	176	J. Chandler and Compilers: from the Latin	Metzler's Redhead, No. 66. C.M.	R. Redhead.
†Jesu! the very thought is	252	J. M. Neale and Compilers: from the Latin	1. Plain Song. L.M. 2. St. Bernard. L.M.	1. Proper Sarum Melody. 2. W. H. Monk.
†Jesu, the very thought of	493	E. Caswall: from the Latin	St. Agnes. C.M.	Rev. J. B. Dykes.
†Jesu, the world's redeeming	163	W. J. Copeland and Compilers: from the Latin	1. Plain Song. L.M. 2. Shropshire. L.M. 1. Plain Song. L.M. 2. Hymnary No. 170. L.M.	1. Proper Sarum Melody. 2. E. J. Hopkins. 1. Solesmes Hymnal. 2. H. Smart.
Jesu, Thou Joy of loving	492	R. Palmer: from the Latin		
Jesus calls us: o'er the	225	Mrs. Alexander	*St. Andrew. 8 7 8 7	E. H. Thorne.
Jesus Christ is risen to-day	152	From *Lyra Davidica*, 1708	Easter Hymn. 7 7 7 7 with Alleluias	*Lyra Davidica*, 1708.
Jesus is God: the solid	339	F. W. Faber	*Knighton. D.C.M.	W. H. Monk.
Jesus lives! thy terrors	156	Frances E. Cox: from the German of Gellert	1. St. Albinus. 7 8 7 8 with Alleluia 2. Lindisfarne. 7 8 7 8 with Alleluia	1. H. J. Gauntlett. 2. Rev. J. B. Dykes.
Jesus, Lord of life and glory	489	J. J. Cummins	St. Raphael. 8 7 8 7 4 7	E. J. Hopkins.
Jesus, Lord of our salvation	247	F. W. Newman	Feniton Court. 8 7 8 7 8 7	E. J. Hopkins.
Jesus shall reign where'er	373	I. Watts	*Galilee. L.M.	P. Armes.
Jesus, where'er Thy people	392	W. Cowper	St. Petersburg. L.M.	D. Bortnianski.
Just as I am, without one	603	Charlotte Elliott	*Misericordia. 8 8 8 6	H. Smart.
Know ye the Lord doth	175	H. Twells	Herzlich lieb. 8 8.7 7.7 7	*Geistlich Kleinod*, 1586.
Lamb of God, I look to Thee	579	C. Wesley	Ohne rast (Vienna). 7 7 7 7	J. H. Knecht, 1799.
Lead, kindly Light	482	J. H. Newman	1.*Gundulf. 10 4 10 4 10 10 2. Lux benigna. 10 4 10 4 10 10	1. B. Luard Selby. 2. Rev. J. B. Dykes.
Lead us, heav'nly Father	423	J. Edmeston	Mannheim. 8 7 8 7 8 7	F. Filitz, 1847.
†Let all on earth their voices	191	Bp. Mant and the Compilers: from the Latin	1. Plain Song. L.M. 2. Tinsbury. L.M.	1. Proper Sarum Melody. 2. J. Smith, *c.* 1760.
Let all the world in every	318	G. Herbert	*Herbert. 10 4 6 6 6 6 10 4	W. H. Monk.
Let all the world rejoice	324	J. Hunt	*Cranmer. 6 6 8 D.	C. Wood.
Let God arise to lead forth	518	A. C. Ainger	*Exurgat deus. 8 4 8 4 D.	C. Macpherson.
Let our choir new anthems	204	J. M. Neale: from the Greek	1.*Northleach. 7 6 7 6 D. 2.*St. Joseph of the Studium. 7 6 7 6 D.	1. G. G. Stocks. 2. J. Barnby.
†Let saints on earth in concert	387	C. Wesley	Eatington. C.M.	W. Croft, 1678–1727.
Lift the strain of high	259	J. Ellerton	*Illuminator. 8 7 8 7 D.	C. Steggall.
Lift up your heads, ye gates	528	J. Montgomery	*Crucis victoria. C.M.	M. B. Foster.
Lift your glad voices	153	H. Ware, jun.	*Gonville. 10 11.11 11.12 11.10 11.	C. Wood.
Light's abode, celestial	380	J. M. Neale: from Thomas à Kempis	Regent's Square. 8 7 8 7 8 7.	H. Smart.
†Light's glittering morn	142	J. M. Neale and Compilers: from the Latin	1. Plain Song. L.M. 2. Erschienen ist. L.M. 3. Redhead, No. 4. L.M. 4.*Easter Chant. L.M.	1. Proper Sarum Melody. 2. N. Hermann, 1560. 3. Plainsong modernized. 4. Rev. J. B. Dykes.
Lo! from the desert homes	234	I. Williams: from the Latin of Coffin	Croft's 148th. 6 6 6 6 4 4 4 4	W. Croft, 1678–1727.
Lo! God is here! let us	391	J. Wesley: from the German of Tersteegen	St. Jerome. 8 8 8 8 8 8	E. Champneys.
Lo! He comes with clouds	52	C. Wesley and J. Cennick	Helmsley. 8 7 8 7.1 2 7	T. Olivers and M. Madan.
†Lo! now is our accepted	95	J. M. Neale and Compilers: from the Latin	1. Plain Song. L.M. 2. Preserve us, Lord. L.M.	1. Proper Sarum Melody. 2. Medieval Melody.
†Lo! now the time accepted	99	R. M. Moorsom: from the Latin	Engedi. 8 6 8 8 6.	S. S. Wesley.
Lo! round the throne	218	R. Hill and others	Rex gloriose martyrum. L.M.	*Catholische Geistliche Gesänge* (Andernach, 1608).
*Look down upon us, God of	265	A. J. Mason	Gloucester. L.M.	E. Hodges.
Lord, as to Thy dear Cross	448	J. Hampden Gurney	Westminster New. C.M.	J. Nares, 1715–1783.
Lord, be Thy Word my rule	431	Bishop Christopher Words worth	Eden. 6 6 6 6.	Rev. O. M. Feilden.
Lord, enthroned in heav'nly	275	G. H. Bourne	*St. Helen. 8 7 8 7.8 7	Sir G. C. Martin.
Lord, from out Thy glorious	227	I. Williams: from the Latin of de la Brunetiere	*Upton St. Leonard. 7 5 8 5 8 8 6.	A. H. Brewer.
Lord God! by Whom all.	323	T. H. Gill	*Kenilworth. 8 8 6 D.	E. Hulton.
Lord God! our praise we	329	H. D. Rawnsley	*Cosmos. 6 7 6 7.6 6 6 6	S. H. Nicholson.
Lord God the Holy Ghost	359	J. Montgomery	*Annunciation. S.M.	C. A. Barry.
Lord God, we worship Thee	509	Catherine Winkworth: from the German of J. Franck	Nun danket. 6 7 6 7.0 6 6 6	J. Crüger, 1648.
Lord, her watch Thy Church	527	H. Downton	Everton. 8 7 8 7 D.	H. Smart.
Lord, I hear of showers of	593	E. Codner	Etiam et mihi. 8 7 8 7 3	Rev. J. B. Dykes.
Lord, in this Thy mercy's	104	I. Williams	1. Heil'ger Geist. 7 7 7 2. St. Philip. 7 7 7	1. *Vollständige Psalmen* (Bremen, 1639). 2. W. H. Monk.
Lord, in Thy Name Thy	165	J. Keble	Lincoln. C.M.	Ravenscroft, *Psalmes*, 1621.
Lord, it belongs not to my	420	R. Baxter	St. Hugh. C.M.	E. J. Hopkins.
Lord Jesus, God and Man	590	Sir H. W. Baker, Bart.	*Caring. S.M.	B. Luard Selby.

INDEX.

First words of Hymn.	No.	Author of Hymn.	Name of Tune and Measure.	Composer or Source of Tune.
LORD JESUS, think on me	480	A. W. Chatfield: from the Greek of Synesius	*St. Paul's. S.M.	Sir John Stainer.
LORD, my weak thought in	322	R. Palmer	Eltham. L.M.	*Harmonia Perfecta*, 1730.
LORD of glory, Who hast	548	Mrs. Alderson	*Caritas. 8 7 8 7 D.	Rev. J. B. Dykes.
LORD of our life, and GOD of	369	P. Pusey	1. Herzliebster Jesu. 11 11 11 5 2.*Cloisters. 11 11 11 5	1. J. Crüger, 1640. 2. Sir J Barnby.
LORD of the harvest! it is	532	S. J. Stone	*Harvest. 10 10 7.	C. J. Frost.
LORD of the harvest, once	516	J. Anstice	Preston. 8 8.8 8 8 8	Bishop H. L. Jenner.
LORD, pour Thy SPIRIT from	545	J. Montgomery	Warrington. L.M.	Rev. R. Harrison, 1784.
LORD, speak to me, that I	540	Frances Ridley Havergal	New College. L.M.	P. Hayes, 1738–1797.
LORD, teach us how to pray	456	J. Montgomery	Burford. C.M.	Chetham, *Psalms*, 1718.
*LORD, through this Holy	109	W. H. Draper	Genevan Psalm cx. 11 10 11 10	L. Bourgeois, 1551.
LORD, Thy word abideth	397	Sir H. W. Baker, Bart.	Ave hierarchia (Ravenshaw). 6 6 6 6.	Traditional German Melody.
LORD, when Thy Kingdom	131	Archbishop Maclagan	1.*Amesbury. 10 10 10 10 2.*Cry of Faith. 10 10 10 10	1. J. Sewell. 2. H. J. Gauntlett.
LORD, when we bend before	455	J. D. Carlyle	*St. Edmund. C.M.	W. S. Hoyte.
LORD, while afar our brothers	519	S. C. Lowry	Compline. 8 8 8 8 8 8	Rev. L. G. Hayne.
LORD, Who fulfillest thus	228	H. W. Mozley	St. Agatha. C.M.	T. Gambier Parry.
LORD, Who while yet a boy	295	H. W. Mozley	Lundy. L.M.	C. H. Lloyd.
*Loud rings the warning voice	45	Compilers: from the Latin.	*Advent. L.M.	B. Luard Selby.
Love Divine, all loves	493	C. Wesley	1.*Airedale. 8 7 8 7 D. 2. Love Divine. 8 7 8 7.	1. Sir C. V. Stanford. 2. Sir J. Stainer.
Loving Shepherd of Thy	573	Jane E. Leeson.	Buckland. 7 7 7 7	Rev. L. G. Hayne.
May the grace of CHRIST our	313	J. Newton	St. Oswald. 8 7 8 7	Rev. J. B. Dykes.
*Meet it is to tell thy glory	258	V. S. S. Coles: from the Latin	Light's abode. 8 7 8 7 8 7	Rev. C. Powell.
*My FATHER, for another	7	Sir H. W. Baker, Bart.	*St. Timothy. C.M.	Sir H. W. Baker (arr. by W. H. Monk).
My GOD, accept my heart	294	M. Bridges	Walsall. C.M.	Anchors' *Collection*, c. 1721.
My GOD, and is Thy Table	280	P. Doddridge	Rockingham. L.M.	*Psalmody in Miniature*, 1778.
My GOD, how wonderful	321	F. W. Faber	Westminster. C.M.	J. Turle.
†My GOD, I love Thee	117	E. Caswall: from St. Francis Xavier.	1st Mode Melody. D.C.M.	T. Tallis, 1567.
My GOD, my FATHER, while	425	Charlotte Elliott	1. Ins Feld geh. 8 8 8 4 2. Troyte, No. 1. 8 8 8 4 Christ, der du bist (Saxony). L.M.	1. *Geistl. Volkslieder* (Paderborn, 1856). 2. A. H. Dyke Troyte. *Christliches Gesangbuchlein*, 1568.
My GOD! my GOD! and can	604	F. W. Faber		
*My LORD, my Master, at	123	T. B. Pollock: from the French of J. Bridaine.	Genevan Psalm xii. 11 10 11 10	L. Bourgeois, 1551.
Nearer, my GOD, to Thee	474	Mrs. Adams.	Horbury. 6 4 6 4.6 6 4	Rev. J. B. Dykes.
New every morning is the	5	J. Keble	Melcombe. L.M.	S. Webbe, 1740–1816.
*No want of Thine, O GOD	91	Compilers: from the Latin of Coffin	1. Plain Song. L.M. 2. Styall. L.M.	1. Ferial Sarum Melody. 2. Rev. W. Statham.
†Not by the Martyr's death	207	I. Williams and Compilers: from the Latin of J. B. de Santeuil	1. Plain Song. L.M. 2.*Wells. L.M.	1. Solesmes Hymnal. 2. W. H. Monk.
Not for our sins alone	461	H. Twells	*Waltham. 6 6 6 6 6 6	W. H. Monk.
*Now CHRIST above the starry	178	Compilers: from the Latin	1. Plain Song. L.M. 2. Stornoway. L.M.	1. Proper Sarum Melody. 2. S. S. Wesley.
Now heaven's growing light	85	I. Williams: from the Latin of J. B. de Santeuil	*Effulgence. 10 10 6 6 D.	B. Luard Selby.
Now, my soul, thy voice	113	Sir H. W. Baker, Bart., and J. Chandler: from the Latin of C. de Santeuil	1. Plain Song. 8 7 8 7 8 7 2. Prome vocem (Harvington). 8 7 8 7 8 7 3. St. Denys. 8 7 8 7 8 7	1. Melody of "Pange lingua," from the Sarum Processional. 2. Rev. W. G. Whinfield. 3. W. H. Monk.
†Now, my tongue, the	260	E. Caswall and Compilers: from St. Thomas Aquinas	1. Plain Song. 8 7 8 7 8 7 2. St. Thomas. 8 7 8 7 8 7.	1. Proper Sarum Melody. 2. Traditional Melody.
Now on land and sea	27	S. Longfellow	Lugano. 8 7 8 7 D.	*Catholic Hymn Tunes*, 1849.
Now thank we all our GOD	506	Catherine Winkworth: from the German of Rinckart	Nun danket. 6 7 6 7 6 6 6 6	J. Crüger, 1648.
†Now that the daylight fills	1	J. M. Neale: from the Latin	Plain Song. L.M.	Proper Sarum Melody.
Now the day is over	592	S. Baring-Gould	*Eudoxia. 6 5 6 5	S. Baring-Gould.
Now the labourer's task is	303	J. Ellerton	1. Luard. 7 7 7 7 8 8 2.*Requiescat. 7 7 7 7 8 8.	1. Sir C. V. Stanford. 2. Rev. J. B. Dykes.
O blessèd day, when first	76	J. Chandler and Compilers: from the Latin of Besnault	1. Plain Song. L.M. 2. Alfreton. L.M.	1. Sarum ferial Melody. 2. *Supplement to the New Version*, 1708.
*O blest Creator of the light	15	Compilers: from the Latin of St. Gregory	1. Plain Song. L.M. 2. Ach, bleib bei uns. L.M.	1. Proper Sarum Melody. 2. *Geistliche Lieder* (Leipzig, 1589).
O CHRIST, our GOD, Who	272	G. H. Bourne	Cena Domini. 10 10	Sir A. Sullivan.
O CHRIST, our Joy, gone up	168	D. T. Morgan and Compilers: from the Latin	1. Plain Song. L.M. 2. Devonshire (Kent). L.M.	1. Sarum Melody of "Jesu nostra redemptio." 2. J. F. Lampe, 1746.
O CHRIST, Redeemer of our	57	Sir H. W. Baker, Bart.: from the Latin	1. Plain Song. L.M. 2. Vom Himmel hoch (Erfurt). L.M.	1. Proper Sarum Melody. 2. *Geistliche Lieder* (Leipzig, 1539).
†O CHRIST, the heav'ns'	145	Compilers: from the Latin	1. Plain Song. L.M. 2. Vicenza. L.M. 3. Church Triumphant. L.M.	1. Sarum Melody of "Ad cenam Agni." 2. Lord Coleraine, 1681. 3. J. W. Elliott.
†O CHRIST, Who art the Light	105	W. J. Copeland and Compilers: from the Latin	1. Plain Song. L.M. 2. Zeuch meinen Geist (St. Gregory). L.M.	1. Proper Sarum Melody. 2. *Neuer Heliikon*, 1684.
†O come, all ye faithful	59	F. Oakeley and Compilers	Adeste fideles. Irreg.	Traditional Melody.
†O come and mourn with me	128	F. W. Faber	St. Cross. L.M.	Rev. J. B. Dykes.
†O come, O come, Emmanuel	47	J. M. Neale and Compilers: from the Latin	Veni Emmanuel. 8 8.8 8 8 8	*Hymnal Noted* from a French Missal.
*O come, Redeemer of the	55	Compilers: from St. Ambrose	1. Plain Song. L.M. 2. Veni redemptor. L.M.	1. Proper Sarum Melody. 2. *Catholische Geistliche Gesänge*, 1608.
O come to the merciful	599	F. W. Faber	*Compassio. 13 12 13 12	C. Bucknall.
O day of rest and gladness	40	Bishop Christopher Wordsworth	*Wordsworth. 7 6 7 6 D.	W. H. Monk.
O FATHER, all creating	301	J. Ellerton	Genesis. 7 6 7 6 D.	G. M. Garrett.
O FATHER, bless the children	288	J. Ellerton	St. Kenelm. 7 6 7 6 D.	C. Steggall.
O FATHER, in Whose great	555	S. J. Stone	*Bickley. 8 8 8 8 8.	W. H. Monk.
O FATHER, Thou Who hast	287	Catherine Winkworth: from the German of Knapp	St. Francis. 10 6 10 6 8 8 4	Sir A. Sullivan.
O FATHER, we would thank	402	Ada R. Greenaway	*O Voice. 7 6 7 6 D.	Sir J. Barnby.
*O FATHER, Who the earth	441	Compilers: from the Latin of Coffin	Angmering C.M.	Sir Hubert Parry.

INDEX.

First words of Hymn.	No.	Author of Hymn.	Name of Tune and Measure.	Composer or Source of Tune.
*O Food that weary pilgrims	274	Compilers: from the Latin	1. Ich kam aus meiner Mutter Schoss. 8 8 6 D.	1. J. G. Schicht, 1819.
			2.*Esca viatorum. 8 8 6 D.	2. Rev. J. B. Dykes.
O God, of good th' unfathom'd	494	J. Wesley	Bolton. 8 8 8 D.	S. S. Wesley.
O God of hosts, the mighty	388	N. Tate and N. Brady	York. C.M.	*Psalms* Edinburgh, 1615).
O God of Jacob, by Whose	419	P. Doddridge	Belgrave. C.M.	W. Horsley.
O God of love, O King of	520	Sir H. W. Baker, Bart.	*Holland. L.M.	Sir C. V. Stanford.
†O God of truth, O LORD of	10	J. M. Neale and Compilers: from the Latin	1. Plain Song. L.M.	1. Proper Sarum Melody.
			2. Ludborough. L.M.	2. Rev. T. R. Matthews.
O God of Truth, Whose living	440	T. Hughes	*St. Luke. C.M.	J. Heywood.
O God our help in ages past.	403	I. Watts	St. Anne. C.M.	W. Croft. 1708.
†O God, the world's sustaining	11	J. M. Neale: from the Latin	1. Plain Song. L.M.	1. Proper Sarum Melody.
			2. St. Anselm. L.M.	2. *Easy Music for Church Choirs*, 1853.
†O God, Thy soldiers' faithful	200	J. M. Neale and Compilers: from the Latin	1. Plain Song. L.M.	1. Proper Sarum Melody.
*O God, to know that Thou	596	A. J. Mason.	2. Crowborough. L.M.	2. Rev. W. G. Whinfield.
O God, unseen yet ever near	281	E. Osler	St. Francis Xavier. C.M.	Sir J. Stainer.
			St. Flavian: from Old 132nd. C.M.	*Psalmes*, 1562.
O Guardian of the Church	546	T. Chamberlain	Lob sei dem allmächtigen Gott. L.M.	*Gesang-Buch der Brüder*, 1544.
O happy band of pilgrims	414	J. M. Neale	Kocher. 7 6 7 6	J. H. Knecht, 1752-1817.
O heavenly Jerusalem	244	I. Williams: from the Latin	Christus der ist (Vulpius). 7 6 7 6	M. Vulpius, 1609.
O help us, LORD; each hour.	477	H. H. Milman	Bedford. C.M.	W. Wheall, c. 1715.
*O HOLY GHOST, Thy people	362	Sir H. W. Baker, Bart.	Clapton. C.M.	Rev. C. Powell.
O HOLY SPIRIT, LORD of	356	J. Chandler and Compilers: from the Latin of Coffin	Dayspring. C.M.	C. H. Lloyd.
*O JESU, Blessèd LORD, to	270	A. J. Mason: from the Danish of Kingo	O Jesu Christ, wir Kindlein. L.M.	P. Reinigius, 1587.
O JESU, crucified for man	35	Bishop W. Walsham How	Intercession. L.M.	*Easy Music for Church Choirs*, 1853.
O JESU, King most. Part 2	493	E. Caswall: from the Latin.	Richmond. C.M.	Rev. T. Hawels.
O JESU, Thou art standing	609	Bishop W. Walsham How	St. Catharine. 7 6 7 6 D.	Rev. R. F. Dale.
*O JESU, Thou didst.	97	J. W. Hewett and Compilers: from the Latin	Windsor (Eton, Dundee). C.M.	Damon, *Psalms*, 1591.
†O JESU, Thou the . Part 3	493	E. Caswall: from the Latin.	*See* "O JESU, King most wonderful."	
†O JESU, Thou the Virgins'	212	J. M. Neale: from the Latin	1. Plain Song. L.M.	1. Proper Sarum Melody.
			2.*Eastwick. L.M.	2. T. T. Noble.
O JESUS, I have promised	487	J. E. Bode	Komm, Seele. 7 6 7 6 D.	J. W. Franck, 1681.
*O LAMB of GOD, Whose love	211	V. S. S. Coles	Calvary. L.M.	J. Broderip, *d.* 1785.
†O let him, whose sorrow	478	Frances E. Cox: from the German of Oswald	Clewer. 6 5 6 5	F. Filitz.
O Light, Whose beams	446	E. H. Plumptre	Eaton. 8 8 8 8 8 8.	Z. Wyvill, 1763-1837.
O living GOD, Whose voice	531	J. H. Ellison	*Barnet. 8 7 8 7 D.	S. H. Nicholson.
O LORD, be with us when we	563	E. A. Dayman	Calthness. C.M.	*Psalms* (Edinburgh, 1635).
O LORD, how happy should	424	J. Anstice	1. Allgütiger, mein Preisgesang. 8 8 6 D.	1. G. P. Weimar, 1734-1800.
			2. Bridehead. 8 8 6	2. A. H. Dyke Troyte.
O LORD, how joyful 'tis to see	444	J. Chandler: from the Latin of Coffin	Hymnary, No. 613. L.M.	S. S. Wesley.
O LORD of heav'n, and earth	547	Bishop Christopher Wordsworth	*Almsgiving. 8 8 8 4	Rev. J. B. Dykes.
O LORD of hosts, Whose	257	J. M. Neale	Heaton Norris. L.M.	J. Grimshaw.
O LORD, our strength in	554	Bishop Christopher Wordsworth	Stoke. 7 6 7 6 D.	Mrs. G. E. Cole.
O LORD, to Whom the spirits	304	R. F. Littledale	*Lux perpetua. 8 8 8 8 8 8	Sir Hubert Parry.
O LORD, turn not Thy face	103	J. Marckant	St. Mary. C.M.	Prys' Psalter, 1621.
O Love Divine, how sweet	497	C. Wesley	*Purleigh. 8 8 6 D.	A. H. Brown.
O love, how deep! how	336	B. Webb: from Thomas à Kempis	1. Plain Song. L.M.	1. Sarum Melody of "Deus Creator."
			2. Commandments. L.M.	2. L. Bourgeois, 1547.
O Love, Who formedst me	495	Catherine Winkworth: from the German of Scheffler	Wer nur den lieben Gott (Bremen). 8 8 8 8 8 8	G. Neumark, 1657.
†O merciful Creator, hear	94	Compilers: from the Latin	1. Plain Song. L.M.	1. Proper Sarum Melody.
			2. Ford. L.M.	2. T. Ford, 1614.
O my Saviour, lifted	610	Bishop W. Walsham How	North Coates. 6 5 6 5	Rev. T. R. Matthews.
*O perfect GOD, Thy love	134	Ada R. Greenaway	Coventry. S.M.	W. Dorrell.
*O perfect life of love	135	Sir H. W. Baker, Bart.	*Alex. S.M.	W. H. Monk.
O perfect Love	300	Mrs. Gurney	*Life and Love. 11 10 11 10	W. H. Monk.
O praise our GOD to-day	557	Sir H. W. Baker, Bart.	Ben Rhydding. S.M.	A. R. Reinagle.
O praise our great and	400	Harriett Auber	Old 44th D.C.M.	*Psalmes*, 1556.
O quickly come, dread Judge	371	L. Tuttiett	1. Old 112th (Vater unser). 8 8 8 8 8 8	1. M. Luther, 1530.
			2.*Veni cito. 8 8 8 8 8 8	2. Rev. J. B. Dykes.
*O sacred head, surrounded	122	Sir H. W. Baker, Bart., and Compilers: from the German of Gerhardt	Herzlich thut mich verlangen (Passion Chorale). 7 6 7 6 D.	H. L. Hassler, 1601.
†O Saving Victim . Part 2	261	E. Caswall and Compilers: from St. Thomas Aquinas	*See* "The heav'nly Word."	
O Saviour, may we never	452	W. H. Bathurst	Cheshire. C.M.	Est, *Psalmes*, 1592.
†O Saviour of the world, we	67	W. J. Copeland: from the Latin	1. Plain Song. L.M.	1. Proper Sarum Melody.
			2. Te deum patrem (Bampton). L.M.	2. B. Rogers, 1614-1698.
O Saviour! when Thy loving	564	Ellen M. Sewell	St. Peter. C.M.	A. R. Reinagle.
*O Shepherd of the sheep	210	V. S. S. Coles	Ach wachet, wachet auf (Swabia). S.M.	J. M. Spiess, 1745.
†O sinner, for a little space	114	J. M. Neale and Compilers: from the Latin	Allein Gott in der Höh' sei Ehr (Stettin). 8 7 8 7. 8 8 7	*Geistliche Lieder*, 1539.
†O Sion, open wide thy gates.	229	E. Caswall and Compilers: from the Latin of J. B. de Santeuil	Bristol. C.M.	Ravenscroft, *Psalmes*, 1621.
O SON of GOD, our Captain	233	J. Ellerton	St. Winifred. 11 10 11 10	Rev. J. B. Dykes.
†O sons and daughters, let us	146	J. M. Neale: from the Latin of Jean Tisserand	O filii et filiæ. 8 8 8 & Alleluias.	French Melody (xviith cent.).
†O SPIRIT of the living GOD	525	J. Montgomery	Psalm li. (Newbury). L.M.	Chetham, *Psalms*, 1718.
*O splendour of GOD's glory	2	Compilers: from St. Ambrose	1. Plain Song. L.M.	1. Proper Sarum Melody.
			2. Crotch. L.M.	2. W. Crotch, 1775-1847.
O Strength and Stay	14	J. Ellerton and F. J. A. Hort: from the Latin.	*Strength and Stay. 11 10 11 10	Rev. J. B. Dykes.
O Thou, before the world	282	C. Wesley	Troas. 8 8 8 8 8 8	Archbishop Maclagan.
O Thou, before Whose	556	S. J. Stone	Day of Rest. 7 6 7 6 D.	J. W. Elliott.
†O Thou Eternal King most	167	J. M. Neale and Compilers: from the Latin	1. Plain Song. L.M.	1. Proper Sarum Melody.
			2. St. Bernard. L.M.	2. W. H. Monk.
O Thou, from Whom all	479	T. Hawels	* Putney Hill. C.M.	Rev. F. A. J. Hervey.
O Thou Who camest from	457	C. Wesley	Hereford. L.M.	S. S. Wesley.
†O Thou Who dost to man	93	J. W. Hewett: from the Latin	Innsbruck. 8 8 6 8 8 8	Old Volkslied (Heinrich Isaak, 1440.?)
O Thou Who makest souls	543	Bishop Armstrong	St. Lawrence. L.M.	Rev. L. G. Hayne.
†O Thou Whose all-redeeming	209	R. M. Benson: from the Latin	1. Plain Song. L.M.	1. Sarum Melody of "Iam lucis."
			2. Machs mit mir (Eisenach). L.M.	2. J. H. Schein, 1628.
O throned, O crown'd with	164	Archbishop Benson	*Sunninghill. D.C.M.	Sir George Elvey.
†O TRINITY, most blessèd	36	J. M. Neale and Compilers: from the Latin	1. Plain Song. L.M.	1. Proper Sarum Melody.
			2. Der du bist drei in Einigkeit. L.M.	2. C. H. Dretzel, 1731.

INDEX.

First words of Hymn.	No.	Author of Hymn.	Name of Tune and Measure.	Composer or Source of Tune.
*O True Bread, Good	273	Compilers: from St. Thomas Aquinas	1. Plain Song. 8 8 8 8 7 2. Leite mich nach deinem Willen. 8 8 8 8 7	1. Proper Melody, part of "Lauda Sion." 2. J. A. Hiller, 1793.
O Voice of the Belovèd	160	J. Mason	Werde munter. 7 6 7 6 D.	J. Schop, 1641.
†O wondrous type, O vision	249	J. M. Neale: from the Latin	Dorking. L.M.	Rev. C. Powell.
†O Word of God above	256	I. Williams and Compilers: from the Latin of C. Guiet	Dedication (St. Edmund). S.M.	E. Gilding, 1762.
*O word of pity, for our	129	Ada R. Greenaway	*Intercessor. 11 10 11 10	Sir Hubert Parry.
†O Word, that goest forth	44	Compilers: from the Latin	1. Plain Song. L.M. 2.*St. Just. L.M.	1. Proper Sarum Melody. 2. A. H. Brown.
O worship the King	326	Sir R. Grant	1. Hanover. 5 5 5 5.6 5 6 5 2.* Laudate Dominum. 5 5 5 5 6 5 6 5	1. *Supplement to the New Version*, 1708. 2. H. J. Gauntlett.
†O'erwhelm'd in depths of	112	E. Caswall: from the Latin	St. Bride. S.M.	S. Howard, 1710–1782.
†Of the Father's love	58	J. M. Neale and Sir H. W. Baker: from Prudentius	1. Plain Song. 8 7 8 7 8 7 2. Divinum Mysterium. 8 7 8 7 8 7 7	1. Proper York Melody. 2. Medieval Trope.
Oft in danger, oft in woe	412	H. Kirke White and others	University College. 7 7 7 7	H. J. Gauntlett.
Oh for a closer walk with	612	W. Cowper	Wachusett. C.M.	Clark, *Congregational Harmonist*, 1828.
Oh for a faith that will not	417	W. H. Bathurst	St. Leonard. C.M.	H. Smart.
Oh for a heart to praise my	450	C. Wesley	Song 67. C.M.	O. Gibbons, 1623.
Oh for a thousand tongues	501	C. Wesley	1. Lansdowne. C.M. 2.*Selby. C.M.	1. H. Harington, 1727–1816. 2. A. J. Eyre.
Oh, it is hard to work for	536	F. W. Faber	*Clifton. C.M.	E. H. Turpin.
†Oh joy! because the circling	179	J. Ellerton, F. J. A. Hort, and Compilers: from the Latin	1. Plain Song. L.M. 2. Warrington. L.M.	1. Proper Sarum Melody. 2. Rev. R. Harrison, 1748–1810.
Oh, the bitter shame and	605	Th. Monod	*Oh, the bitter. 8 7 8 8 7	W. H. Monk.
Oh! what, if we are Christ's	206	Sir H. W. Baker, Bart.	St. Michael (Old 134th). S.M.	*Psalmes*, 1561.
†Oh, what the joy and the	381	J. M. Neale and Compilers: from Abelard	Regnator orbis (O quanta qualia). 10 10 10 10	French Melody (xviith cent.).
†On Jordan's bank the	49	J. Chandler and Compilers: from the Latin of Coffin	Wer nur den lieben Gott lässt walten (Winchester New). L.M.	*Musicalisch Handbuch* (Hamburg, 1690).
On the Resurrection morning	157	S. Baring-Gould	1. Hornsey. 8 7 8 3 2. *Mansfield. 8 7 8 3	1. S. S. Wesley. 2. E. H. Turpin.
*On this day, the first of	38	Sir H. W. Baker, Bart., and Compilers: from the Latin	Gott sei Dank (Lübeck). 7 7 7 7	Freylinghausen, *Gesangbuch*, 1704.
Once in royal David's city	566	Mrs. Alexander	Irby. 8 7 8 7. 7 7	H. J. Gauntlett.
†Once more the solemn season	98	J. Chandler and Compilers: from the Latin	Hereford. C.M.	Rev. Sir F. A. G. Ouseley.
Once, only once, and once	283	W. Bright	Albano. C.M.	V. Novello.
Once pledged by the Cross	296	Alice M. Bode	St. Ignatius. 5 5 5 5.6 5 6 5	J. Beaumont.
One Thy Light, the temple	553	J. Keble	St. Dionysius. 8 7 8 7 8 7	E. G. Monk.
Onward, Christian soldiers	626	S. Baring-Gould	*Vexillum. 6 5 6 5 *ter*.	H. Smart.
Our Blest Redeemer, ere He	187	Harriet Auber	St. Cuthbert. 8 6 8 4	Rev. J. B. Dykes.
Our day of praise is done	81	J. Ellerton	*Allington. S.M.	J. Hopkins.
Our God of love Who reigns	591	S. J. Stone	Aberdeen (St. Paul). C.M.	Chalmers' *Collection*, 1749.
Our Lord the path of	205	I. Williams: from the Latin of J. B. de Santeuil	Heut triumphiert. 8 8 8 4	*Gesangbuch* (Erfurt, 1683).
*Out of the deep I call	463	Sir H. W. Baker, Bart.	*Aston. S.M.	J. Heywood.
Palms of glory, raiment	219	J. Montgomery	Palms of glory. 7 7 7 7	Archbishop Maclagan.
Peace, perfect peace, in this	620	Bishop E. H. Bickersteth	Pax tecum. 10 10	G. T. Caldbeck.
Pleasant are Thy courts	389	H. F. Lyte	St. Hilary. 7 7 7 7 D.	Sir J. Goss.
Praise, my soul, the King	401	H. F. Lyte	Praise my soul. 8 7 8 7 8 7	Sir J. Goss.
Praise, O praise our God and	513	Sir H. W. Baker, Bart.	Monkland. 7 7 7 7	Arranged by J. Wilkes.
Praise the Lord through	348	J. Montgomery	Wachet auf. 8 9 8.8 9 8.6 6 4 8 8	P. Nicolai, 1599.
Praise the Lord! ye heavens	327	J. Kemphorne	Austria. 8 7 8 7 D.	J. Haydn, 1797.
Praise to God Who reigns	242	R. R. Benson	*Xavier. 7 7 7 7	F. Champneys.
Praise to our God, Whose	508	J. Ellerton	Hilderstone. L.M.	P. Hart, *d.* 1749.
Praise to the Holiest in the	337	J. H. Newman	1.*Alverstone. C.M. 2.*Gerontius. C.M.	1. Sir C. V. Stanford. 2. Rev. J. B. Dykes.
†Praise to the Lord, the	407	Catherine Winkworth and Compilers: from the German of Neander	Hast du denn, Jesu. 14 14 4 7 8.	Sohr's edition of *Praxis Pietatis*, 1665.
Praise we the Lord this day	232	*Hymns for the Festivals*, 1846	*Annunciation. S.M.	C. A. Barry.
Put thou thy trust in God	410	J. Wesley and others: from the German of Gerhardt	Birmingham. S.M.	S. Stanley, 1767–1822.
*Redeem'd, restored, forgiven	624	Sir H. W. Baker, Bart.	Tours. 7 6 7 6 D.	B. Tours.
Rejoice, the Lord is King	346	C. Wesley	Gopsal. 6 6 6 6 8 8	G. F. Handel, 1685–1759.
Rejoice to-day with one	505	Sir H. W. Baker, Bart.	Ein' feste Burg. 8 7 8 7 6 6 6 6 7.	M. Luther, 1529.
Rescue the perishing	598	Mrs. van Alstyne	Rescue. 11 10 11 10 11 10	W. H. Doane.
Resting from His work	138	T. Whytehead	Cassel. 7 7 7 7 7 7	*Christen-schatz*, Basle, 1745.
Return, O wanderer, to thy	594	T. Hastings	*Return. 8 6 8 6 4	W. H. Monk.
Ride on! ride on in majesty	111	H. H. Milman	Wer nur den lieben Gott lässt walten (Winchester New). L.M.	*Musicalisch Handbuch* (Hamburg, 1690).
Rock of ages, cleft for me	467	A. M. Toplady	Petra. 7 7 7 7 7 7	R. Redhead.
Round the Sacred City	368	S. J. Stone	*St. Frideswide. 8 7 8 7 D.	C. H. Lloyd.
†Ruler of the hosts of light	177	J. Chandler and Compilers: from the Latin	Genevan Psalm cxxxvi. 7 7 7 7.	Genevan Psalms, 1562.
Saviour, again to Thy dear	32	J. Ellerton	*Pax dei. 10 10 10 10	Rev. J. B. Dykes.
Saviour, Blessèd Saviour	504	G. Thring	1. Warum sind der Thränen. 6 5 6 5 D. 2. Edina. 6 5 6 5 D.	1. J. A. P. Schulz, 1785. 2. Sir Herbert Oakeley.
Saviour, sprinkle many	523	Bishop Coxe	*Iona. 8 7 8 7 D.	Sir J. Stainer.
Saviour, when in dust	469	Sir R. Grant	1.*Supplication. 7 7 7 7 D. 2. Miserere. 7 7 7 7 D.	1. B. Luard Selby. 2. W. H. Monk.
See the Conqueror mounts	173	Bishop Christopher Wordsworth	*Rex gloriae. 8 7 8 7 D.	H. Smart.
See the destined day arise	127	Bishop Mant	Nun komm der Heiden Heiland. 7 7 7 7	*Gesangbüchlein* (Wittenberg, 1524).
*Servant of God, remember	108	Compilers: from Prudentius	1. Plain Song. 7 7 7 7 2. Ades pater supreme. 7 7 7 7	1. Proper Sarum Melody. 2. *Melodiae Prudentianae*, 1533.
*Shall we not love thee	223	Sir H. W. Baker, Bart.	Belmont. C.M.	W. Gardiner.
Shepherd Divine, our wants	459	C. Wesley	St. Etheldreda. C.M.	Bishop Turton.
Shine Thou upon us, Lord	541	J. Ellerton	Hymn of Eve (Uxbridge). 6 6 6 6 D.	T. A. Arne, 1710–1779.
Sing Alleluia forth	383	J. Ellerton: from the Latin	1.*Cives caeli. 10 10 7 *ter*. 2.*Alleluia perenne. 10 10 7	1. B. Luard Selby. 2. W. H. Monk.
†Sing, my tongue, the	107	J. M. Neale and Compilers: from Venantius Fortunatus	1. Plain Song. 8 7 8 7 8 7 2. Werde licht. 8 7 8 7 8 7	1. Proper Mechlin Melody. 2. T. Selle, 1655.
Sing praise to God Who	406	Frances E. Cox: from the German of Schütz	Es ist das Heil (Freu dich). 8 7 8 7 8 8 7	*Christliche Lieder*, 1524.
Sing to the Lord the	565	R. S. Hawker	Nativity. C.M.	H. Labee.
Soldiers of Christ, arise	437	C. Wesley	St. Ethelwald. S.M.	W. H. Monk.
Soldiers of the Cross, arise	535	Bishop W. Walsham How	*Crucis milites. 7 7 7 7	M. B. Foster.

INDEX.

First words of Hymn.	No.	Author of Hymn.	Name of Tune and Measure.	Composer or Source of Tune.
Soldiers, who are CHRIST's	413	J. H. Clarke: from the Latin	Orientis partibus. 7 7 7 7	Mediæval French Melody.
Some time o'er our pathway	586	L. Tuttiett	Mirfield (St. Martin). 6 5 6 5	C. Steggall.
Son of GOD, Eternal Saviour	439	S. C. Lowry	Alleluia. 8 7 8 7 D.	S. S. Wesley.
Son of the Highest, deign to	248	E. Caswall and Compilers: from the Latin	Nun danket Gott (St. Mary Magdalene). C.M.	J. Crüger, 1653.
Songs of praise the Angels	319	J. Montgomery	Ach, wann kommt (Culbach). 7 7 7 7.	Scheffler, *Heilige Seelenlust*, 1657.
Songs of thankfulness and	88	Bishop Christopher Wordsworth	St. Edmund. 7 7 7 7 D.	C. Steggall.
Souls of men! why will ye	611	F. W. Faber	Clarion. 8 7 8 7	Rev. W. S. Sloane-Evans.
Sound aloud Jehovah's	309	H. A. Martin	Fides. 8 7 8 7 8 7	Rev. C. C. Scholefield.
Spirit of mercy, truth, and	186	From *Foundling Hospital Collection*, 1774	Truro. L.M.	*Psalmodia Evangelica*, 1789.
Stand up, and bless the	315	J. Montgomery	Royal. S.M.	Ashworth, *Collection*, c. 1760.
Stand up!—stand up for	436	G. Duffield	Stand up. 7 6 7 6 D.	G. J. Webb.
Stars of the morning, so	241	J. M. Neale: from the Greek	*Trisagion. 10 10 10 10	H. Smart.
Sun of my soul, Thou	24	J. Keble	1. Abends. L.M. 2. Grosser Gott (Stillorgan, Hursley). L.M. 3. *Keble. L.M.	1. Sir Herbert Oakeley. 2. *Katholisches Gesangbuch*, c. 1775. 3. Rev. J. B. Dykes.
Sunset and evening star	430	Lord Tennyson	Freshwater. Irreg.	Sir Hubert Parry.
*Sweet flow'rets of the	72	Sir H. W. Baker, Bart.: from Prudentius	Crowborough. L.M.	Rev. W. G. Whinfield.
Sweet Saviour, bless us ere	25	F. W. Faber	Surrey. 8 8 8 8 8 8	H. Carey, 1723.
Sweet Saviour, in Thy	102	R. M. Moorsom: from the Greek	*Shottery. 8 8 8 8 8 8.	E. Hulton.
Sweet the moments, rich in	121	J. Allen and Hon. W. Shirley	Ringe recht (Batty). 8 7 8 7	*Christenschatz* (Basle, 1745).
Take up thy cross	435	C. W. Everest	Herr Jesu Christ (Breslau). L.M.	Gall, *As Hymnodus Sacer*, 1625.
Ten thousand times ten	353	H. Alford	1. Ich dank dir. 7 6 8 6 D. 2. *Alford. 7 6 8 6 D.	1. *Geistliche Lieder* (Magdeburg, 1540). 2. Rev. J. B. Dykes.
Tender Shepherd, Thou hast	307	Catherine Winkworth: from the German of Meinhold	Jesus ist mein Aufenthalt (Meinhold). 7 8 7 8 7 7	*Gesangbuch* (Luneburg, 1686).
That day of wrath, that	355	Sir W. Scott	Babylon's Streams. L.M.	T. Campion, 1613.
†That Easter-tide . Part 3	142	J. M. Neale: from the Latin	*See* "Light's glitt'ring morn."	
†The Advent of our King	43	J. Chandler and Compilers: from the Latin of Coffin	Was ist, das mich betrübt? (Franconia). S.M.	*Harmonischer Liederschatz*, 1738.
The ancient law departs	75	Compilers: from the Latin of Besnault	St. Michael (Old 134th). S.M.	*Psalmes*, 1561.
Th' Apostles' hearts. Part 2	142	J. M. Neale: from the Latin	*See* "Light's glittering morn."	
The call to arms is sounding	537	Mrs. Hermann	St. Croix. 7 6 7 6 D.	G. M. Garrett.
The Church's one foundation	367	S. J. Stone	Aurelia. 7 6 7 6 D.	S. S. Wesley.
†The day is past and over	19	J. M. Neale: from the Greek	St. Anatolius. 7 6 7 6 8 8	A. H. Brown.
The Day of Resurrection	150	J. M. Neale: from the Greek	Ach Gott, vom Himmelreiche. 7 6 7 6 D.	M. Praetorius, 1571–1621.
The day Thou gavest, LORD	28	J. Ellerton	1. *Loddiwynds. 9 8 9 8 2. St. Clement. 9 8 9 8	1. Sir C. V. Stanford. 2. Rev. C. C. Scholefield.
The earth, O LORD, is one	544	J. M. Neale	Manchester New. C.M.	R. Wainwright, 1774.
Th' eternal gifts of (1)	192	J. M. Neale and Compilers: from St. Ambrose	1. Plain Song. L.M. 2. *Apostolic. L.M.	1. Proper York Melody. 2. B. Luard Selby.
†Th' eternal gifts of (2)	202	R. Campbell and Compilers: from St. Ambrose	1. Plain Song. L.M. 2. *Constance. L.M.	1. Proper Melody. 2. H. J. Gauntlett.
*The FATHER'S sole-begotten	80	T. B. Pollock: from the Latin	1. Plain Song. L.M. 2. Trinity College. L.M.	1. Proper Sarum Melody. 2. Rev. J. B. Dykes.
The foe behind, the deep	159	J. M. Neale	Auctor humani generis. Irreg.	Petri, *Piae Cantiones*, 1582.
†The GOD of Abraham praise	623	T. Olivers	Leoni. 6 6 8 4 D.	Traditional Hebrew Melody.
†The GOD, Whom earth, and	222	J. M. Neale and Compilers: from Venantius Fortunatus	1. Plain Song. L.M. 2. St. Ambrose. L.M.	1. Proper Sarum Melody. 2. La Feillée, *Méthode*, 1808.
The Head that once was	171	T. Kelly	St. Magnus (Nottingham). C.M.	J. Clarke, d. 1707.
†The Heav'nly Child in	86	J. Chandler and Compilers: from the Latin of J. B. de Santeuil	Tallis. C.M.	T. Tallis, 1567.
†The Heav'nly WORD	261	J. M. Neale and Compilers: from St. Thomas Aquinas	1. Plain Song. L.M. 2. St. Vincent. L.M.	1. Proper Mechlin Melody. 2. J. Uglow.
†The high forerunner of the	235	J. M. Neale and Compilers: from Venerable Bede	Exeter. L.M.	W. Dorrell.
*The King of love my	421	Sir H. W. Baker, Bart.	1. *Wishford. 8 7 8 7 2. *Dominus regit me. 8 7 8 7	1. B. Luard Selby. 2. Rev. J. B. Dykes.
†The LAMB's high banquet	143	J. M. Neale and Compilers: from the Latin	1. Plain Song. L.M. 2. *Ivyhatch. L.M.	1. Proper Sarum Melody. 2. B. Luard Selby.
†The life, which GOD's	69	E. Caswall: from the Latin	*Whitwell. L.M.	J. Hopkins.
*The lifelong task was done	136	A. J. Mason	*Luxor. 6 6 10 D.	C. Lee Williams.
The LORD is risen indeed	161	T. Kelly	Carlisle. S.M.	C. Lockhart, 1769.
The people that in darkness	83	J. Morrison	Dundee. C.M.	*Psalms* (Edinburgh, 1615).
The radiant morn hath	21	G. Thring	*St. Gabriel. 8 8 8 4	Sir F. A. G. Ouseley.
The roseate hues of early	451	Mrs. Alexander	1. *Amberley. D.C.M. 2. *The roseate hues. D.C.M.	1. Sir Hubert Parry. 2. Sir John Stainer.
†The Royal banners forward	106	J. M. Neale and Compilers: from Venantius Fortunatus	1. Plain Song. L.M. 2. *St. Cecilia. L.M.	1. Proper Sarum Melody. 2. Rev. J. Hampton.
The Saints of GOD! their	221	Archbishop Maclagan	Rest. 8 8 8 8 8 8	Sir John Stainer.
The Son of GOD goes forth	217	Bishop Heber	Old 81st. D.C.M.	*Psalmes*, 1562.
*The sower went forth sowing	510	W. St. Hill Bourne	*St. Beatrice. 7 6 7 6 D.	Sir J. F. Bridge.
The strain upraise of joy	328	J. M. Neale: from the Latin	Troyte, No. 2. Irreg.	A. H. Dyke Troyte.
†The strife is o'er, the battle	148	F. Pott: from the Latin	Victory. 8 8 8	P. da Palestrina, 1591.
The sun is sinking fast	17	E. Caswall: from the Latin	St. Columba. 6 4 6 6	H. S. Irons.
†The triumphs of the Saints	201	J. M. Neale and Compilers: from the Latin	1. Plain Song. 6 6 6 6 6 6 8 2. Das herrlich hohe Fest. 6 6 6 5 6 6 8	1. Proper Sarum Melody. 2. Chr. Peter, 1657.
The voice says Cry!	438	H. Twells	*Splendor. L.M.	B. Luard Selby.
The voice that breathed	298	J. Keble	Eden. 7 6 7 6.	C. Steggall.
The world is very evil	377	J. M. Neale: from Bernard of Murles	Pearsall. 7 6 7 6 D.	R. L. Pearsall.
†The year is gone, beyond	77	F. Pott and Compilers: from the Latin	Thys ender nygth. C.M.	MS. Royal Appendix 58, in the British Museum.
Thee, O CHRIST, the	239	J. M. Neale: from Rabanus Maurus (?)	1. Plain Song. 8 7 8 7 8 7 2. St. Dionysius. 8 7 8 7 8 7	1. Proper Sarum Melody. 2. E. G. Monk.
†Thee we adore, O hidden	266	Bishop Woodford and Compilers: from St. Thomas Aquinas	1. Plain Song. 10 10 10 10 2. Song 22. 10 10 10 10	1. Proper Melody. 2. O. Gibbons, 1623.
There is a blessèd home	384	Sir H. W. Baker, Bart.	1. Annue Christe. 6 6 6 6 D. 2. *The blessed home. 6 6 6 6 D.	1. La Feillée, *Méthode*, 1808. 2. Sir John Stainer.
There is a book, who runs	331	J. Keble	Tranmere. D.C.M.	W. Hayes, c. 1774.
There is a fountain fill'd	601	W. Cowper	Crowle. C.M.	J. Green, *Psalmody*, 1724.
There is a green hill far away	570	Mrs. Alexander	Horsley. C.M.	W. Horsley.
There is a land of pure	385	I. Watts	Brunswick. D.C.M.	G. F. Handel, 1685–1759.

INDEX.

First words of Hymn.	No.	Author of Hymn.	Name of Tune and Measure.	Composer or Source of Tune.
There's a Friend for little	576	A. Midlane	*In memoriam. 8 6 7 6.7 6 7 6	Sir John Stainer.
There was joy in heav'n	625	Bishop Heber	*Gaudium cælcste. 5 5 7 7 7 7 6	Sir Hubert Parry.
†Therefore we, before. Part 2	260	J. M. Neale and Compilers: from St. Thomas Aquinas	*See* "Now my tongue the mystery telling."	
They come, God's messengers	243	R. Campbell	Woolmer's. L.M.	Rev. Sir F. A. G. Ouseley.
They whose course on earth	386	J. M. Neale	Alle Menschen müssen sterben. 7 7 7 7 D.	*Gesangbuch* (Weimar, 1681).
Thine arm, O Lord, in days	552	E. H. Plumptre	St. Matthew. D.C.M.	W. Croft, 1708.
Thine for ever! God of love	297	Mrs. Maude	1. Newington. 7 7 7 7 2. Evermore. 7 7 7 7	1. Archbishop Maclagan. 2. H. J. Gauntlett.
This is the day of light	39	J. Ellerton	*Dominica. S.M.	Sir H. Oakeley.
This is the day the Lord	41	I. Watts	Bishopthorpe. C.M.	J. Clarke, d. 1707.
Those eternal bowers	622	J. M. Neale: from the Greek	Unitas. 6 5 6 5 D.	Bishop Jenner.
Thou art coming, O my	352	Frances Ridley Havergal	*Beverley. 8 7 8 8 7.7 7 7 7	W. H. Monk.
Thou art gone up on high	174	Mrs. Toke	Old 25th. D.S.M.	*Psalmes*, 1558.
Thou art the Way; by Thee	344	Bishop Doane	St. James. C.M.	R. Courtevile, 1697.
Thou dulst leave Thy throne	616	Emily E. S. Elliott	Margaret. Irreg.	Rev. T. R. Matthews.
Thou hidden love of God	614	J. Wesley	*Clamavi. 8 8 8 8.8 8	E. C. Bairstow.
Thou Judge of quick and	354	C. Wesley	Southwell. S.M.	Damon, *Psalms*, 1579.
Thou, Lord, by strictest	453	N. Tate and N. Brady	Uffingham. L.M.	J. Clarke, d. 1707.
Thou, the Christ, for ever	534	W. Bright	Aberystwith. 7 7 7 7 D.	J. Parry.
Thou to Whom the sick and	551	G. Thring	1. Gott des Himmels (Waltham). 8 7 8 7 7 7. 2. Requiem. 8 7 8 7 7 7.	1. H. Albert, 1642. 2. W. Schulthes.
Thou Who at Thy first	279	Col. Turton	*Sacramentum Unitatis. 10 10 10 10 10 10	C. H. Lloyd.
Thou Whose Almighty Word	526	J. Marriott	Moscow (Trinity). 6 6 4 6 6 6 4	F. Giardini, 1769.
Three in One, and One in	311	G. Rorison	Morgenglanz der Ewigkeit (Capetown). 7 7 7 5	F. Filitz.
Throned upon the awful Tree	138	J. Ellerton	Aus tiefer Noth. 7 7 7 7 7 7	*Encheiridion* (Erfurt, 1524).
Through all the changing	405	N. Tate and N. Brady	Wiltshire. C.M.	Sir G. Smart.
Through midnight gloom	524	S. J. Stone	*Macedon. 8 8.8 8.8 8	C. A. Barry.
Through the day Thy love	26	T. Kelly	Dretzel (Welt, ade). 8 7 8 7 7 7	Dretzel, *Evangelisches Choral-Buch*, 1731.
Through the night of doubt	442	S. Baring-Gould: from the Danish of Ingemann	Rustington. 8 7 8 7 D.	Sir Hubert Parry.
Thy kingdom come, O God	370	L. Hensley	*St. Cecilia. 6 6 6 6	Rev. L. G. Hayne.
Thy life was given for me	500	Frances Ridley Havergal	*Thy life was given for me. 6 6 6 6.6 6	Sir G. A. Macfarren.
Thy way, not mine, O Lord	426	H. Bonar	*Ibstone. 6 6 6 6	Miss M. Tiddeman.
*Thy work on earth, O Christ	170	R. Campbell and Compilers: from the Latin of Coffin	Bishop (Illsley). L.M.	J. Bishop (1665–1737).
'Tis good, Lord, to be here	251	J. Armitage Robinson	The Holy Mount (Evening praise). S.M.	Rev. W. G. Whinfield.
†To Christ, the Prince of	342	E. Caswall and Compilers: from the Latin	St. George. S.M.	H. J. Gauntlett.
To-day Thy mercy calls us	595	O. Allen	Missionary. 7 6 7 6 D.	L. Mason.
†To the Name of our	338	J. M. Neale and Compilers: from the Latin	Pange lingua (Oriel). 8 7 8 7 8 7	C. Ett, *Cantica Sacra*, 1840.
*To Thee before the close of	34	Compilers: from the Latin.	1. Plain Song. L.M. 2. Te lucis ante terminum. L.M.	1. Proper Sarum Melody. 2. *Catholische Geistliche Gesänge* (Andernach, 1608).
To Thee, O Comforter Divine	357	Frances Ridley Havergal	*1. Whitsun. 8 8 6 *2. Sales. 8 8 6	1. B. Luard Selby. 2. F. Champneys.
To Thee, O Lord, our hearts	515	W. C. Dix	Golden Sheaves. 8 7 8 7 D.	Sir A. Sullivan.
To Thee our God, we fly	636	Bishop W. Walsham How	1. St. Peter's, Manchester. 6 6 6 6.8 8 2. *Latchford. 6 6 6 6 8 8.	1. R. R. Ross. 2. Rev. W. Statham.
*Trumpet of God, sound high	530	A. Brooks	*Rangoon. 6 8 8 7.7 8 6. Irreg.	C. Wood.
Two brothers freely cast	237	J. H. Newman	Tiverton. C.M.	Rev. J. Grigg, *c.* 1791.
Unchanging God, hear from	533	S. J. Stone	*Shiplake. 10 10 10 10	E. Hulton.
Up in heaven, up in heaven	577	Mrs. Alexander	Up in heaven. 8 7 7 7 5	Sir John Stainer.
*Up, new Jerusalem, and	141	Compilers: from St. Fulbert of Chartres	1. Plain Song. L.M. 2. Hampton. L.M.	1. Sarum Proper Melody. 2. S. S. Wesley.
Up to the throne of God	12	W. Wordsworth	Addison's (Kettering). L.M.D.	J. Sheeles, *c.* 1720.
Victim Divine, Thy grace	276	C. Wesley	Acton. 8 8.8 8.8 8.	T. Clark.
Virgin-born, we bow before	224	Bishop Heber	Quem pastores laudavere. 8 8 7 7.	Medieval Melody.
We are but little children	578	Mrs. Alexander	1. Lyra. L.M. 2. *Alstone, L.M.	1. A. Patton. 2. C. E. Willing.
We are soldiers of Christ	618	T. B. Pollock	*Milites. 12 9 12 9	W. H. Monk.
We give Thee but Thine own	550	Bishop W. Walsham How	*We give Thee but Thine own. S.M.	E. H. Thorne.
We have not known Thee	465	T. B. Pollock	Westbourne. 8 8 8 8 8 8	C. E. Stephens.
We know Thee Who Thou	486	W. Bright	Sellinge. S.M.	J. Hullah.
*We love the place, O God	395	W. Bullock and Sir H. W. Baker, Bart.	Quam dilecta. 6 6 6 6	Bishop Jenner.
We plough the fields, and	511	Jane Montgomery Campbell: from the German of Claudius	Wir pflügen. 7 6 7 6 7 6 7 6.6 6 8 4	J. A. P. Schulz, 1747-1800.
We pray Thee, heav'nly	262	V. S. S. Coles	Dies Dominica. 7 6 7 6 D.	Rev. J. B. Dykes.
We saw Thee not when	340	J. Hampden Gurney	1. Genevan Psalm cxxvii. 8 8 8 8.8 8 2. *Credo. 8 8 8 8.8 8.	1. L. Bourgeois, 1551. 2. Sir John Stainer.
We sing the praise of Him	502	T. Kelly	Wesley's Bristol. L.M.	S. Wesley.
Weary of earth and laden	464	S. J. Stone	Dalkeith. 10 10 10 10	T. Hewlett.
Weary of wandering from	600	C. Wesley	*Milton. 8 8 8 8.8 8	W. H. Longhurst.
*Weep not for Him Who	125	T. B. Pollock	Old Martyrs. C.M.	*Psalms* (Edinburgh, 1615).
We've no abiding city here	427	T. Kelly	Cannons. L.M.	G. F. Handel, 1685–1759.
†What star is this, with	81	J. Chandler and Compilers: from the Latin of Coffin	1. Plain Song. L.M. 2. St. Blasius. L.M. 3. *Sydney. L.M.	1. Mechlin Melody. 2. H. J. Gauntlett. 3. J. Hopkins.
†What various hindrances	458	W. Cowper and Compilers	Guilton. L.M.	J. Harrison.
When all Thy mercies, O my	404	J. Addison	Irish. C.M.	*Hymns & Sacred Poems* (Dublin, 1749).
When at Thy footstool	602	H. F. Lyte	St. Sepulchre. L.M.	G. Cooper.
When God of old came down	185	J. Keble	Carlisle. C.M.	Ravenscroft, *Psalmes*, 1621.
When, His salvation	569	J. King	*Infantium laudes. 7 6 7 6 7 6.7 6.8	Sir Hubert Parry.
When I survey the wondrous	120	I. Watts and Compilers	Rockingham. L.M.	*Psalmody in Miniature*, 1778.
When morning gilds the	503	E. Caswall: from the German	1. Genevan Psalm iii. (Old 123rd). 6 6 7.6 6 7 D. 2. *Laudes Domini. 6 6 6 6.6 6	1. L. Bourgeois, 1551. 2. J. Barnby.
When our heads are bow'd	490	H. H. Milman	Redhead, No. 47. 7 7 7 7	R. Redhead.

INDEX.

First words of Hymn.	No.	Author of Hymn.	Name of Tune and Measure.	Composer or Source of Tune.
*When shades of night	54	Compilers: from the Latin of Coffin	1. Plain Song. L.M. 2. St. Gall. L.M.	1. From MS. 438 at St. Gall. 2. *Cantarium S. Galli*, 1845.
Where high the heav'nly	345	M. Bruce	Wareham. L.M.	W. Knapp, 1738.
Wherefore, faint and	415	T. H. Gill	Calvary. 8 7 8 7 4 7	S. Stanley, 1767–1822.
While shepherds watch'd	64	N. Tate	1. Evangel (Bethlehem). D.C.M. 2. Winchester Old (Ps. lxxxiv.). C.M.	1. G. W. Fink. 2 Est. *Psalmes*, 1592.
Who are these like stars	215	Frances E. Cox: from the German of Schenk	All Saints. 8 7 8 7 7 7	*Geistreiches Gesangbuch*, Darmstadt, 1698.
†Why doth that impious	79	J. M. Neale and Compilers: from Sedulius	1. Plain Song. L.M. 2. Ely (St. Catherine). L.M.	1. Proper Sarum Melody. 2. Bishop Turton.
With CHRIST we share	291	J. M. Neale	*Hemsford. C.M.	G. F. Cobb.
With gladsome feet we	630	R. C. Singleton	Covenant. 6 6 8 4 D.	Sir John Stainer.
With the sweet word of	558	G. Watson	*Verbum Pacis. 6 6 8 4	W. H. Monk.
Within the FATHER's house.	87	Bishop Woodford	Galway. S.M.*	E. Miller, 1735–1807.
WORD Supreme, before	70	J. Keble	Alleluia dulce carmen. 8 7 8 7 8 7	*Essay on the Church Plain Chant*, 1782.
†Ye choirs of new Jerusalem	140	R. Campbell and Compilers: from St. Fulbert of Chartres	St. Fulbert. C.M.	H. J. Gauntlett.
†Ye deathless messengers of	196	I. Williams and Compilers: from the Latin of J. B. de Santeuil	*Malmesbury Abbey. C.M.	J. Comley.
Ye holy Angels bright	408	R. Baxter	Darwall's 148th. 6 6 6 6 4 4 4 4	Rev. J. Darwall.
Ye servants of the LORD	433	P. Doddridge	Ave Maria klare (Narenza). S.M.	Leisentrit, *Cath. Hymn. Germanicum*, 1584.

LITANIES.

Name of Litany.	No.	Author of Hymn.	Composer or Source of Tune.
*Of the Four Last Things	632	Compilers	*W. H. Monk.
*For Lent	633	V. S. S. Coles	Harm. by C. Steggall.
Of Penitence	634	R. F. Littledale	Harm. by Sir A. Sullivan.
Of the Passion	635	Compilers and others	W. H. Monk.
For the Rogation Days	636	Bishop W. Walsham How	1. St. Peter's, Manchester, R. R. Ross. 2. Latchford, Rev. W. Statham.
Of the HOLY GHOST	637	Compilers and others	*Rev. F. A. J. Hervey.
*Of the Blessed Sacrament	638	Sir H. W. Baker, Bart.	1. Rouen Melody of "Prompto gentes animo." 2. *W. H. Monk.
Of the Church	639	T. B. Pollock	*E. H. Turpin.
Of Intercession. No. 1.	640	V. W. Hutton and Compilers	From H. Schütz, 1623.
*Of Intercession. No. 2.	641	Sir H. W. Baker, Bart.	*B. Luard Selby.
For Children	642	Committee of Clergy (chiefly)	*Rev. J. B. Dykes.
For use at Sea	643	T. B. Pollock	*Portus Voluntatis, Sir Hubert Parry.

GENERAL INDEX TO THE INTRODUCTION AND NOTES.

A living stream, as crystal clear, lxvi
A patre unigenitus, xxii
A solis ortus cardine, xx
A *und* Ω (J. Neander), lxxiv, 166, 477, 540
Aandelige Sjunge-Chor, 384
Abbotsford, 804
Abel, Arne, 684
Abelard, xxv, lxix, 511
Abide with me, ci, 594
Abridge, xcviii
Ach, bleib bei uns, Herr Jesu Christ, 21
Ach Gott und Herr, 47
Ach, Gott, vom Himmelreiche, 215
Ach, Gott von Himmel, lxix, 539
Actes of the Apostles (Tye), liii, 86, 136, 180, 430
Ad caeli clara, xvi
Ad cenam Agni providi, xv, xvii, xx, 199
Adam of St. Victor, xxix, 281, 284, 286, 386, 802
Adams, Mrs. S. F., 606
Addington, *Collection of Psalm Tunes*, xcviii, 476
Addison, Joseph, lxxx, lxxxiii–viii, xcix, 537
Addison's, 18
Ades, Pater supreme, 154
Adeste fideles, xxvii
Adesto nunc propicius, xxxvi
Adesto sancta trinitas, xxi
Adoro te devote, xxi
Aeterna caeli gloria, xvi, xix
Aeterna Christi munera, xii, xvi, xvii, xx, xxi, xxxi, 134, 292
Aeterne lucis conditor, xv
Aeterne rerum conditor, xii, xiv, xvi, xix
Aeterne rex, xxii
Again the Lord's own day is here, 288
Agnoscat omne saeculum, xxv, 459
Aidan, St., 801
Ail Lyfr Tonau ac Emynau (1879), 677
Ainger, A. C., 659, 670
Ainsworth, H., lxiv
Airs sur les hymnes sacrez, odes et noels (Paris, 1623), 209
Akeroyd, S., lxxix
Alban, St., 801, 804
Alban's, St., Tune Book, 594
Albert, H., *Arien oder Melodeyen*, 693
Aldate, St., 801
Alderson, Mrs., 691, 802
Aleluya du jour de Pasques, J. Tisserand, xxv, 209
Ales, diei nuntius, xvi, xix
Alexander, Mrs., cii, 183, 323, 583, 595. 709, 713, 721, 722, 725, 727, 730, 802, 803
Alfonso Liguori, St., 170
Alford, H., 404, 480, 655, 777, 802, 803
Alfreton, lxxviii
Alma chorus domini, xix
Almighty God whose kingdom, li
Almum flamen, xxviii
Almum sidereae, xx
All creation groans and travails, 801
All Glory be to God on high, lx
All hail the power of Jesu's Name, lxxxviii
All my belief and confidence, l
All people that, xlv
All the French Psalm Tunes, lxiv
All ye who seek a sure relief, xxvii
Allaleona, D., xxxvii
Allein Gott in der Höh' sei Ehr, 165
Alleluia dulce carmen, xx
Alleluia piis edite laudibus, xx, 120
Allen, J., 172
Allen, O., *Hymns of the Christian Life*, 738
Alles ist an Gottes Segen, 286
Allgemeines Choral-Buch (Schicht), 388, 493
Allgemeines Choral-Melodienbuch (Hiller), 387
Allison, R., *Psalmes*, 1599, xcvii, 53
—— liv, lvi, lvii, lx, lxv, xcvii
Allon, H., liv, civ
Als Johannes zu Christo sandt, lxxv
Alston, A. E., 271
Alstyne, Mrs. Frances J. van, 741
Alta Trinità beata, xxxvii, 293
Altar Hymnal, 394
Altar Songs (W. C. Dix), 399
Altdeutsches Liederbuch (Böhme), lxx
Alte Catholische Geistliche Kirchengesang (Köln, 1599), lxxv, 603
Alternative Hymn Tunes, 162, 288, 306, 355, 530, 573
Altus prosator, xvii
Amalarius, 59
Ambrose, St., xii, xiii, xv, xvi, xvii, xviii, 1, 3, 13, 14, 16, 19, 42, 45, 69, 253, 259, 276, 288, 292, 305
Amethyst, The, 767
Amor Iesu dulcissime, 802
Amore Christi nobilis, 320
Amps, W., 287
An exile for the faith, xxvi
Anchors, *Choice Collection*, 409
Ancient Hymn Melodies (Redhead), 250, 396
Ancient Hymns from the Roman Breviary (Bp. Mant), c, cii, 181, 275, 307, 428
And now, belovèd Lord, 802
And now Heaven's growing light is manifest, 115
And now, this holy day, 803
Andachts Zymbeln (Peter), 47
Andrew, St., of Crete, 140
Andrewes, Bp., *Preces Privatae*, x
Angel-voices ever singing, 803
Angels from the realms of glory, xcv
Angels, lament, behold your God, 801
Angels to our Jubilee, 222
Anglican Hymn Book, The, 338, 373, 782
Angularis fundamentum, 120
Anne, St., lxviii, lxxvii
Anni peractis mensibus, xx, xxii
Annue christe, saeculorum, xx, xxiii
Anstice, J., *Hymns*, 556, 657
Anthem, two Hymns, &c., Wyvill, 578
Anthologia Graeca (Christ and Paranikas), 215, 216
Antiphonal (Paris, 1736), xxxiii, 122, 123, 137, 299
Antoniano, Cardinal Silvio, 802
Ardley, W., 348
Arien (Chr. Peter), 290
Arien oder Melodeyen (Albert), 693
Armes, P., 500, 804
Armstrong, Bp. J., 685
Armstrong, T., 727
Arne, T. A., lxxxviii, xcvii, 65, 684
Arnold, *Compleat Psalmodist* (1749), xcvi, xcvii, 218

GENERAL INDEX.

Art thou weary, ci
As Hymnodus Sacer (Chr. Gall), 47, 567
As near the wished-for port we draw, 803
As now the sun's declining rays, xxvi
As pants the hart for cooling streams, lxxvii, lx, viii
Ascendit, 804
Ash and Evans, *Bristol Collection*, 488
Ashworth, *Collection*, xcviii, 84, 431
Assisi, 804
At even, when the sun did set, lxxv
At the Lamb's high Feast we sing, lxxiii
Athanasius, St., xi
Athenogenes, 25.
Attend my people, l
Attwood, T., 256
Au fond de ma pensée, xl
Auber, Harriet, 268, 533
Auctor salutis unicus, xx, 129
Audi, benigne conditor, xx
Audi, redemptor gentium, xx
Auferstehung (H. Schütz), 796
Augustine, St., xii, 69, 503, 801
Augustine's, St., Canterbury, xv
Augustinian Use, xxxi
Aulcuns Pseaumes, xliii
Aurea luce et decore roseo, xx, xxiii
Aurelia, civ
Aurelian, xiv, xv, 3
Aurelius Ambrosius (Dreves), 3, 13, 14, 69
Aurora iam spargit polum, xvi, xix
Aurora lucis rutilat, xv, xvi, xx
Aus tiefer Not schrei ich zu dir, lxx, 189
Auserlesenes Weimarisches Gesangbuch (1681), 520
Austin, J., lix, lx, lxvi
Austria, lxxvi, xci, xcvii
Author of life divine, lxxxvii
Ave, colenda Trinitas, xxi
Ave hierarchia, lxvii, lxix
Ave maris stella, xx, 601
Ave verum, 804
Ave virgo virginum, lxvii, lxix, 575
Awaked from sleep we fall, 803
Axbridge, 804
Aylward, T. E., 335, 436
Aynès' edition of La Feillée, *Méthode de Plain Chant*, 120, 321, 512, 517, 801

B., T., xlv, xlviii
Babylon's Streams, lxv
Bach, J. S., lxxvi, 21, 47, 48, 55, 73, 128, 133, 159, 181, 189, 200, 232, 302, 344, 391, 466, 474, 496, 498, 530, 549, 577, 629, 693, 733, 747
Bairstow, E. C., 758
Baker, Sir Henry W., lxxxvii, 10, 49, 73, 96, 134, 162, 175, 191, 282, 298, 301, 322, 354, 400, 412, 458, 489, 517, 529, 530, 552, 592, 602, 615, 643, 653, 661, 681, 691, 701, 704, 734, 756, 772, 794, 798, 802, 804
Bamberg, 801
Bangor, xcii
Bangor Antiphoner, xii, 383
Bannister, Rev. H. M., 76, 77
Baptistery (Williams, 1842), c, 144
Baptists, lxxxiii, xcvii
Barber, A., *Book of Psalm Tunes*, 537
Barber, R. and J., *Book of Psalmody*, lxxxv
Barber, R. W., 423
Bardaisan, x
Baring-Gould, S., 224, 574, 736, 765, 775
Barley, W., *Psalmes*, lv–lviii, lxv
Barmouth, 804
Barnby, Sir J., civ, 296, 318, 491, 497, 536, 640, 804
Barry, C. A., 330, 486, 613, 666, 668
Barthélémon, F. H., xci, 5
Barton, W., lxxxiii
Basil, St., *On the Holy Spirit*, 25
Batchelor, 801
Batchelor, C., 801
Bath, 99
Bathurst, W. H., *Psalms and Hymns*, 550, 584
Battishill, J., xci, 490, 681
Bavaria, 804
Baxter, R., *Poetical Fragments*, lxxxiii, 541, 552
Be lyghte and glad in God reioyce, xlviii
Be Thou my Guardian and my Guide, c
Beata nobis gaudia, xx
Beaumont, J., cxiv, 409
Bede, 804
Bede, St., 804
Bede, Ven., xxii, xxiv, 3, 98, 253, 292, 334
B[econ], T., xlv, xlviii
Bedford, xxxiii
Bedford, A., *Great Abuse of Musick* (1711), lxxxii, xcviii
Bedwell, J. K. D., 530
Behold, the Master passeth by, 803
Behold the sun, that seem'd but now, 803
Behold, we come, dear Lord, to Thee, lx
Belcari, F., xxxvii
Bella, lxvi
Benedict, St., xxiii
Bennet, J., lv, lvii
Bennett, Sir W. S., ciii
Benson, Archbp., 235
Benson, R. M., 302, 342
Bentivoglio and Urania, lx
Bere, C. S., *Garland of Song*, 651
Bernard of Clairvaux, St., xxv, 174, 357
Bernard of Murles, xxv, ci, 504
Berridge, J., *Sion's Songs* (1785), xciii
Besnault, J. B., xxvii, 100, 102
Besprenge mich, 68
Between Doubt and Prayer, 581
Beveridge, Bp., lxxvi
Beza, Th., xxxviii, xxxix, 432
Bianco da Siena, xxxvii
Bickersteth, Bp. E. H., cii, 479, 705, 766
Bickersteth, E., *Christian Psalmody*, cii, 443, 526, 544
Biggs, L. C., 577, 704
Binney, T., *Congregational Church Music*, 555
Biraghi, *Inni sinceri*, xiii
Birchell, J., *Selection of Hymns*, 687
Bishop, Edmund, xviii
Bishop, John, *Sett of New Psalm Tunes*, lxxxiv, lxxxvi, 243
Bishopthorpe, xcvii
Blagdon, 804
Blanks, E., liv, lvii
Blest Trinity, from mortal sight, 801
Blew, W. J., civ, 39, 154, 565
Blomfield, Dorothy F., 413
Blow, J., lxxix
Blume, *Cursus S. Benedicti*, xiv
Blume, in *Stimmen aus Maria-Laach*, xvii
Blunt, A. G. W., 803
Boardman, J., 256
Bode, Alice M., 409
Bode, J. E., 618
Bodleian Library, xxxviii, xxxix, liv
Boethius, xxiii
Bohemian Brethren, xxxvii, lxvii, lxix
Böhme, J. M., lxx
Bonaggi, F., 804
Bonar, 804
Bonar, H., 558, 560, 762, 802, 803
Bonaventura, St., xxv, 167
Bond, H., xcvi
Book of Common Order, xxxix
Book of Common Praise (1909), 559

GENERAL INDEX.

Book of Hymns for Public and Private Devotion (S. Longfellow), 35
Book of Metrical Litanies, 788
Book of Praise (Selborne), 66, 105, 112, 243, 441, 488, 502, 527, 542, 543, 617, 667, 744, 751
Book of Prayers, 697
Book of Psalm Tunes (A. Barber), 537
Book of Psalmody (Chetham, 1718), lxxxiv, lxxxvi, 581, 587, 666
—— (R. and J. Barber), lxxxv
—— (Green, 1724), lxxxiv, 744
—— (Wilkins), lxxxv, 407, 443, 587, 609
Borthwick, Jane L., 681, 802
Bortnianski, D., 525
Boston Handel and Haydn Society Collection (1829), 738
Bosworth Psalter, xviii
Bounteous Spirit, xxviii
Bourgeois, L., xxxix, lxiv, 89, 156, 176, 251, 259, 432, 456, 460, 466, 639
—— *Premier liure des Pseaulmes de David*, li, 89
Bourne, G. H., 385, 389
Bourne, W. St. Hill, 650, 715
Boyce, W., xcvii, 579
Boyd, H., *Select Collection*, xcvi, 764
Boyd, W., 765
Brady, N., lxxvi, lxxix
Brandenburg, Princess Louisa Henrietta of, 7
Bray, Dr., lxxvii
Brereley, J., lxvi
Breviary, Cluniac, 92, 93, 95, 251, 278, 282, 299, 325, 339
Breviary of Antwerp, 463
Breviary of Bourges, xxvii, 545
Breviary of Cahors, 138
Breviary of Carcassonne, 138
Breviary of Council of Trent, xviii
Breviary of Le Mans,
Breviary of Nevers, 468
Breviary of Meaux, xxvii, 103
Breviary of Paris. *See* Paris
Breviary of Sarum, 801
Brewer, A. H., 325
Bridaine, J., 176
Bride's, St., Fleet Street, 160
Bride, St., xci
Bridge, Sir J. F., 650, 756
Bridges, Matthew, 407, 476, 598
Bridges, R., 5, 27, 52, 168, 243, 259, 639
Brieff discours of the Troubles begonne at Franckford, xxxix
Bright, W., 41, 324, 336, 380, 406, 677
—— *Hymns and other Poems*, 11, 41, 380, 397, 617
Brightly did the light divine, 802
Brightly gleams our banner, 802
Brightness, 804
Brimle, R., li, 533
Bristol, lvii
—— St. James', 336
Bristol Collection, 1769, 488
British Magazine, 25, 278, 282, 290, 363, 404, 573, 613
British Psalmody (1823), 304
—— (1844), 308
Britwell Library, liv
Brock, Mrs. Carey, 328, 711, 714, 730
Brockham, lxxx
Broderip, J., 304
Bromholm MS., xxxi
Bromsgrove, xcviii
Brooke, *Alternative Hymn Tunes*, 162, 288, 306, 355, 530, 573
Brooks, A., 672
Broome, *Choice Collection*, 443, 587
Brown, A. H., 27, 56, 216, 383, 423, 631, 801, 804
Brown-Borthwick, R., 326, 535, 647, 701
Browne, S., *Hymns and Spiritual Songs*, lxxxiii, lxxxiv, 488
Bruce, M., 471
Brunetière, G. de la, xxvi, 325, 802
Buck, P. C., 375
Bucknall, C., 743, 804
Buckoll, H. J., 803
Bull, Dr. J., lii, lxvi, 646
Bullock, W., *Songs of the Church*, 529, 662
Buononcini, G. B., xcvii
Burford, lxxxiv
Burn, *Niceta of Remesiana*, x, xiii
Burney, C., xcviii, 267, 293
Burns, J. D., 728
Bury St. Edmunds, Use of, xxxii
Butts, T., lxxxviii, lxxxix, 82, 240, 519
Byrd, W., lxvi, 199
Byrom, Dr. J., 84

Caelestis aulae milites, xxvi
Caelestis formam gloriae, xxiv
Caeli deus sanctissime, xvi, xix
Caesarius of Arles, xiv, xv
Cahors Breviary, 138
Caithness, lxv
Caldbeck, G. T., 766
Call, T., 361
Callcott, J. W., xcvi, xcvii
Calvary, 804
Calvin, J., xxxix, xlii, xliv
Calvisius, *Deutsche Gesänge* (1594), 21
Cambridge, liii
Cameron, W., 308
Campbell, Jane M., 651
Campbell, R., *Hymns and Anthems*, ci, 195, 213, 243, 286, 292, 343, 428
Campion, T., lviii, lxv, 482
Canon, xi, lxii
Cantarium S. Galli, 68, 801
Canterbury Hymnal of Xth Century, xviii-xxiii, xxxii, liv, 55, 69, 154
Cantica Sacra in Usum Studiosæ Juventutis (Ett, 1840), 463, 601
Cantica Spiritualia (1847), 38, 169
Cantional (Leipzig, 1645), 302
—— (Gotha, 1648), 159
Cantiones, lxvii, lxxi, lxxiv
Cantiques de S. Sulpice (1765), 176
Capes, J. M., *Catholic Hymn Tunes*, 35
Capito, W., xlvi
Captains of the saintly band, xxvi
Carey, H., lxxxiv, 33, 218, 646
Carlisle, lvii, xc
Carlyle, J. D., 586
Carmina Christo (1792), 610, 626
Carols, xxvii, lxvii, lxxiv
Carols for Christmas and Eastertide (Neale), lxxv, 228
Casson, J. H., 354
Caswall, E., c, ci, 23, 58, 93, 95, 111, 160, 166, 168, 169, 170, 187, 259, 265, 327, 352, 370, 372, 469, 561, 626, 639, 802
Cathemerinon (Prudentius), 75, 96, 111, 154
Catholic German hymnody, lxxiv
Catholic Hymn Tunes and Litanies (J. M. Capes), 35
Catholic Hymns (Formby), 639
Catholicum Hymnologium Germanicum (1584), lxxv, 126, 565, 575
Catholische Geistliche Gesänge (1608), 43, 70, 126, 134, 313, 804
Cattley, Miss Anne, 65
Causton, T., li, lii, 460, 533

GENERAL INDEX.

Cavendish, M., liv
Cedant iusti signa luctus, xxviii
Celano, Thomsa of, 417
Cennick, J., lxxxvii–ix, 65, 543
Certayne Psalmes (1549), xxxviii
Certum tenentes ordinem, xx
Chalmers, J., 735
Chamberlain, T., 688
Chambers, J. D., *Lauda Syon*, 273, 801
Champneys, F. H., 342, 484, 524, 804
Chandler, J., c, 22, 60, 61, 102, 110, 116, 120, 137, 162, 251, 468, 483, 523, 576, 718, 801, 802, 803
Chant, 804
Chantries, lix
Chantry, 801
Chapman, T., xciv
Charity children, xc
Charlemagne, xxii
Charles II., 91
Charterhouse, 617
Chatfield, A. W., xi, 354, 611
Cheshire Tune, liv
Chetham, *Book of Psalmody* (1718), lxxxiv, lxxxvi, 581, 587, 666
Chetham's Hospital, Manchester, 84
Chichester, 801
Children of the heavenly King, lxxxviii
Children's Hymns (1876), 760
Children's Hymn Book (Mrs. Carey Brock), 328, 711, 714, 730
Children's hymns, xcv
Chimes for Daily Service (Elliott, 1880), 760
Choice Collection (Broome, 1728), 443, 587
—— (Anchors, *c.* 1721), 409
Choice Psalmes put to Musick for Three Voices (1648), lxiv
Chope, *Congregational Hymn and Tune Book* (1862), 455, 552, 562, 608, 621, 630, 745
Choral Advocate, 768
Choral Harmony (Maurice, 1854), ciii, 140, 190, 213, 428, 711
Choral-Melodienbuch (G. P. Weimar), 556
Choralbuch (Leipzig, 1784), 172
—— (Gossner, Leipzig, 1825), 525
—— (Werner), 7
Chorale Book for England, ciii, 480, 540, 648
Choralgesänge (Bach), 21, 47, 55, 73, 128, 133, 165, 181, 189, 200, 232, 302, 344, 391, 466, 498, 530, 549, 629, 693, 733, 747
Chorus nouae Hierusalem, xxii, 1
Christ and Paranikas, *Anthologia Graeca*, 215, 216
Christ Church, Oxford, xliii, 91
Christ, der du bist der helle Tag, 747
CHRIST is risen, 802
CHRIST, of the Holy Angels, Light and Gladness, 331
CHRIST, the highest heavens enthrone Thee, xxvi
CHRIST the LORD is risen again, lxviii
CHRIST the LORD is risen to-day, lxxxix, 802
CHRIST will gather in His own, 802
Christ's Hospital, lviii
Christchurch, 804
Christe caeli domine, xv
Christe der du bist tag und licht, 146
Christe, du Beistand deiner Kreuzgemeine, 496
Christe, precamur adnue, xiv
Christe, qui lux es et dies, xiv, xvi, xix, lxxii, 91
Christe, qui sedes Olympo, xxvi
Christe, Redemptor omnium, xx, xxxi, 1
Christe, sanctorum decus angelorum, xx
Christe splendor gloriae, xx, xxi
Christenlieder (Knapp), 401
Christi miles gloriose, xxiii
Christi perennes nuntii, xxvi
Christian Disciple (1817), 219
Christian, dost thou see them, ci
Christian Magazine, 519
Christian Observer, 527, 600
Christian Psalmist (Montgomery), 87, 179, 431, 435, 486
Christian Psalmody (Bickersteth), cii, 443, 526, 544
Christian Remembrancer, 477
Christian Social Union Hymn Book, 571
Christian Year, The (Keble), ci, cii, 8, 31, 267, 453, 577
Christie, J., *Parish Clerks' Company*, lix
Christliches Gedenkbüchlein (J. J. Schütz), 539
Christlichs Gesangbüchlein (Spangenberg, 1568), 747
Christmann, J. F., 546, 72
Christmas Carols (Reinagle), 709
Christmas Oratorio (Bach), 73, 693
Christus Consolator, 804
Christus tenebris obsitam, xxvi
Chrysanthus and Daria, SS., 546
Church, J., *Introduction to Psalmody*, lxxix, lxxxv, 33
Church Bells, 319, 650
Church Hymn and Tune Book, civ, 39, 154, 195, 222, 469, 504, 544, 565
Church Hymn Tunes (Redhead), 167, 201, 294, 428, 545, 596
Church Hymnal (Cook and Denton), 172, 391
Church Hymnal (Irish), 22, 31, 722
Church Hymnary, 245, 561
Church Hymns, cii, 15, 19, 36, 37, 39, 43, 48, 71, 95, 220, 254, 311, 319, 323, 331, 347, 368, 373, 376, 385, 401, 408, 421, 427, 483, 535, 552, 561, 563, 647, 656, 659, 670, 700, 701, 704, 718, 789, 791
Church Missionary Juvenile Instructor (1870), 760
Church Missionary Society's Hymn Book, 670
Church Modes (1846), ciii
Church Monthly, 735
Church of England Hymn Book, 414, 641
Church of England Magazine, 105
Church of England Psalmody (Parr), ciii, 80, 194, 747
Church Psalmody (Steggall), 118, 189, 595
—— (Havergal), 303
Church-Psalter and Hymn Book (Mercer), 171, 488, 577, 784
Church Tunes, 224
Churchman's Family Magazine, 514
Churton, 801
Cinquante-Quatre Cantiques Sacrez (Pictet), 89
Clare, St., 804
Clark, T., 81, 390, 663, 756
Clarke, Dr. A., 502
Clarke, J., lxxix, lxxx, xcvii, 5, 52, 122, 243, 585
Clark, J. H., 545
Clarum decus ieiunii, xx
Claudius, M., 85, 651
Clément Marot (Douen), xxxviii, 89, 460
Clement, St., 804
Clement's, St., lxxxiv
Clerk, The Parish, xciii
Clerk's Companion, 267
Cleveland, C. D., *Lyra Sacra Americana*, 568
Clifford, J., *Divine Services* (1664), lix
Clifton College, 804
Cluniac Breviary, xxvi, xxxi, 92, 93, 95, 251, 278, 282, 297, 299, 325, 339
Cobb, G. F., 405
Cobbold, W., liv, lvii
Codner, Elizabeth, 737

Coffin, C., xxvi, xxvii, 22, 39, 53, 60, 61, 67, 80, 110, 122, 123, 243, 333, 453, 483, 573, 576, 579, 801, 802, 803
Cole, Mrs. G. E., 698
Coleraine, Lord, *La Scala Santa* (1681), 207
Coles, V. S. S., 303, 304, 366, 373, 376, 788
Collects in Parker's Psalter, lxi
Collection (Ashworth), xcviii 84, 431, 537
—— (Henry Hunt, 1698), xcii
—— (Isaac Smith), lxxx, 392, 616
—— (Whitefield), xcvii, 82
—— (Wilkins), 443
Collection of Divine Hymns (1694), lxxxiii
Collection of Divine Songs and Hymns (1708), 218
Collection of Hymn Tunes (B. Jacob, *c.* 1800), xcv
Collection of Hymns and Sacred Poems (Dublin, 1749), 537
Collection of Hymns for Public Worship (Gurney, 1838), 580, 658
Collection of Melodies for the Psalms of David according to the version of Christopher Smart, A.M., 579
Collection of Motetts or Antiphons (Webbe, 1792), 8, 188, 266
Collection of Private Devotions (Cosin, 1627), lx, lxv, 91, 256
Collection of Psalm and Hymn Tunes (1844), 106
—— (Madan, 1769), xc, xciii, 65, 230, 267, 531, 620, 667
—— (Randall), 87, 652
—— (Reinagle, 1840), 496, 622, 707
Collection of Psalm Tunes (Addington, 1780), xcviii, 476
—— (W. Cross), xcvii
—— (Wainwright), 84
Collection of Psalm Tunes in Three Parts (T. Smith, 1770), lxxx, 616
Collection of Psalm Tunes . . . (1711), lxxxiv
Collection of Psalms and Hymns (1737), 430
—— (Conyers, 1772), 744, 756
—— (Fawcett), 586
—— (Hill), xciv, 313
—— (Kelly), xcv, 230, 559
—— (M. Madan, 1760), xc
—— (Wesley, 1737), lxxxvi
Collection of Psalms (Hellendaal), xcvi, 652
Collection of Sacred Hymns (Cennick), 65
Collection of Tunes (1719), lxxxv, 80
—— (*The Foundery*, 1742), lxxxviii, 62
—— (T. Knibb, 1745), lxxxvi
Collection out of the Book of Psalms (Romaine, 1775), xcii, xciii
Collignon, C., xcvii, 652
Collins, —, 308
Collins, H., 601, 633
Collyer, W. B., 66
Cologne, 801
Columb, St., 804
Columba, St., xxiii
Come, gracious SPIRIT, heavenly Dove, lxxxiii
Come Holy GHOST, 804
Come Holy GHOST, eternal GOD, i, 803
Come, Holy SPIRIT, come, xci, 230
Come Holy SPRITE, xlvi, l
Come, let us join our cheerful songs, lxxxiii
Come, let us join our friends above, 520
Come, my soul, thy suit prepare, xciii
Come see the place where JESUS lay, xcv
Come ye faithful, raise the anthem, lxxiv
Come ye Saints and raise an Anthem, 477
Comley, J., 282
Commandments, xl, l, liii, liv
Commendatio, 804
Commit thou all thy griefs, 542
Communio, 804
Companion to the Magdalen Chapel, xci
Companion to the Prayer-Book (1832), cii
Compleat Melody; or the Harmony of Sion (W. Tans'ur), xcii, 236
Compleat Psalmodist (Arnold, 1749), xcvi, xcvii, 218
Conder, J., 391
Conditor alme siderum, xx, ciii
Conductus, xxviii, 545
Congregational Church Hymnal, 235, 703
Congregational Church Music (Binney), 555
Congregational Harmonist (T. Clark, 1828), 267, 663, 756
Congregational Hymn and Tune Book. See Chope
Congregational Melodies (Matthews, 1862), 754
Congregationalism, lxxxii
Conquering kings their titles take, xxvii
Consors paterni luminis, xvi, xix
Consort Songs, lxv, 130
Consuetudinary of St. Mary at York, xxxi
Contakion, xi
Contemplation, 804
Contes, J. B. des, 347
Conway, 99
Conyers, R., *Collection of Psalms of Hymns*, 744, 756
Cooke, B., xcvii, 705
Cooke and Denton's *Church Hymnal*, 172, 391
Cooper, E., 429
Cooper, G., 215, 745
Copeland, J. W., c, 91, 146, 233
Corbeil, Pierre de, 545
Corde natus, xxi, xxxi
Cornish, Katherine D., 802
Corona di Sacre Canzoni, xxxvii
Corpus Christi, xxi
Cosin, Bp., lx, lxv–viii, 1, 91, 256
Cosmas, St., 803
Costellow, T., *Sunday's Amusement*, xciv
Cosyn, J., xliv
Cotterill, *Selection* (1819), xcvi, 66, 179, 313, 435, 486, 610
Courteville, R., lxxviii, 470
Cousin, Mrs., 803
Coverdale, Bp., xxxviii, 146, 549
Cowan and Love, *Music of the Church Hymnary* (1901), 79, 85, 169, 525, 609, 735
Coward, J., 801
Cowper, W., xciii–v, xcix, 525, 526, 542, 588, 607, 629, 744, 756
Cox, Bp., xliv, xlvi, 498
Cox, Miss Frances E., ci, 222, 309, 539, 605
Coxe, Bp. A. C., 664
Cranford, W., lvii
Cranmer, Archbp., xliii, 803
Crashaw, G., lxii, lxxix
Croatian Composer, A (Hadow), 445
Croft, W., lxxvii–lxxx, 333, 443, 521, 537, 695, 801
Cross, W., *Collection of Psalm Tunes*, xcvii
Crossing the Bar, 563
Crossman, S., 513
Crotch, W., cii, ciii, civ, 3, 100
Crowley, R., li
Crown of Life (1886), 679
Crudelis Herodes Deun, 110
Crüger, J., lxxiii, 7, 47, 144, 159, 174, 272, 352, 496, 502, 645, 648, 733
Crux benedicta nitet, xxv
Cuddeston College *Book of Prayers*, 697
Cultor dei, memento, xix
Cummings, W. H., 82, 646
Cummins, J. J., 621

Cur aut amictus aut cibi, 803
Cursus S. Benedicti (Blume), xiv
Cyprian, St., 804

Da pacem, l
Da puer plectrum, 75
Dale, R. F., 753, 804
Damon, W., *Psalmes*, xliv, lii, liii, liv, lx, 100. 136, 328, 481, 591
Dancket dem Herrn, 21
Daniell, J. J., 725
Darwall, J., xcviii, 541
Das walt Gott Vater und Gott Sohn, 55
David's, St., lvii, lx
Davids Harpffen-Spiel (J. M. Spiess, 1745), 303
Day, J., xlii, li, lxi
Dayman, E. A., 706
De arte metrica (Ven. Bede), 292
De contemptu mundi, 504
De Fide (St. Ambrose), 3
De lapsu virginis, xiii
De una et non trina deitate (Hincmar), 3, 45, 146, 290
Dear LORD, on this Thy servant's day, 802
Debilis cessent elementa legis, xxvii
Decius, N., lxxi
Defence of the Book of Psalms (1710), lxxvi
Dei fide qua vivimus, xv
Deiner Kinder Sammelplatz, 802
Demeter and other Poems (Tennyson), 563
Denby, Mr., 537
Denham, H., Psalter, liv
Der du bist drei in Einigkeit, 45
Der du in heil'gen Sakrament, 725
Des Evangelischen Zions Musicalische Harmonie (C. H. Dretzel, 1731), 34, 45, 105
Deus aeterni luminis, xv
Deus Creator omnium, xii, xv, xvi, xix, 459
Deus qui caeli lumen es, xv
Deus, qui certis legibus, xv
Deus qui claro lumine, xv
Deus tuorum militum, xx, 299
Deutsch Evangelisch Messze (1524), 165
Deutsche Gesänge (Calvisius), 21
Deutsche Kirchenlied, Das (Wackernagel), lxvii
Devotional Harmony (Seeley, 1806), 361
Devotions Commemorative of the Passion (Oakeley, 1842), 167
Devotions in the Ancient Way of Offices, lix
Dicamus laudes domino, xv
Die dierum principe, 802
Diei luce reddita, xv
Dies irae, xxv, xxix, ci
Dies sind die heil'gen zehn Gebot, xlii
Dignare me, O IESU, te, xxvii
Directions given to the Clergy (Bp. Gibson, 1724), lxxxii, xcii
Directorium Chori (Guidetti), 13, 14, 16, 292
Discourse upon the Baptismal Covenant, lxxvii
Disposer supreme, xxvi
Diurnal of Monastery of the Paraclete, 511
Divine Amusement (Sir G. Smart), 538
Divine and Moral Songs for the use of Children (1715), xcv
Divine Companion (Playford), lxxix–lxxxviii, 5, 122, 243, 333, 521, 585
Divine crescebas puer, xxvi
Divine Harmony (Langdon, 1774), 686
Divine Hymns attempted in Easy Language, xcv
Divine Musick Scholar's Guide (Timbrell), 609
Divine Recreations (1736), xciv
Divine Services (Clifford), lix
Divine Use of Musick, Hymn on the, lx, lxxvii
Divinum mysterium, lxxv, 76
Dix, W. C., 113, 399, 603, 656, 802
Doane, Bp. G. W., *Songs by the Way*, 470
Doane, W. H., *Songs of Devotion*, 741
Dobree, Mrs., 803
Doctor egregie Paule, xxiii
Dod, H., lxiv
Doddridge, P., lxxxiii, xcviii, 63, 81, 395, 551, 565, 801
Donaldson, A. B., 781
Donne, J. Dean, lxvi
Dorrell, Wm., 190, 334
Dorrington, T., lix
Douen, *Clément Marot et le Psautier Huguenot*, xxxviii, 89, 460
Dowland, J., liv, lv, lvii, lxvi, 432, 584
Downton, H., *Hymns and Verses*, 668
Draper, W. H., 156, 361
Draw nigh and take the Body of the LORD, ci
Dream of Gerontius (Newman), 461
Dretzel, C. H., *Evangelisches Choral-Buch*, 34, 45, 105
Dreves, *Anal. Hymn.*, xiii, xxii–iv, 47, 138, 259, 290, 320, 338, 350, 459, 510, 511
Dreves, *Ambrosius*, 3, 13, 14, 69
—— *Hymnarius Paraclitensis*, 511
—— *Hymnologische Studien*, xxii, xxiii, 259, 290, 338
Drummond, W., of Hawthornden, xcix
Dryden, J., xcix
Du, meiner Seelen güldne Zier, 38
Du unvergleichlich's Gut, 627
Duffield, G., 568
Duffield, S. W., 568
Dugmore, E. E., 375, 424, 452, 456
Duncan, E., 434
Dundee, lxv
Durham, xxxi, 47, 146, 207, 275, 620
Durham, 801
Durham Mission Hymn Book, 796
Dykes, J. B., civ, cv, 19, 32, 40, 108, 141, 182, 201, 268, 308, 331, 373, 388, 419, 421, 426, 429, 430, 462, 481, 485, 499, 512, 553, 562, 595, 598, 604, 606, 608, 613, 620, 626, 630, 689, 691, 704, 737, 762, 799, 804

Ealing, 804
Earliest English Music Printing (Steele), xxxviii, xliii, liii, lv, lvi
Eastcheap Lectures, lxxxv, lxxxvi
Easter Hymn, lxxxix, civ
Easter Hymn, 804
Easy Hymn Tunes for Catholic Schools, 169
Easy Music for Church Choirs (1853), 16, 43
Eatington, lxxx
Eber, P., 801
Ecce agnus, 804
Ecce iam noctis, xix
Ecce tempus idoneum, xxii
Ecclesiastical Polity (Hooker), 404
Edmeston, J., *Sacred Lyrics*, 555
Edmund, St., xci
Edward, St., 801
Edwards, B., 693, 784
Edwards, R., li
Ein andächtiges Gebet (1615), 159
Ein ander new Opus Geistlicher Deutscher Lieder (1605), 183
Ein ausszug guter alter ūn newer Teutscher liedlein (1539), 128
Ein' feste Burg ist unser Gott, lxx, lxxi, lxxxvii, xcv
Ein Gesangbuch der Brüder inn Behemen und Merherrn (Nürnberg, 1544), lxix
Ein New Gesengbuchlen (1531), lxviii, 232
Ein schön geistlich Gesangbuch (Vulpius, 1609), 344

GENERAL INDEX.

Einsiedeln MS., 75
Elegiac Metre, xxxiii
Elizabethan Royal Injunctions, xliii
Ellerton, J., 19, 36, 39, 50, 71, 189, 254, 328, 331, 347, 368, 403, 414, 421, 514, 552, 647, 684, 802, 803
Elliott, Charlotte, 557, 566, 746
Elliott, Emily E. S., 760
Elliott, H. V., 746
Elliott, J. W., 48, 528, 700
Ellison, J. H. J., 673
Elm, 804
Elmenhorst, H., 618
Elpis, xxiii
Eltham, lxxxvi
Elvey, Sir G., ciii, civ, 235, 476, 554, 655, 801
Emergit undis, et deo, 803
En dies est dominica, xxv
Encheiridion (Erfurt), lxx, 181, 539
Endless Alleluia, 804
English Carols of the Fifteenth Century, xxxvii
English Hymnal, 9, 22, 77, 168, 218, 257
English Hymns, their Authors and History (S. W. Duffield), 568
Entlaubt ist uns der Walde, 480
Ephraim the Syrian, x
Erbaulicher Musicalischer Christen - Schatz (Thommen, 1745), 172, 194
Erhalt uns, Herr, bei deinem Wort, lxxi, 132
Erschienen ist der herrlich Tag, 200
Es ist ein Ros' entsprungen, lxvii, 603
Es ist gewisslich an der Zeit, 66
Es wollt uns Gott genädig sein, xliii
Essay for promoting of Psalmody, lxxvii
Essay on Gratitude (J. Addison), 537
Essay on Psalmody, xcii
Essay on the Church Plain Chant (1782), 8, 79, 121, 188, 209, 266, 370
Est, T., *Whole Book of Psalmes* (1592), liii–lviii, lxv, 86, 132, 136, 328, 584, 591
Ethelbert, 804
Ethelwold, St., xix
Etlich Christliche Lyeder (1524), lxviii, lxx, 66, 539
Eton College, 804
Ett, *Cantica Sacra in Usum Studiosae Juventutis*, 463, 601
Études Franciscaines, 417
Eucharistic Chant, 804
Eufronius, Bp. of Tours, 149
Europa, 804
European Psalmist (Wesley, 1872), 138, 224, 253, 588, 627, 751
Eusebius Bruno, xxiii
Evangelical Magazine, 663, 667
Evangelisches Choral-Buch (C. H. Dretzel), 34, 45, 105
Evening Hymn, The, 728
Evening Office of the Church (1760), 79
Evening Rest, 326
Everest, C. W., 567
Ewing, A., 508
Ex more docti mystico, xx, 138
Ex quo salus mortalium, xxvii, 95, 122, 802
Exalted high at God's Right Hand, 313
Excellent use of Psalmody (R. W.), xcii
Exultet caelum laudibus, xx
Exultet cor praecordiis, xxiv, 801
Eyre, A. J., 636, 804

Faber, F. W., ci, cii, 33, 182, 385, 437, 464, 633, 678, 743, 747, 755, 771, 802
Fain would I, Lord of grace, 803
Fallow, T. M., *Selection* (1847), 330, 405
Far be sorrow, xxviii.
Far down the ages now, 803
Farewell to "Alleluia," xxi
Farfa, Monastery of, 76
Farmer, J., liv, 584
Farnaby, G., liv, 132, 328
Farrar, Dean, 803
Father, before Thy throne of light, 803
Father, let me dedicate, 802
Father of all, from land and sea, 802
Father of all, to Thee, 803
Fawcett, J., *Collection*, 586
Feilden, O. M., 564
Feillée, La, *Méthode de Plain Chant* (1808), xxxiii, 120, 321, 350, 512, 517, 801
Feith, Rhijnvis, 474
Felix, Bp. of Nantes, 205
Felix dies quem proprio, xxvii
Felix per omnes festum mundi cardines, xxiii
Female Orphans, xc
Festgesang (Mendelssohn), 82
Festiva saeclis colitur, xx
Fiat lux, 804
Filitz, F., 170, 428, 555, 605
Fingest, 558
Finita iam sunt praelia, xxviii
Fink, G. W., 85
First Book of Ayres (T. Campion, 1613), lxv, 482
First German Tune, lxxxviii
First Mode Melody, lxii
First of Martyrs, xxvi
First Set of Services, Anthems, and Psalm Tunes (J. Smith, 1760), 275
Fitzwilliam Museum, 472, 559
Flavian, St., xlix
Fletcher, J., 581
Flowerdew, Alice, 652
For all Thy Saints, a noble throng, 802
For all Thy Saints, O Lord, 307
For ever with the Lord, xcvi
For man the Saviour shed, 297, 802
Forbes, T. L., 284
Ford, T., lxv, 130
Foreign Mission Chronicle of the Scottish Episcopal Church, 672
Form und Ordnung Gaystlicher Gesang (1529), 549
Formby, *Catholic Hymns* (1854), 639
Forme of prayers (Calvin), xxxix, xlii, xliv, lxiv
Former Booke of M. Damon, 591
Fortem virili pectore, 802
Fortgepflantzter Musikalisch-Poetischer Lustwald (1657), 629
Fortunatus, Venantius, xxii–v, 149, 152, 181, 205, 241, 261, 320, 362, 370
Forty days Thy seer of old, 225
Forty Eight Hymn Tunes (Troyte), 449
Forty-eight Preludes and Fugues (Bach), 577
Foster, M. B., 311, 669, 677
Foundery Tune Book (1742), lxxxviii, 62
Foundling Collections, lxxiii, lxxxviii, xci, ciii, 243, 361, 445
Fountain of Good, to own Thy love, 801
Four Metrical Litanies (Longhurst), 796
Fourscore and seven Psalmes (1561), 100, 432, 443, 458
Fowler, J. T., 103, 606, 613
Fox, *Hymns and Anthems* (1841), 606
Francesco d'Albizo, xxxvii
Francis of Assisi, St., 417
Francis Xavier, St., xxviii, 168
Franck, J., *Geistliches Sion* (1674), 290
Franck, J. W., lxxiii, 618, 648
Franck, Johann, 648
Frank, M., 801
Frankfurt, *Liturgy of Compromise*, xxxix
Frech, 804
Frech, A. J., 804

French Psalter, 259, 466
Frere. *See* Procter and Frere.
Frere and Kennedy, *Visitation Articles and Injunctions*, xliii
Frere, *Bibliotheca Musico-liturgica*, xxxvii
—— *English Church in the reigns of Elizabeth and James I.*, xliii
Freu dich, du werte Christenheit, 539
Frewden-Spiegel (P. Nicolai, 1599), 474
Freylinghausen, J. A., *Geistreiches Gesang-Buch* (1704), lxxii–iv, lxxxvii, 49, 213
Friendly Visitor, The, 667
From glory unto glory, 803
From Greenland's icy mountains, xcix
From out the cloud of amber light, 802
Frost, C. J., 674, 759, 804
Fulbert of Chartres, St., xxii, 195
Fulgentis auctor aetheris, xv
Fulgentius of Ruspe, 3
Fuller-Maitland, Frances S., 544
Fuller Maitland and Rockstro, xxxvii
Funeral Hymns (C. Wesley), 520

Gadsby, H., 778
'Gainst what foeman art thou rushing, 801
Gall, *British Psalmody* (1844), 308
Gall, Chr., *As Hymnodus Sacer* (1625), 47, 567
Gallen, St., MS., 67, 286, 511
—— Monastery of, 68, 449
Galli, *Raccolta di Orazione*, 170
Galway, xcvii
Gardiner, W., *Sacred Melodies*, 322
Garland of Song (C. S. Bere, 1862), 651
Garrett, G. H., 414, 679, 726
Gastoué, A., 417
Gasquet, Abbot, xviii
Gaudeamus pariter, omnes et singuli, 575
Gauntlett, H. J,, civ, 110, 185, 195, 222, 292, 410, 412, 444, 469, 488, 504, 544, 565, 711, 784, 801, 804
Gawler, W., xci, 5, 681
Gawthorne, *Harmonia Perfecta* (1730), lxxxvi, 438, 443, 482, 587, 666
Gedichte (J. W. Meinhold, 1855), 425
Geduld hilft in der Trübsal auf, 692
Geist- und Lehr-reiches Kirchen- und Haus-Buch, 232
Geistliche Lieder (1529), 66, 549
—— (1539), lxxi, 73, 165
—— (Hamburg, 1681), 618
Geistliche Lieder und Psalmen (Runge, 1653), 7, 272
—— (1540), 480
Geistliche Lieder zu Wittemberg (1543), 132
Geistliche Oden (C. F. Gellert, 1757), 222
Geistliches Blumengärtlein (G. Teerstegen, 1729), 524, 758
Geistliches Sion (J. Frank, 1674), 290
Geistl. Volksl. (*Paderborn*, 1850), 557
Geistreiches Gesangbuch (Halle, 1697), 629
—— (Darmstadt, 1698), 147, 309
Geistreiches Gesang-Buch (J. A. Freylingshausen 1704), lxxii, lxxiv, 49, 213
Gellert, C. F., *Geistliche Oden*, 222
Genevan Psalter, xxxviii–lviii, 89, 100, 156, 176, 251, 259, 432, 460
Genevan 19th, l
Genevan 21st, lvii
Genevan 107th, xlii, lvii
Genevan 131st, lviii
Gennadius, xiii
Gentleman's Magazine, 646
Gerhardt, P., lxxii, lxxxvii, 128, 174, 175, 542
German, 804
German Chorale, lxvi–lxxvi
German Hymn, lxxiii
Gerrans, 804
Gesangbuch (Andernach, 1608), 43, 126, 313
—— (Bonn), 43
—— (Crüger, 1640), 47, 144, 496, 502
—— (Leisentrit, 1584), lxxv, 126, 575
—— (Munich, 1586), 589
—— (Stralsund, 1665), 540
—— (Wirtemberg, 1784), 725
Gesangbuch der Brüder (1544), 480, 688
Gesang-Buch der Böhmischen Brüder (1566), 747
Gesang-buch der Gemeine in Herrnhut (1735), 172
Gesius, B., 183
Gethsemane, 804
Geystliche gesangk Buchleyn (1524), lxx, 181
Giardini, F., xc, 667
Gibbons, Canon, 766
Gibbons, O., lxii-lxvi, 9, 378, 380, 507, 582, 615
Gibson, Bp., lxxx-lxxxii, xc–xcvi
Gieb Fried zu unser Zeit, O Herr, xlvi, l
Gilbert, W. B., 804
Gilding, E., xci, 363
Gill, T. H., 439, 547
Give peace in these our daies, l, xlvi
Give us the wings of faith to rise, 803
Glad sight, the Holy Church, 801
Glassenburie Tune, liv
Glaub- und Liebes-übung (J. Neander, 1680), lxxiv, 166, 477, 540
Glebe Field, 804
Gloria, 804
Gloria in excelsis, xxv
Gloria laus et honor, xxii, xxxiii, lxxi
Gloriosi Salvatoris, xxiv
Glorious things of Thee are spoken, xciii, 549
Gloucester Use, xxxii
Go to dark Gethsemane, xcv
God Eternal, Mighty King, 802
God from on high hath heard, xxvi
God of the living, 803, 804
God save the King, Cummings, 646
God, that madest earth and heaven, xcix
God the Father's only Son, 803
God the Father, Whose creation, 802
Golden Chain of Praise (1894), 439, 547
Golden Legend, The (H. E. Hodson), 360
Golden Pippin, The, 65
Goldschmidt, O., ciii
Good it is to keep the fast, 134
Good News for the Little Ones, 720
Good Words, 635
Goodwill, 571
Goostly Psalmes (Coverdale, 1539), xxxviii, 146, 549
Gordon, Sir Adam, xcvii
Gospel Magazine (1780), 476, 477, 596
Gospeller, The (1870), 179, 423, 731, 763
Goss, Sir John, cii, ciii, civ, 522, 535, 711, 784
Goss, *Parochial Psalmody* (1827), cii
Gossner, *Sammlung*, 525
Gott des Himmels und der Erden, 693
Gott ist uns're Zuversicht, 629
Gott sei Dank in aller Welt, 49
Gottes Sohn ist kommen, 530
Gotteschalk, 290
Goudimel, C., 89
Gracious Saviour, gentle Shepherd, 802
Grant, Sir R., *Sacred Poems*, 443
Grates peracto jam die, 39
Graun, C. H., xcvii
Gray, Bp. of Capetown, 494
Great God, what do I see and hear, lxx
Great Oos, The, xxviii
Greek Hymns, x, xi, xii
Green, J., *Book of Psalmody* (1724), lxxxiv, 744
Green, *Wesley Bibliography*, lxxxvi, lxxxviii, lxxxix
Greenaway, Ada R., 183, 189, 536, 702

Greene, Dr. M., 239, 744
Gregorius praesul, xvii
Gregory, St., xvii, xviii, 21, 125, 127, 129, 134
Grey, *Manual of Psalm and Hymn Tunes* (1857), civ, 223, 331, 430, 508
Grey, *Hymnal for use in the English Church* (1866), 338, 429, 626, 660
Grigg, J., 336
G[rindal], E., xlvi
Grosvenor, Lady Elizth. H., 414
Grove, *Dictionary of Music*, 128, 537, 646
Guardian Angels now protect me, 65
Guidetti, *Directorium Chori* (1582), 13, 14, 16, 292
Guido of Arezzo, xxiii
Guiet, C., xxvii, 363
Gurney, A. T., 802
Gurney, Dorothy F., 413
Gurney, J. H., 466, 541, 580, 658, 733
Gwennap, 740

Hackett, *National Psalmist*, 197, 523
Had I the tongue of Jews and Greeks, 437
Hadow, *A Croatian Composer*, 445
Hague, C., 652
Hail, gladdening light, 801
Hail to the LORD's Anointed, lxxiii, xcv
Hake, E., lii
Hake, J., li, 533
Hall, W. J., *Mitre Hymn Book* (1836), 311, 396, 488, 542, 544, 577
Hallelujah (1841), 336
Hamburg, 61
Hampton, J., 149
Handel, G. F., lxxxviii, xcvii, 443, 472, 519, 559
Hanover, lxxviii
Harington, H., 635
Hark, a thrilling Voice is sounding, 220
Hark Israel, and what I say, l
Hark, my soul! it is the LORD, xciv
Hark the glad sound, lxxxiii
Hark, the Song of Jubilee, 655
Hark, the voice of love and mercy, 547
Harland, E., 803
Harmonia Anglicana, 646
Harmonia Perfecta (Gawthorn, 1730), lxxxvi, 438, 443, 482, 587, 666
Harmonia Sacra (Butts), lxxxviii, lxxxix, 82, 240, 519
Harmoniae Sacrae, 175
Harmonies of Plainsong Melodies, xxxv
Harmonious Companion (Smith and Prelleur, 1732), 27
Harmonischer Lieder-Schatz (König, 1738), 45, 60, 147, 286
Harrison, J., *Sacred Music*, 588
Harrison, R., *Sacred Harmony*, xcviii, 8, 84, 255, 361, 687
Harrison, W., liii, 236
Harrop's *Manchester Mercury*, 84
Hart, Andro, lxv
Hart, J., xci, 487
Hart, P., *Melodies Proper to be Sung, etc.* (1713), lxxxiv, 470, 647
Hartig, *Vollständige Sammlung* (1833), 725
Hassler, H. L., lxxii, 175
Hast du denn, Liebster, 540
Hastings, T., 737
Hatch, E., 581
Hately, *Psalms and Sacred Harmonies*, 352
Hatton, J., 764
Hauck, A., lxvii, lxx
Haus Kirchen Cantorei (P. Reinigius, 1587), 384
Have mercy, LORD, on me, lxxviii
Have mercy on us, GOD most High, 802
Havergal, F. R., xci, 479, 484, 682, 731, 752, 802, 803
Havergal, W. H., liv, lviii, ciii, 53, 60, 62, 303, 565, 731, 747
Haweis, T., 610, 626
Hawker, R. S., 708
Hawkins, E., 664
Haydn, F. J., lxxvi, xci, xcvii, 445, 801
Haydn, J. M. (1737–1806), 121
Hayes, P., xcvii, 682
Hayes, W., xcvii, 221, 225, 449, 453
Hayne, L. G., 497, 560, 660, 685, 716
He is gone: see where His Body lay, 221
He Who once, xxvii
Heale, 404
Heathcote, W. B., 802
Heaven, 513
Heaven on Earth, Tans'ur (1738), xciv
Heber, Bp. R., xcviii–cii, 29, 159, 312, 322, 335, 426, 527, 609, 621, 663, 773, 803
Heil'ger Geist, du Tröster mein, 144
Heilige Seelenlust (1657), lxxv, 38, 105, 435, 627, 629
Heinlein, Paul, 11
Hellendaal, *Collection of Psalms*, xcvi, 652
Héloïse, 511
Helmore, T., xxxiii, lxxv, 77, 228
Helmsley, lxxxvii, lxxxix, civ
Help, LORD, for good and godly men, xli
Hensley, L., 497
Herald in the wilderness, 803
Herberger, V., lxxiii
Herbert, G., lviii, lxii, lxvi, lxxix, lxxxv, lxxxvi, 434
Herbst, M., 139
Here, Lord, we offer Thee all that is fairest, 803
Hereford, 14, 16, 21, 42, 47, 69, 75, 126, 131, 134
Heri mundus, 804
Heri mundus exultavit, 802
Hermann, 801
Hernaman, Claudia F., 679
Herr, deinen Zorn, 272
Herr Jesu Christ, mein Lebens Licht, 71
Herr, nun lass in Friede, 605
Herrick, R., lxii
Herrnhutt, lxxxviii
Hervey, F. A. J., 610, 792, 804
Herzlich lieb hab ich dich, O Herr, 249
Herzlich thut mir Verlangen, 175
Heut triumphiert mit Freud und Wonn, 297
Hewett, J. W., *Verses by a Country Curate* (1859), 128, 135
Hewlett, T., 594
Heywood, J., 572, 592
Hic breve vivitur, xxv
Hic est dies verus dei, xii, xiv, xxxi, 259
Hickes, G., lix, lxxxvi
High Dutch, lvii
High let us swell our tuneful notes, lxxxiii, 708
Hilary, St., xii, 135, 254
Hilderstone, lxxxiv
Hill, J., *New Book of Psalmody*, lxxxv
Hill, R., xciv, 313
Hill Cliff, 804
Hiller, J. A., 387
Himlischer Lieder, Rist (1641), 230
Hincmar of Rheims, 3, 45, 146, 290
Hintze, J., lxxiii, 733
Hirmoi, xi
His are the thousand sparkling rills, 802
History of Music (Burney), 293
History of the Lombards, xxiii
Hoddesdon, 268
Hodges, E., 336
Hodges, G. S., 802

Hodson, H. E., 360
Hogan, F. W., 804
Holdroyd, I., lxxxv
Hole, Dean, 803
Holland, 804
Hollingside Cottage, 620
Holy Ghost, eternal God, lxiii
Holy, Holy, Holy! xcix
Holy Year (Wordsworth), 51, 118, 220, 246, 311, 489, 564, 689, 733
Holyrood, 801
Home Hymn Book (1887), 730
Home Words, 752
Hood, E. P., *Our Hymn Book* (1868), 701
Hook, *Sunday School Hymn Book* (1850), 722
Hooker, *Eccl. Polity*, 404
Hooper, E., liv, lxvi
Hopkins, E. J., 283, 301, 340, 351, 552, 621, 681, 718
Hopkins, John, xxxviii, lx, xcix
Hopkins, J., 39, 93, 110, 426
Hoppenstedt, 652
Hopton, Lady Susannah, lix
Horæ Lyricæ, lxxxiii
Horbury, civ, 606
Horder, W. G., *Treasury of American Sacred Song* (1900), 219
Horologion, 63
Horsley, W., lxxxii, 551, 713, 781
Hort, F. J. A., 19, 254
Hosanna we sing, 802
Hostis Herodes impie, xx
Hotham, lxxxix, xc, 620
Hours of Sorrow (Elliott), 746
How blessèd, from the bonds of sin, 802
How blest the matron, who, endued, 802
How blest were they who walked in love, 801
How cheerful along the gay mead, 684
How sweet the name of Jesus sounds, xciii
How, Bp. W. Walsham, 43, 317, 677, 692, 711, 722, 753, 754, 791, 801, 802, 803
Howard, S., xci, 160
Hoyte, W. S., 586, 804
Hughes, T., 572
Hullah, J., ciii, 617, 801
Hulton, E., 142, 439, 675, 804
Hundert ahnmuthig und sonderbar geistlicher Arien, 232
CL Psalmes of David in Prose and Meeter (1615), 521
Hunt, H., *Collection*, xcii
Hunt, J., 441
Hupton, J., 477
Hursley, 94
Hurst, W., 400
Husenbeth, F. C., *The Office of the Most Holy Will of God*, 23
Hutton, Miss L. J., 725
Hutton, V. W., 693, 796
Hymn book for the Services of the Church and private reading, 194
Hymn book for the use of Wellington College, 235
Hymn for Saints days and other Hymns (Nelson), 317
Hymn, meaning of, in East and West, xi
Hymn of Praise (Mendelssohn), 645
Hymn Tunes (Dykes), 108
—— (Maclagan), 532
Hymnal, Grey (1866), 338, 429, 626, 660
—— (Murray), 1852 .. 58, 298, 343, 428, 520, 652, 684
Hymnal chiefly from the "Book of Praise" (Hullah), 588
Hymnal Companion, cii, 307, 635, 705, 737, 766
Hymnal Noted, xxxiii, c–ciii, 45, 55, 59, 75, 77, 106, 120, 126, 131, 154, 158, 199, 202, 238, 276, 288, 290, 292, 305, 320, 334, 350, 353, 357, 372, 449, 459, 510, 511, 512
Hymnal Suited for the Services of the Church, Prynne (1858), 614
Hymnarius Paraclitensis, Dreves (1891), 511
Hymnary, The, 576, 624, 772
Hymnes and Songs of the Church (G. Wither), lxii, lxiii, lxvi, 9, 178, 378, 582, 615, 803
Hymni Ecclesiae (Neale), 49, 59, 138, 164, 210, 211
Hymni Ecclesiae (Newman), 545
Hymni Sacri (Coffin), 22, 115, 116, 573, 576, 579
Hymni of Solesmes (1885), 299, 623
Hymnody in the Early Church, ix
Hymnologia Christiana, Kennedy (1863), 210
Hymnologische Studien, xxii, xxiii, 259, 290, 338
Hymns, Anstice (1836), 556, 657
—— (Doddridge), 81, 395, 565
—— (Faber), ci, cii, 33, 385, 437, 633, 678, 743, 747, 755, 771
—— (Heber), xcix, 159, 312, 322, 335, 527, 609, 621, 663, 773, 803
—— (Kelly), 221, 243, 637
—— (Steele), 550
—— Stone (1886), 675
—— (Woodford), 378
Hymns A. & M. with Annotations, etc., L. C. Biggs (1867), 704
Hymns and Anthems, R. Campbell (1850), ci, 195, 213, 243, 286, 292, 343, 428
—— Fox (1841), 606
Hymns and Introits (1852), cv, 245
Hymns and Litanies (1885), 375, 452
Hymns and Lyrics (G. Moultrie), 329, 421
Hymns and other Poems (Bright), 11, 41, 380, 397, 617
Hymns and other Stray Verses (Twells), 585
Hymns and Poems, Original and Translated (Caswall), 561
Hymns and Psalms, H. Smith (1903), 442
Hymns and Psalms used at the Asylum for Female Orphans (Gawler), xci, 5, 681
Hymns and Sacred Poems, C. and J. Wesley, 9, 82, 245, 405, 481, 524, 532, 569, 581, 589, 620, 627, 635, 723, 744, 751
Hymns and Scenes of Childhood, Leeson (1842), 716, 802
Hymns and Spiritual Poems, Hupton (1861), 477
Hymns and Spiritual Songs, Browne (1720), lxxxiii, lxxxiv, 488
—— Watts (1707), lxxxiii, 171, 287, 308, 469, 519
Hymns and Verses, Downton (1873), 668
Hymns by the late Joseph Anstice, M.A. (1836), 657
Hymns by Thomas Kelly, not before published (Dublin, 1815), 637
Hymns Chiefly Mediaeval, Neale, 510
Hymns Collected and Original, Collyer (1812), 66
Hymns composed on Various Subjects, with the Author's experience J. Hart (1759), 487
Hymns Congregational and Others, G. Thring (1866), 28, 641
Hymns Descriptive and Devotional for the use of Schools, Alexander, 583
Hymns fitted to the Order of Common Prayer (1861), 139, 211, 801, 802, 803
Hymns for Children, C. Wesley, 723
—— Neale, 364, 684, 686, 717

Hymns for Church and Home, Stevenson (1873), 737
Hymns for Churchmen, L. Tuttiett (1854), 498
Hymns for Holy Week, 156
Hymns for little Children, Alexander (1848), cii, 323, 709, 713, 721, 725, 727, 730
Hymns for Mission Services, 754, 756, 772
Hymns for Missions, Collins (Leeds, 1854), 601, 633
Hymns for our Lord's Resurrection, C. Wesley, 472
Hymns for Public Worship (1856), 718
—— S.P.C.K. (1852), 99, 247, 583
Hymns for Special Services and Festivals in Chester Cathedral (1867), 50
Hymns for the Children of the Church, 454
Hymns for the Church of England with proper tunes, Steggall, 220, 403, 411, 513, 598, 730, 777, 781
Hymns for the Festivals and Saints' Days of the Church of England (1846), 330
Hymns for the Minor Sundays from Advent to Whitsuntide, Hensley (1867), 497
Hymns for the London Mission (1874), 489
Hymns for the Service of the Church (St. Raphael's), 656
Hymns for the use of the Birmingham Oratory, 170
Hymns for the Young, J. M. Neale, 364, 520, 686
Hymns for the week, Copeland (1848), 91, 146, 233
Hymns for those that seek, and those that have Redemption, C. Wesley (1747), 632
Hymns for use in the English Church, Grey, (1866), 223, 338, 429, 626, 660
Hymns, Meditations, and other Poems, Cummins (1849), 621
Hymns of Adoration (1900), 424, 452, 456
Hymns of Faith and Hope, Bonar, 558, 762
Hymns of Love and Joy, 113
Hymns of Love and Praise, Monsell, 399, 764
Hymns of the Anglo-Saxon Church, xviii
Hymns of the Christian Life, Allen (1861), 738
Hymns of the Church, mostly Primitive, Chandler (1841), c, 718
Hymns of the Eastern Church, Neale, xi, ci, 27, 140, 215, 216, 295, 341, 546, 602, 750, 769
Hymns of the Heart, M. Bridges, 407, 476, 598
Hymns of the Primitive Church, Chandler (1837), 22, 60, 102, 110, 116, 120, 137, 162, 251, 468, 483, 523, 576
Hymns of the Spirit, S. Longfellow (1864), 490
Hymns on Subjects chiefly devotional, A. Steele, 531, 550
Hymns on the Catechism, Williams (1842), c, 616
Hymns on the Great Festivals and Other Occasions, C. Wesley (1746), lxxxviii, 239, 631
Hymns on the Lord's Supper, C. Wesley (1745), 390, 392, 397, 759
Hymns on Various Passages of Scripture, Kelly, 34, 559
Hymns Original and Selected, Bonar (1846), 762
Hymns Original and Translated, Ellerton, 19, 50, 403
Hymns Translated from the Parisian Breviary, I. Williams, c, 92, 115, 297, 299, 325, 333, 344, 363, 573, 579
Hymns used in the Church of St. Thomas the Martyr (Oxford, 1861), 688
Hymnum canamus domino, xx
Hymnum canamus gloriae, xxi, 253
Hymnum dicat turba fratrum, xii
I lift mine eyes to Syon hill, lii
I need Thee, precious Jesu, 801
I was a wandering sheep, 802
I will extol, lxxx
Iam bone pastor Petre, xx, xxiii
Iam christus astra ascenderat, xx
Iam desinant suspiria, xxvi
Iam lucis orto sidere, xvi, xix, lx, lxv, 302
Iam rutilat sacrata dies, xx
Iam satis mentes, 100
Iam sexta sensim volvitur, xiv
Iam surgit hora tertia, xii, xiv, xvi, xvii, 13
Ibstone, 558
Ich dank dir, liebe Herre, 480
Idiomelon, xi, 602
Ierusalem luminosa, xxv
Iesu corona virginum, xiii, xvi, xvii, xx, xxxi
Iesu dulcis memoria, xxiv, xxv, xxxi
Iesu, nostra redemptio, xix, xx, xxii
Iesu, quadragenariae, xx
Iesu, Redemptor omnium, xx, 16, 299
Iesu redemptor saeculi, Verbum, xix, 233
Iesu salvator saeculi, Redemptis, xxiv
Ignatius, St., xciv
Ilam, 360
Iliffe, F., 804
Illuminans altissimus, xii, xv
Im Anfang war's auf Erden, 651
Immense caeli conditor, xvi, xix
Impleta gaudent viscera, 253
Improved Psalmody, Tattersall (1794), xcvii, 682, 705
In days of old on Sinai, 803
In dulci iubilo, lxvii, lxxxvii
In passione domini, xxv
In storm, 804
In tenebris lumen, 804
In trouble and adversity, xli
Independents, lxxxiii
Indian Air, 663
Ingelo, Dr., lx, 91
Ingemann, B. S., 574
Inni sinceri, Biraghi, xiii
Innocent III., 187, 265
Innsbruck, ich muss dich lassen, 128
Ins Feld geh, zähle alles Gras, 557
Instantis adventum dei, xxvi
Intende qui regis Israel, xii, xv
Interludes, lxxxi–ii
Introduction to Psalmody, Church, lxxix, lxxxv, 33
Invalid's Hymn Book (1834), 557, 746
"Invitation, The," lxxxviii, 239
Iordanis oras praevia, xxvi
Ira iusta conditoris, xxvii
Iris, The (1816), 87
Irish Liber Hymnorum, xii, xvii
Irons, H. S., ci., 23, 118, 503, 801, 804
Irons and Lahee, *Metrical Psalter*, 32, 417, 708
Irons, W. J., 32, 417, 708
Irving, F. F., 406
Isaak, H., lxxii, 128
Isidore, St., 801
Iste confessor, xx, xxxii
Iussu tyranni pro fide, xxvi

Jackson, *Twelve Psalm Tunes*, 19
Jacob, *National Psalmody*, xcv, 433, 551, 637
Jacobi, *Psalmodia Germanica* (1722), lxxxvii, 66, 549
Jacobus de Benedictis, 187
Jacopone da Todi, xxv, xxxvii, 187
James I., King, lxiv
James', St., Piccadilly, lxxviii
—— Bristol, 336
Jarvis, S., 361

Jekyll, C. S., 804
Jena, lxxxviii
Jennens, C., 472
Jenner, 804
Jenner, Bp. H. L., 89, 529, 657, 769, 804
Jenner, H., 769
Jerome, St., xiii
Jerusalem the golden, 494, 507
Jesser, —, 392
JESU, grant me this, I pray, xxvii
Jesu Hertz-Büchlein, Rinkart (1636), 645
Jesu, Jesu du mein Hirt, 11.
JESU, Lover of my soul, lxxxvii–ix, 596
Jesu, meines Lebens Leben, 7
Jesu, Redemptor omnium, 82
Jesu rufft dir, O Sünder mein, 164
JESU, Thy mercies are untold, 802
Jesu, unser Trost und Leben, 210
Jesus and Mary, Faber (1848), 33, 182, 437, 747
JESUS CHRIST is risen to-day, lxxxvii
JESUS call us; o'er the tumult, cii
JESUS is God, 464
JESUS lives, lxxvi
Jesus meine Zuversicht, 425
JESUS, name of wondrous love, 630
Jodelling, xxx
John, St., Baptist, 271, 334
John, St., of Damascus, xi, 215, 216
John's, St., Passion, Bach, 159
Johnson, E., liv, lvii
Johnson, R., lxvi
Jomelli, N., xcvii
Jones, J. E., 559
Jones, J. S., 714, 803
Jones, W., xcviii, 404, 526
Joseph, G., lxxv, 38
Joseph, St., the Hymnographer, xi, 295, 341, 546
Julian, Dr., 66, 397, 428, 445, 466, 529, 551, 596, 610, 646, 803
Jumièges, xxix
Justin Martyr, ix

Kade, O., *Luther Codex* (1871), lxx, 549
Karlsruhe MS., 47, 350, 459, 510
Katholische Kirchenlieder (1859–1865), lxvii
Katholisches Gesangbuch (St. Gallen), 505
—— (Vienna, 1744–1780), 32
—— (Wurzburg, 1828), 639
Keach, B., lxxxiii, lxxxv
Keble, J., x, c–cii, 8, 25, 31, 32, 94, 236, 267, 397, 411, 453, 485, 554, 577, 697
—— *Miscellaneous Poems* (1869), 94, 236, 411, 554, 697
—— *The Christian Year*, ci, cii, 8, 31, 267, 453, 577
Kehrein, J., lxvii
Kelly, T., xcv., 34, 230, 243, 559, 637
Kelso, North Parish Church, 560
Kemble, *Selection of Psalms and Hymns* (1864), 253, 494, 637
Kemble, *New Church Hymn Book* (1875), 372
Kempis, Thomas à, 47, 350, 459, 510
Kempthorne, J., *Select Portions of Psalms and Hymns* (1810), 445
Ken, Bp., lxvi, xcix, 5, 27
Kendal Hymn Book (1757), 172
Kennedy, *Parker*, lxi
Kennedy, *Hymnologia Christiana* (1863), 210
Kent, Rev. W., 737
Kentish Tune, liv
Kern des deutschen Kirchengesangs, Layriz (1853), 139, 557
Kethe, W., xliv–xlvii, lx, 432, 443, 639
Keusche Meerfrawlein (1664), 388
King of Saints, to Whom the number, 802
King, Bp. H., lviii, lxiv
King, J., 713
Kingham, Miss, 670
Kingo, T., 384
Kirby, G., liv, 86, 136
Kirchenampt (Strasburg, 1525), xliii, 458
Kirchen Gesenge (Nurnberg, 1531), 549
Klug, J., 66, 132, 549
Knapp, A., *Christenlieder* (1841), 401
Knapp, W., *Sett of New Psalm Tunes* (1738), xcviii, 471
Knecht, J. H., *Vollständige Sammlung* (1799), 546, 723
Knibb, T., *Collection of Tunes*, lxxxvi
Knorr, C., *Neuer Helikon* (1684), 147
Kocher, C., *Stimmen aus dem Reiche Gottes* (1838), 114
Komm, Gott Schöpfer, lxx
Komm, Seele, Jesu Leiden, 618
König, J. B., *Harmonischer Lieder-Schatz* (1738), 45, 60, 147, 286
Kühnau, J. C., *Vierstimmige alte und neue Choralgesänge*, 210, 286, 502

Labente iam solis rota, xxvi
Laetabundus, xxxvii
Lahee, H., *Metrical Psalter* (1855), 32, 417, 708
Lambeth Palace Library, lxxxvi
Lambourne, 804
Lamentation, xlvi, l, lx, lxiv
Lampe, J. F., lxxxviii, 239
Langdon, *Divine Harmony* (1774), 686
Langran, J., 311, 804
Lansdowne, xcviii
Latin Hymns of the Week, 802
Lauda Sion Salvatorem, xxi, lxv, 386
Lauda Syon, J. D. Chambers, 273
Laudes crucis attollamus, 386
Laudi Spirituali, xxxvii, lxvii, 293
L[aurence], W., lxxxv
Lausanne, 804
Lausanne Choralbuch, 804
Lawes, H., lxiv
Laxton Supplement, 178, 427
Layriz, *Kern des deutschen Kirchengesangs* (1853), 139, 557
Lays of the Sanctuary, 572
Lazarus and other Poems, Plumptre (1865), 578, 695
Le Mans Breviary (1748), xxvii, 49
Lead, kindly Light, cii
Lead us, Heavenly FATHER, xci, 351
Leeds Hymn Book (1853), 236, 491
Leeson, Jane E., *Hymns and Scenes of Childhood* (1842), 716, 802
Leighton, Sir W., *The Teares or Lamentacions of a Sorrowful Soule* (1614), lxv, 130
Leipsick, lxxxviii
Leisentrit, J., *Catholicum Hymnologium Germanicum*, lxxv, 126, 565, 575
Leofric Collectar (XIth cent.), xxx and ff, 21, 45, 47, 75, 108, 120, 129, 134, 154, 233, 275, 499
Leonard's, St., Bridgnorth, 185
Leoni, lxxxix, 779
Let all the world in every corner sing, lxxxv
Let every heart exulting beat, 801
Let us praise GOD this day, 330
Let us with a gladsome mind, 653
Letzte Mittheilungen, Oswald (1826), 605
Lewes, xcvii
Libera me Domine, 417
Liddon, *Life of Pusey*, 496
Lieder im Volkston, Schulz (1782), 641, 652
Life Mosaic (1879), 479
Like the voiceless starlight falling, 694
Lincoln, lvii

GENERAL INDEX.

Lincoln Diocesan Manual of the G.F.S. (1881), 698
Lindenborn, H., *Tochter Sion* (1741), xxxviii lxxvi, 169, 210, 263
Lindfield, 801
Litany, 804
Litany of Jesus Glorified, 803
Litany of Penitence, 803
Litany of the Contrite (T. B. Pollock), 731
Litany of the Incarnate Word, 803
Litany of the Seven Words from the Cross, 803
Little Corporal, The, 710
Littledale, R. F., 422, 789, 792, 799, 803
Liturgy for Missionary Meetings, 36
Livingston, *Scottish Metrical Psalter*, xl, li, lxiv
Lloyd, C. H., 394, 408, 483, 495, 585
Llyfr y Psalmau (1621), lx
Lo! from the desert homes, xxvi
Lo! He comes, lxxxviii
Lo! round the throne a glorious band, xcv
Lob Gott getrost mit Singen, 480
Lob sei Gott im höchsten Thron, 575
Lobet den Herrn, 272
Lobwasser, A., lxxiv
Lochbie, 804
Lock Hospital Collection, lxxxviii–xciii, 230, 267, 531, 620, 667
Lockhart, C., xc, 230
Logan, J., *Poems* (1781), 471, 551
London, lxiv
London or Southwell, liv
London Missionary Society, 667
London New, lxv
London Tune Book (1875), 224
Longfellow, S., *Book of Hymns* (1848), 35
—— *Hymns of the Spirit* (1864), 490
Longhurst, W. H., 744
Looft den Koning, alle Volken, 474
LORD, behold us with Thy blessing, 803
LORD, dismiss us with Thy blessing, 803
LORD, from out Thy glorious skies, xxvi
LORD, giue thy judgements to the King, lvii
LORD GOD the Holy Ghost, xcvi
LORD, I would own Thy tender care, 803
LORD, in this Thy mercy's day, c
LORD JESU, when we stand afar, 745
LORD of the ocean, hear our cry, 705
LORD of Power, LORD of Might, 455
LORD, our languid souls inspire,
LORD, pour Thy Spirit from on high, xcvi
LORD, teach us how to pray aright, xcvi
LORD, to Thee I make my moan, xl
LORD'S Prayer, xlvi, l, lxxviii
Loughton, xcviii
Louis of France, King, 167
Louis the Pious, King, 158
Love Divine, all loves excelling, lxxxvii
Low Dutch, lvii
Lowe, E., lix
Löwenstern, M. A. von, 496
Lowry, S. C., 571, 660
Luard Selby, B., 57, 98, 115, 203, 205, 241, 277, 362, 399, 452, 484, 514, 527, 552, 570, 600, 613, 717, 726, 734, 798
Lucis Creator optime, xvi, xix, xxxii
Ludwig, A. C., *Psalmodia Sacra* (1715), 111
Lugete, pacis angeli, 801
Lüneburgisches Gesangbuch (1686), 425
Lustgarten, H. L. Hassler (1601), lxxii, 175
Luther, M., xlvi, lxix–lxxii, 66, 132, 181, 189, 498, 539, 549
Luther Codex, Kade, lxx, 549
Luthers Geistliche Lieder, Winterfeld (1840), lxx
Luther's Hymn, lxx, 66, 132
Lutterworth Collection of Hymns, J. H. Gurney (1838), 580, 658
Lux ecce surgit aurea, xvi, xix
Lyra Apostolica (1836), 336, 613
Lyra Britannica (1867), 313, 667
Lyra Catholica, Caswall (1849), c, 58, 93, 95, 111, 160, 166, 168, 169, 187, 265, 327, 352, 372, 469, 626
Lyra Davidica (1708), lxxxvii, lxxxix, 218, 549
Lyra Eucharistica, O. Shipley (1864), 455, 539
Lyra Fidelium, Stone (1866), 494, 594
Lyra Germanica, ci, 232, 401, 425, 629, 645
Lyra Sacra Americana, Cleveland (1868), 568
Lyte, H. F., ci, 30, 500, 522, 535, 611, 745, 803

Macfarren, 804
Macfarren, Sir G. A., 635, 804
Macfarren, W., 12
Machyn's Diary, xlii
Mackintosh, C. H., *Good news for the little ones* (1859), 720
Maclagan, Archbp., 185, 193, 314, 319, 392, 397, 410, 532, 802, 804
MacMeikan, J., 550
Macpherson, C., 659
Madan, M., xc, xciii, 65, 230, 531, 620, 667
Magdalen College, Oxford, 91, 156, 664
Magdalen Hospital, lxxxviii–xci, ciii
Magdeburg Hymn Book (1540), 480
Magna et mirabilia, xiv
Magnae deus potentiae, xvi, xix
Magnificat Tertii Toni, Palestrina (1591), 212
Magnus, St., lxxx
Maidstone, 804
Maintzisch Gesangbuch (1661), 188, 388
Majendie, H. W., 652
Manchester, Henry Watson Library, 79, 188, 370
—— Rylands Library, xxxix, xlvi
Manchester Mercury, 84
Manchester Weekly Paper, 84
Manifestation, 118, 801
Mant, Bp., *Ancient Hymns* (1837), c, cii, 181, 275, 307, 428
Manual of Psalm and Hymn Tunes, Grey (1857), 223, 331, 430, 508
Marckant, J., xlix, lx, lxxvii, 143
Margaret Street Chapel and Church, cv, 79
Marot, C., xxxviii–ix, 432, 456, 639
Marriott, C., 403
Marriott, J., 403, 667
Martin, H. A., 178, 427
Martin, Sir G., 389, 804
Martin, St., Orgar, 804
Martine confessor dei, xx
Martini, G., 801
Martyn, H., 610
Martyr dei qui unicum, xvi, xx, 47
Martyris christi colimus, xx
Martyrs Tune, 179
Mary's, St., lx, 143
Mason, A. J., 192, 205, 241, 261, 362, 376, 382, 384, 530, 739
Mason, J., *Songs of Praise* (1683), lxvi, lxxxiii, 485
Mason, Jackson, 225, 230, 263, 281, 284, 803
Mason, L., 568, 738
Masque of Mary and other Poems, Caswall (1858), 23, 561, 639
Matrimony, 804
Matthew's, St., lxxviii
Matthew's, St., Passion, Bach, 159
Matthews, T. R., 15, 385, 754, 760
Matthias, St., lxiiii
Maude, Mary F., 410
Maura, St., 295
Maurice, P., *Choral Harmony* (1854), ciii, 140, 190, 213, 428, 711
Maxfield, *New Appendix*, 629
Mearns, J., 23

Meaux Breviary, xxvii
Mechlin Use, xxxiii
Media vita, lxx
Mediae noctis tempus est, xiv
Mediaeval Hymns, Neale (1851), c, 59, 98, 120, 149, 152, 158, 165, 209, 210, 211, 293, 338, 359, 383, 463
Medici, Lorenzo de, xxxvii
Meditationes, St. Augustine, 503
Meinhold, J. W., *Gedichte* (1835), 425
Melodia Sacra, Weyman (1844), 32
Melodiae Prudentianae (1633), 154
Melodeien zu der Wernigerödischen Neuen Samlung geistlicher Lieder (1767), 692
Melodien für Volksschulen (1800), 652
Melodies proper to be sung to any of the Versions of the Psalms of David, Hart (1713), lxxxiv, 470, 647
Melopeia Sacra (Roner), xciv
Melton Mowbray, 804
Members of Christ are we, 803
Mendelssohn, F., 82, 165, 474, 498, 645
Mercer, *Church Psalter and Hymn Book* (1854), 171, 488, 577, 784
Meridie orandum est, xv, xx
Merrick, J., *Poems on Sacred Subjects* (1763), xcii, 236
Merton Tune Book (1863), 169, 334, 428, 497, 660, 685, 716
Methinks the last great day is come, 66
Méthode de Plain Chant, La Feillée (1808), xxxiii, 120, 321, 350, 512, 517, 801
Methodist Hymnody, lxxxii and ff.
Metrical Litanies for Special Services and General Use, Pollock (1870), 786, 795
Metrical Psalter, Irons and Lahee, 32, 417, 708
Metz Antiphonal, 59
Michael Frank, 801
Michael, St., xlv, 692
Michaelmas, 801
Midlane, A., 720
Mighty God, while Angels bless Thee, 668
Milano, 804
Milbourne, L., lxiv
Milgrove, B., xcviii, 99, 308, 469
Millard, J. E., 802
Miller, E., *Psalms*, lxxxv, xcvi, 19, 52, 117, 143, 171, 395, 445, 587
—— *Sacred Music*, xcvii, 19, 445
Miller, Emily, 710
Milman, H. H., xcix, 159, 609, 621
Milton, J., lvii, lxvi, 521, 653
Minor Chords (1875), 784
Miroir de treschrestienne Princesse Marguerite de France, xxxviii
Miscellaneous Poems, Keble (1869), 94, 236, 411, 554, 697
Misset and Aubry, *Proses d'Adam* (1900), xxix, 284, 286
Mitre Hymn Book, Hall, (1836), 311, 396, 488, 542, 544, 577
Mittit ad Virginem, lxix
Mone, F. J., *Hymni*, 47
Monk, E. G., 338, 455, 697
Monk, M. J., 454
Monk, W. H., civ, 29, 30, 34, 51, 58, 145, 147, 162, 180, 191, 212, 245, 300, 329, 352, 357, 380, 406, 413, 434, 464, 473, 479, 487, 515, 530, 566, 569, 590, 600, 614, 633, 699, 701, 728, 730, 737, 748, 763, 786, 789, 794, 801, 804
Monkland Parish Magazine, 489, 772
Monod, T., 748
Monsell, J. S. B., *Hymns of Love and Praise*, 399, 764
Montgomery, lxix
Montgomery, J., lxxiii, xcv, 87, 179, 311, 314, 431, 435, 474, 486, 502, 587, 666, 669, 687, 767
Month, The, 461
Monthly Packet, The, 11, 380, 406
Moorsom, R. M., 63, 138, 142, 803
Moravian hymnody, lxviii, lxxxvi–xcv
Morgan, D. T., 239, 802
Morley, T., lv, lvii
Morn of morn, and day of days, 802
Morning, 804
Morning and Evening Hymns for a Week, C. Elliott (1836), 566
Morning and Evening Service (1795), 404
Morning Hymn, xci
Morrell and How, *Psalms and Hymns*, 194, 564, 607, 655, 677, 692, 753
Morrison, J., 112
Mortimer, T., 667
Moscow, xc
Moseley, 804
Most Precious Blood, Office of the, 166
Motetts or Antiphons, Webbe (1792), 188, 266
Mottram, xcviii
Moultrie, G., *Hymns and Lyrics* (1867), 329, 421
Mount Ephraim, xcviii, ciii, 99
Mount-Temple, Lord, 748
Mozarabic rite, xvii, lxi
Mozart, W. A., 322
Mozley, H. W., 326, 408
Münchener Gesangbuch (1586), 539
Murray, *Hymnal* (1852), 58, 298, 343, 428, 520, 652, 684
Musae Sioniae, Praetorius (1609), 215, 603
Musica Encheiriadis, Pseudo-Hucbald, 276
Musica ficta, xxxiii
Musical Companion or Sunday Amusement, xciv
Musical Times, The, 27, 30, 160, 311, 404, 443, 476, 537, 538, 609, 613, 616, 622, 646, 695, 709, 765
Musicalisch Hand-Buch (Hamburg, 1690), 61
Musicalische Kirch- und Haus-Ergötzlichkeit, Vetter (1713), 55
Musicalische Harmonie, Dretzel (1731), 34, 45, 105
My God, and is Thy table spread, lxxxiii
My God, I love Thee, xxviii
My soul doth magnify the Lord, l, 485
My soule praise thou the Lord alvvaies, lv
Mysteriorum signifer, xx

Name of Jesus (1870), 473
Nares, J., xci, 580
Nassau Choralbuch, 801
National Psalmist, Hackett (1839), 197, 523
National Psalmody, Jacob (1829), 433, 551, 637
Natural, origin of, xxxiii
Neale, 804
Neale, J. M., xl, lxxv, lxxxvii, c, ci, 1, 14, 16, 55, 75, 106, 120, 126, 131, 154, 238, 276, 288, 290, 305, 320, 334, 350, 353, 357, 370, 372, 449, 477, 504, 510, 511, 512, 802, 803
—— *Carols*, 228
—— *Hymni Ecclesiae* (1851), 49, 59, 138, 164
—— *Hymns Chiefly Mediaeval* (1865), 510
—— *Hymns for Children*, 364, 684, 686, 717
—— *Hymns for the Young* (1843), 364, 520, 686
—— *Hymns of the Eastern Church* (1862), xi, 27, 140, 215, 216, 295, 341, 546, 602, 750, 769
—— *Mediaeval Hymns* (1851), c, 59, 98, 120, 149, 152, 158, 165, 209, 210, 211, 293, 338, 359, 383, 463
—— *Original Sequences*, 520
Neander, J., A *und* Ω (1680), lxxiv, 166, 477, 540
Nearer, my God, to Thee, civ
Needham, J., 66

Nelson, Earl, *Hymn for Saints' Days* (1864), 317
Neuer Helikon, Knorr (1684), 147
Neuer Musikalische Fest-Andachten (1655), 152
Neues . . . Kirchen- und Haus-gesang der . . . Tochter Sion, Lindenborn (1741), xxviii, lxxv, 169, 210, 263
Neues vollkomliches Gesangbuch (Berlin, 1640), 47, 144, 496, 502
Neukomm, S., 372
Neumark, G., lxxiii, 629
Nevers Breviary, 468.
New and Easie Method to learn to Sing by book, Rogers (1686), 80
New book of Psalmody (Chetham), lxxxiv
—— (Hill), lxxxv
New Church Hymn Book, Kemble (1875), 372
New Gesengbuchlen, Ein, Weisse (1531), lxviii, lxix 232
New Gesangbüchlin Geistlicher Lieder, Ein, Vehe (1537), lxxv
New Harmonic Magazine. J. Beaumont (1801), xciv, 409
New History of the B.C.P., Procter and Frere, xxxix
New Universal Psalmodist, Williams (1770), 541
New Version of the Psalms fitted to the Tunes used in Churches, Tate and Brady, lx, lxvi, 333, 521, 538, 585, 591, 609
Newbury, lxxxiv
Newman, Cardinal J. H., *c* ci, 13, 336, 461, 545, 613, 802
Newman, F. W., 351
Newton, J., xciii, 430, 493, 526, 590, 622, 740
Newtoun, lxv
Niceta, Bp. of Remesiana, x, xiii
Nicholas, St., 804
Nichols, H., 788
Nicholson, S. H., 450, 673
Nicolai, P., lxxiii, lxxxvii, 474
Nicolas, St., Church, 55
Nil laudibus nostris eges, 321
Nobis ecce dies ordine, xx
Nobis Olympo redditus, 801
Noble, T. T., 263, 306
Nocte surgentes, xix
Noel, Caroline M., 473
Nomen tersanctum, 804
Non parta solo sanguine, xxvi
Nord-Sterns Führers zu Seeligkeit (1671), 209
Normanton, 801
North Coates Supplemental Tune Book, Matthews, 385
Northampton, 801
Norton, T., xliv–xlviii
Norton, Hon. Mrs., *Lays of the Sanctuary* (1859), 572
Not by the Martyr's death alone, xxvi
Notes and Queries, 713
Notker, xxix, 449
Notker, 801
Nottingham, S., 348
Nouvelle Méthode de Plain Chant. See Feillée
Novello, V., 397, 433, 437, 637, 652
Now heaven's growing light, xxvi
Now, my soul, thy voice upraising, xxvi
Now thank we all our God, lxxiii
Now that the daylight dies away, 802
Now that the Day-star doth arise, lx
Now the busy week is done, 803
Now to our Saviour let us raise, 684
Nox atra rerum contigit, xvi, xix
Nox et tenebrae et nubila, xvi, xix
Nun freut euch lieben Christengemein, 66, 539
Nun komm der Heiden Heiland, lxx, 181
Nun lasst uns zu dieser Frist, 575
Nun ruhen alle Wälder, 128
Nunc sancte nobis spiritus, xiii, xvi, xix
Nunc suis tandem, xxvi
Nürnbergisches Gesangbuch (1676), 11, 71, 139

O all ye works of God, l
O amor quam ecstaticus, xxv
O beata Ierusalem, xxiv
O blessèd day, xxvii
O Christ, Who dost prepare a place, 801
O come, all ye faithful, xxvii
O come, O come, Emmanuel, xxviii
O crux, ave, spes unica, 149
O deus ego amo te, xxviii
O du Liebe meiner Liebe, 194
O esca viatorum, xxviii
O Father, Who didst all things make, 802
O filii et filiae, xxv
O Food that weary pilgrims love, xxviii
O God of Bethel, 551
O God of hosts, the mighty Lord, lxxviii
O God of Jacob, by Whose hand, lxxxiii
O God of life, whose power benign, 801
O God of power omnipotent, liv
O God, Who metest in Thy hand, 803
O happy band of pilgrims, ci
O help us, Lord, xcix
O hoch beglückte Seele, 802
O Holy Lord, content to dwell, 801
O Lord, because my heart's desire, l
O Lord, how joyful 'tis to see, xxvii
O Lord, in thee is all my trust, xlix, l
O Lord my Saviour and support, lix
O Lord of whom I do depend, l
O Lord of hosts thou God of Israel, li
O Lord, turn not away thy face, xlvi, l
O Love Divine, how sweet Thou art, lxxxviii
O Love, Who formedst me to wear, lxxiii, lxxv
O loving God and Father dear, lxv
O luce quae tua lates, 801
O Lux beata Trinitas, xvi–xix, 122
O my God I fear Thee, 803
O nata lux de lumine, xxiv
O pater sancte, xxi
O praise ye the Lord, 802
O quam glorifica, xxiii
O quam iuvat, xxvii
O quanta qualia, xxv
O qui tuo, dux, lumine, xxvi
O sacred Head, lxxii
O salutaris hostia, 8
O Sapientia, 59
O sator rerum, xxiv, 353
O Saviour, precious Saviou., 802
O scorn'd and outcast Lord, 803
O Sion, open wide thy gates, xxvi
O soul of Jesus sick to Death, 747
O Thou Eternal King most High, xxxv
O Thou Eternal Victim slain, 396
O Welt, ich muss dich lassen, 128
Oakeley, F., *c*.
Oakeley, Sir H., 31, 50, 167, 642, 750, 804
Occasional verses, Moral and Sacred (1785), 476
Ode in Greek hymnology, xi
Odense, Bp. of, 384
Odeon, The (G. J. Webb and L. Mason, 1857), 568
Oehler, *Katholisches Gesangbuch* (1863), 505
O'erwhelm'd in depths of woe, xxvii
Of Israel this may be now the song, xlii
Office de Pierre de Corbeil (Villetard, 1907), 545
Office de St. Omer (1822), 79
Office of Corpus Christi, 372, 386
Office of the Ass, xxviii
Office of the Circumcision, 545

Office of the Most Holy Will of God (F. C. Husenbeth, 1846), 23
Office of the Most Precious Blood, 166
Office of the Passion of our Lord Jesus Christ, 160
Office of the Sacred Heart, 169
Oh for a closer walk with God, xciv
Oh for a thousand tongues, lxxxvii
Oh how fair that morning broke, 803
Ohne Rast und unverweilt, 723
Old Church Psalmody (Havergal, 1840), ciii, 53, 60, 62, 303, 565, 747
Old Common Tune (Oxford), liii
Old 12th, xli
Old 20th, xli
Old 44th, xl
Old 50th, xlviii
Old 51st, xl, lxiv
Old 81st, lxiv
Old 100th, xliv, xlvi, liii, liv, lvii, lviii, lx, lxiv, lxxxi
Old 104th, lvii
Old 111th, l
Old 112th, lvii
Old 113th, xlv
Old 115th, xl
Old 119th, lxiv
Old 120th, xlii, lvii
Old 121st, l
Old 125th, lvii
Old 128th, xl
Old 129th, xlv, xlii
Old 130th, xl
Old 134th, xlv, l, liii, lvii
Old 148th, xcviii
Old Martyrs, lxv
Old Version, xxxvii–lii, lx, lxiv
Old Psalm-Book Review'd (1701), lix, lxxvi
Old Scotch Melody, 609
Oldknow, J., c
Olivers, T., lxxxvii–ix, 65, 779
Olivet, 804
Olney Hymns, xciii, 430, 493, 525, 526, 542, 588, 590, 607, 622, 629, 740, 744, 756
Omer, St., 804
Omnium christe pariter tuorum, xx
On Jordan's bank, xxvi
On the waters dark and drear, 802
Once more the solemn season calls, xxvii
One and fiftie Psalmes (1556), xxxix & ff, 460, 533, 658
One Hundred Tunes (H. J. Gauntlett), 292
Onward, Christian soldiers, 804
Opprobriis, Iesu, satur, 803
Optatus votis omnium, xx, xxii
Oratory Hymn Tunes (W. Schulthes, 1871), 694
Oratory Hymns (F. W. Faber, 1854), cii, 385, 464, 743, 755, 771
Ordinal, lxii–lxiii
Original Hymns (Montgomery, 1853), 314, 474, 502, 587, 666, 669, 687, 767
Original Hymns for the Children of the Church (Tuttiett), 726, 730
Original Hymn Tunes (S. Wesley, 1828), 637
Original Sequences (Neale), 520
Ormonde, Marquess of, 414
Orton, J., 81, 395, 565
Osborn, G., *Outlines of Wesleyan Bibliography*, lxxxvi–viii
Osler, Dr. E., 396
Osmund, St., 804
Oswald, H. S., *Letzte Mittheilungen* (1826), 605
Our ears have heard our fathers tell, xli
Our Father which in heaven art, l
Our Heavenly Father, 437
Our Hymn Book (Hood, 1868), 701
Our Lord the path of suffering trod, xxvi
Ouseley, Sir F. A. G., 28, 95, 137, 225, 270, 343, 543, 801, 804
Oxford, lviii

P., B., lix, lxxvi, lxxxxii
P., B., lix, lxxvi, lxxxii
P., F. B., lxvi
Pace of hymn-singing, lxxx, xc, civ
Paean Alphabeticus, xxii, 71, 102
Palestrina, P., xxxv, 188, 212, 292
Palgrave, F. T., 803
Palm Procession, xxii
Palmer, Dr. Ray, 623
Palmer, Sir R. (Lord Selborne), 63, 438
Palmer, Robert, lvii
Palmer, W., *Short Poems and Hymns* (1845), 339
Palms of glory, raiment bright, xcvi
Pange Lingua, xxi, xxii, xxxiii, 162, 181, 370, 463
Paraclete, Monastery of the, 511
Paracletus, scansion of the word, xxiii
Paradise, 804
Paraphrase upon the Psalms of David, G. Sandys, lxiv
Paris Antiphonal, xxxiii, 122, 123, 137, 299
Paris Breviary, xxvi, xxviii, 22, 53, 60, 67, 80, 100, 102, 110, 115, 116, 122, 137, 162, 243, 251, 327, 333, 344, 363, 468, 483, 573, 576, 579
Paris Gradual, 347
Paris Missal (1665), 347
Parish Choir, The (1848–51), ciii, 58, 212, 468
Parish Clerks, lviii, lix, lxxxii, xc
Parish Clerk's Guide (1685), lxxx, lxxxii
Parish Clerk's Vade Mecum, The (1694), lxxxii
Parish Hymn Book (1863), 117, 140
Park and Phelps, *Sabbath Hymn Book*, 438
Parker, Archbp., xliii, lxi
—— *The Whole Psalter* (c. 1567), lxi, 27, 104, 116, 168
Parlane's musical leaflets, 682, 752
Parochial Harmony, Riley (1762), xci, 160, 363, 580, 681
Parochial Music Corrected (1762), xc
Parochial Psalmody, Goss (1827), cii
Parr, *Church of England Psalmody*, ciii, 80, 194, 747
Parr, H., ciii, 443
Parry, Sir Hubert, 183, 273, 422, 561, 563, 573, 574, 583, 713, 714, 773, 800
Parry, J., 677
Parry, T. Gambier, 326
Parsons, W., lii, lvii, lxxxvi, 132, 248, 312, 432, 456, 460, 533, 639, 658
Parsons, *Psalmes* (c. 1563), xlv, li, lii, lxxxvi, 100, 132, 248, 312, 328, 396, 432, 456, 460, 533, 639, 658
Passion Chorale, lxxii
Passiontide, 601
Pastor in his closet, The (1847), 685
Pastore percusso minas, 802
Patrick, St., 804
Patrick, Version of the Psalms, lxiv, lxxxvi
Patton, A., 722
Paul, St., Mendelssohn, 165, 474
Paul of Samosata, xi
Paul the Deacon, xx, xxiii, 271, 334
Paul's Cathedral, St., xliv
Paulinus of Aquileia, xvi, xxiii
P[ayne], B., lix, lxxvi, lxxxii
Pearce, C. W., 804
Pearsall, R. L., 505, 678
Pearson, M., lvii, lxvi
Penny Post (1856), 139
People's Hymnal, 421, 422, 520, 572, 574, 603, 789, 792, 799

People's Music Book, J. Turle and E. Taylor, 106
Perfecto trino numero, xx
Perfectum trinum numerum, xv
Perronet, E., lxxxvii, 476
Perry Barr, Birmingham, 484
Peter, C., *Andachts Zymbeln* (1655), 47
—— *Arien* (1667), 290
Peter the Venerable, 504
Peter's, St., lx
Petri, *Piae Cantiones* (1582), lxxiv, 77, 228
Petrie, Dr., 22
Petrox, St., 804
Philip and James, SS., 804
Philip de Grevia, xxiv
Phillimore, G., 95
Phillips, W., 382, 702
Φῶς ἱλαρόν, x
Piae Cantiones, Petri (1582), lxxiv, 77, 228
Pictet, Benedict, *Cinquante-Quatre Cantiques Sacrez* (1705), 89
Pierpoint, F. S., 455
Pious Association, A, 188, 209
Pitchpipe, xc
Pius VII., 170
Plainsong Hymn Melodies, xxx
Plasmator hominis deus, xvi, xix
Plausu chorus laetabundo, 286
Playford, lvi
Playford, *Divine Companion*, lxxix, 5, 122, 243, 333, 521, 585
—— *Whole Book of Psalms* (1677), lix, lx, 143, 259, 685
Playford, H., lxxix
Playford, J., lviii, lxv, lxxix
—— *Psalms and Hymns in Solemn Music* (1671), lviii, lix, lxiii, xc, 53, 259, 542, 591, 662
Pleyel, I. J., lxxvi, 282
Pliny's letter to Trajan, ix
Plumptre, Dean, 802, 803
Plumptre, E. H., *Lazarus and Other Poems* (1864), 578, 695
Poems, Logan (1781), 471, 551
Poems, Steele, 550
Poems, Whytehead, 194
Poems chiefly Religious, H. F. Lyte (1833), 745
Poems on Moral and Religious Subjects, Flowerdew, 652
Poems on Sacred Subjects, Merrick, xcii, 236
Poems on Several Occasions, S. Wesley, jun. (1736), 430
Poet's Portfolio, J. Montgomery (1835), 314
Poetical Fragments, R. Baxter (1684), lxxxiii, 541, 552
Poetical Meditations and Hymns, Cummins (1839), 621
Poetical Works, Alford, 655
—— Hawker (1879), 708
Poetical Works of J. and C. Wesley (1869), 405, 581, 627, 631, 759
Poitiers, xxii, 149
Pollock, T. B., 108, 176, 179, 350, 595, 731, 763, 786, 795, 800, 803
Pope, A., xcix
Porteous, Bp. of London, xcvi
Portions of the Psalms (Uttoxeter, 1805), 429
Postmatutinis laudibus, xv
Pothier, Dom, 357
Pott, F., 103
—— *Hymns Fitted to the Order of Common Prayer* (1861), 139, 211, 801, 802, 803
Potter, T. J., 802
Powell, C., 353, 354, 366, 489
Practical Discourses of Singing, etc, lxxxv
Praetorius, M., lxxii, 215, 603
Praise the LORD, His glories show, 803
Praise the LORD through every nation, xcv
Praise the LORD, ye Heavens, adore Him, 430
Praise to our GOD proclaim, lix
Praise to the Heavenly Wisdom, 803
Praise to the Holiest in the height, cii
Praxis pietatis melica, J. Crüger, lxxiii, 7, 159, 174, 272, 352, 645, 648, 733
Prayer for the Queenes most excellent Maiestie, 584
Preces Privatae, Bishop Andrewes, x
Prelleur, *Harmonious Companion* (1732), 27
Premier Liure des Pseaulmes de David, Bourgeois (1547), li, 89
Prendergast, A. H. D., 804
Presbyterianism, lxxxiii
Preserve us, LORD, by Thy dear Word, xlvi, l
Priest's Prayer Book (1864), 422
Primer or Office of the Blessed Virgin Mary (1619 and 1632), xcix
Primo dierum omnium, xvi, xix
Procter and Frere, *New Hist. of the B.C.P.*, xxxix
Prome vocem, xxvi
Prompto gentes animo, 794
Prose, xxvii–xxix
Proses, Adam of St. Victor, xxix, 282, 286
Prout, E, 703
Prudentius, xvii, xix, xxii, xxiv
—— *Cathemerinon*, 75, 96, 111, 154
Prynne, G. R., *Hymnal Suited for the Services of the Church* (1858), 614
Prys, Archdeacon, *Welsh Metrical Psalter* (1621), lx, 143
Psalm Singer's Guide, lxxxv
Psalm Singer's Help, lxxxvi
Psalm Singer's Necessary Companion, lxxviii
Psalm Tunes for Cathedrals and Parish Churches (Crotch, 1836), ciii, 3, 100
Psalm Tunes for the Voice and Pianoforte, Reinagle (1836), 622
Psalmebog (Copenhagen, 1859), 574
Psalmen, Gebett und Kirchenübung, xliii
Psalmes, Allison (1599), xcvii, 53
Psalmes, Barley, lv, lxv
Psalmes, Damon (1591 and 1579), xliv, lii, liii, liv, lx, 100, 136, 328, 481, 591
Psalmes, Est (1592), liii, lvii, lxv, 86, 132, 136, 328, 432, 584, 591
Psalmes (Edinburgh, 1615), 136
Psalmes (Edinburgh, 1635), 542, 706
Psalmes, Parsons (1563), xlv, li, lii, lxxxvi, 100, 132, 248, 312, 328, 396, 432, 456, 460, 533, 639, 658
Psalmes, Ravenscroft (1621), lvi–lviii, 27, 63, 86, 112, 139, 179, 236, 279, 396, 521, 662, 685, 801
Psalmes of David (1558), xlii, 247, 456
—— (1560), xliv, 498
Psalmes of David in fower Languages, lviii
Psalmist, The, Novello (1836), 433, 437, 637, 652
Psalmodia Evangelica, Williams (1789), xcviii, 91, 267, 293, 308, 392, 549, 598, 635, 684
Psalmodia Germanica, Jacobi (1722), lxxxvii, 66, 549
Psalmodia Sacra (1715), 111
Psalmody Improved (Tattersall, 1794), xcvii, 682, 705
Psalmody in Miniature (1778), 171
Psalmody of the British Empire, Horsley (1875), 781
Psalms, L. Milbourne, lxiv
Psalms, Playford (1677), lix, lx, 143, 259, 685
Psalms and Hymns (1688), lxxviii
—— Alford (1844), 655
—— Barry (1867), 613 668
—— Foster, 311

Psalms and Hymns, Kelly, xcv, 230, 559
—— Morrell and How, 194, 564, 607, 655, 677, 692, 753
—— Sale (1837), 3
—— Smart (1867), 500, 510, 550, 668
—— (S.P.C.K.), cii
—— Toplady (1776), xciii, 596
—— (1738), 758
Psalms and Hymns and Spiritual Songs, Broderip, 304
Psalms and Hymns for Divine Worship, H. Smart (1867), 500, 510, 550, 668
—— Watson (1867), 733
Psalms and Hymns for Public and Private Use, W. H. Bathurst (1881), 550, 584
Psalms and Hymns for Public Worship (1863), 38, 313
—— Gurney (1851), 466, 733
Psalms and Hymns for Public Worship with Appropriate Tunes, Turle (1863), 589
Psalms and Hymns for the Chapel of the Asylum or House of Refuge for Female Orphans on the Surrey side of Westminster Bridge, Riley (1760), xci, 160, 580, 681
Psalms and Hymns in Solemn Music (Playford, 1671), lviii, lix, lxiii, xc, 53, 259, 542, 591, 662
Psalms and Hymns Original and Selected, Simpson, cii
Psalms and Sacred Harmonies, Hately, 352
Psalms, Hymns and Anthems of the Foundling Hospital, xci, 361, 445
Psalms of David, Miller (1790), lxxxv, xcvi, 52, 117, 143, 171, 395, 587
—— Watts (1719), 52, 433, 500, 537
Psalms of David, Translated and Paraphrased (1765), xcii
Psalms set full for the Organ or Harpsichord, lxxxi
Psalms with Interludes, Horsley, lxxxii
Psalter, H. Denham, liv
Psalter of Treves, xvii
Psalter of St. Augustine's, Canterbury, xv
Psalterium Cantionum Catholicarum (1710), 59
Psaltes Ecclesiasticus, Wicel (1550), 539
Pseudo-Hucbald, *Musica Encheiriadis*, 276
Public School Hymn Book, The, 704
Puella Turbata, 449
Pullain, J., xlii, xlvii
Purcell, D., lxxxi
Purcell, H., lxxxv, 407, 433, 587
Pusey, P., 496

Quae dixit, egit, pertulit, xxvi
Quae gloriosum, xxvi
Quand Jean Renaud, 200
Quem pastores laudavere, lxvii
Quem terra pontus aethera, xx, xxii, xxiv
Quicumque certum queritis, xxvii
Quicumque Christum quaeritis, 96
Quisquis valet numerare, xxv
Quod chorus vatum, xx, xxxii
Quos in hostes, Saule, tendis, 801

Rabanus Maurus, xviii, 259, 290, 338
Raccolta di Orazione, Galli, 170
Ralph and Brown, *Hymns of Adoration* (1900), 424, 452, 456
Randall, J., *Collection of Psalms and Hymn Tunes* (1794), xcvi, xcvii, 87, 652
Raphael's, St., *Hymns for the Service of the Church* (1864), 656
Rassegna Gregoriana, 21, 25, 215, 545
Rathiel, 143
Ravenscroft, T., lvi, lvii, lviii, lx, lxii, lxiv, lxv, lxxxvi, xcvii, 328
Ravenscroft, *Psalmes* (1621), lvi, lvii, lviii, 27, 63, 86, 112, 136, 179, 236, 279, 396, 521, 662, 685, 801
Rawnsley, H. D., 450
Rawson, G., 491
Razzi, S., xxxvii
Reading J., 79
Realencylopaedia, Hauck, lxvii, lxx
Rector potens, verax deus, xiii, xvi, xix
Rectors, lxi
Redeemed, 804
Redhead, *Ancient Hymn Melodies* (1859), 250, 396
Redhead, *Church Hymn Tunes* (1853), 167, 201, 428, 545, 596
Redhead, *Church Hymn Tunes* (1859), 294
Redhead, R., 201, 601
Redhead's No. 4, 110
Reeds shaken with the wind, 708
Reformed Hymnody, lxvii, lxxiv
Regnator orbis, 512
Regularis Concordia, xix
Reid, *Praise Book* (1866), 701
Reimann, *Sammlung* (1747), 425
Reinagle, A. R., 701
Reinagle, *Psalm and Hymn Tunes* (1840), 496, 622, 707
—— *Psalm Tunes for the Voice and Pianoforte* (1836), 622, 707
—— *Christmas Carols*, 709
Reinigius, P., *Haus Kirchen Cantorei* (1587), 384
Rejoice, ye pure in heart, 802
Renderings of Church Hymns, Moorsom (1901), 63
Rerum creator optime, xvi, xix
Rerum deus fons omnium, xvii
Rerum deus tenax vigor, xix
Residue of all David's Psalmes in Metre, 1
Restoration, lxxx
Resurrexit, 804
Revue du Chant Grégorien, 357, 417
Rex aeterne domine, xiv, xvi, 206
[Rex] Christe splendor, xxxii
Rex gloriose martyrum, xvi, xx, 47
Rhadegund, Queen, xxii, 149
Rhythm, xxxiv, xxxv
Rhythm of Bernard de Morlaix, Neale, 504
Richardson, J., 169
Richter, Anne, née Rigby, 466
Ride on! ride on in majesty, xcix
Riley, W., xc, xci, 312
Riley, *Parochial Harmony* (1762), xci, 160, 363, 580, 681
—— *Psalms and Hymns for the Chapel of the Asylum, etc., for Female Orphans, etc.*, xci, 160, 580, 681
Rimbault, Dr., 733
Ringwaldt, B., 66
Rinkart, M., *Jesu Hertz-Büchlein* (1636), lxxiii, 645
Rippon, J., xcvii, xcviii
—— *A Selection of Psalm and Hymn Tunes*, 336
Riseholme, 804
Rist, *Himlischer Lieder* (1641), 230
Roberts, J. V., 156, 350, 804
Robinson, Dean J. A., 355
Robinson, R. H., 37
Rock, The, 479
Rock of Ages, xciii, 596
Rockingham, xcvii
Rogers, B., lix, lxvi, 91
Rogers, Dr., *Lyra Britannica* (1867), 667
Rogers, Wm. (1686), 80
—— (1720), 481

Romaine, W., xcii, xciii
Roman Antiphonal, 59
Roman Breviary, xxvi, xxvii, 111, 160, 166, 206, 352, 469
Roman Missal, xxix
Roman Use, xxxiii
Romanus, xl
Roner, A., xciv
Rooker, 713
Rorison, G., 428
Rosenmüller, J., 232
Ross, R. R., 791
Rötscher, J. F., 210
Rotterdam, 215
Rous, F., lxxxiii
Rowden, Dr., 801
Rowton, S. J., 804
Royal Injunctions, xliii
Royal Society of Antiquaries, xlv
Rule Britannia, xcv
Rule of Aurelian of Arles, xiv, 3, 206
Rule of St. Benedict, xiv
Rule of St. Caesarius, xiv, 146
Ruler of the hosts of light, xxvi
Runge, *Geistliche Lieder und Psalmen* (1653), 7, 272
Russell, A. T., 801
Russell, W., xci, 361, 445
Rylands Library, Manchester, xxxix, xlvi

S., M. A., 804
Sabbas, St., Monastery of, xi
Sabbath Hymn Book, Park and Phelps (1858), 438, 623
Sacrament, St., 804
Sacred Harmony (1781), lxxxix, 779
—— Harrison (1784), xcviii, 8, 84, 255, 361, 687
—— Smith (1820), 188
Sacred Hymns for the Children of God, J. Cennick (1742), 65, 543
Sacred Hymns from the German, Cox (1841), ci, 222, 309, 605
Sacred Latin Poetry, Trench (1849), 504
Sacred Lyrics, Edmeston (1821), 555
Sacred Melodies, Gardiner (1812), 322
Sacred Melody (1761, 1765), lxviii, 443
Sacred Music, Harrison, 588
—— Dr. Miller (1802), xcvii, 19, 445
Sacred Music sung in St. George's Church, Edinburgh, Smith, 609
Sacred Poems, Sir R. Grant (1839), 443, 600
Sacris sollemniis, xxi
Saevo dolorum turbine, xxvii
Safe home, safe home in port, 803
Safely, safely, 803, 804
Sale, *Psalms and Hymns* (1837), 3
Salisbury, lvii, lxxxix, 21, 353, 362
Salisbury Cathedral, 494, 495
Salisbury Hymn Book (1857), ci, 87, 94, 397, 411, 567
Salmebog for Kirke og Hjem, 384
Salvator mundi domine, xix, xxxi, lxv, 199
Salve caput cruentatum, xxv
Salve festa dies, xxiv, 362
Salvete flores, 804
Salzburg, lxxiii
Sammlung, Reimann (1747), 425
Sancte dei pretiose, xxiii, xxxi
Sanctuary, 804
Sandys, G., *Paraphrase upon the Psalms of David*, lxiv
Sangster, W. H., lii, 193
Sancti venite, xii, 804
Sanctorum meritis, xvi, xviii, xx
Santeuil, C. de, xxvi, 162, 801
Santeuil, J. B. de, xxvi, 92, 115, 116, 278, 282, 297, 299, 327, 339, 512, 801, 802
Sargent, 801
Sarum Graduale, 205
Sarum Hymnal, 318, 335, 436, 485, 706
Sarum Use, xix–xxv, xxx–xxxii, 47, 69, 131, 134, 241, 261, 276, 290, 318, 335, 459
Sator princepsque temporum, xv
Saul, Handel, 519
Scala Santa, La, Lord Coleraine (1681), 207
Scalam ad caelos, 449
Scheffler, J., lxxv, lxxxvii, 38, 627, 629
Schein, J. H., *Cantional* (1645), 302
Schenk, H. T., 309
Schicht, J. G., *Allgemeines Choralbuch* (1819), 388, 493
Schlegel, J. A., 723
Schmolck, B., 802
Scholefield, C. C., 37, 427
Schop, J., 230
Schulthes, W., *Oratory Hymn Tunes* (1871), 694
Schulz, J. A. P., 641, 652
Schütz, H., lxxv, lxxvi, 796
Schütz, J. J., 539
Scott, Sir W., Bart., xcix, 482
Scottish Episcopal Church, *Foreign Mission Chronicle*, 672
Scottish Hymnal, 1871..737
Scottish Metrical Psalter, xl, li, lxiv
Scottish Psalter, li, lvii, lxiv, lxv, lxxxiii, 179, 466
Seagar, *Certayne Psalmes*, li
Sedding, E., 507
Sedgwick, D., 477, 513, 550
Sedulius, Caelius, *Paean Alphabeticus de Christo*, xxii, 71, 106
See, sinful soul, lviii, lix
See the conquering hero comes, lxxxix
Seeley, *Devotional Harmony* (1806), 361
Selborne, Lord, 63, 438
—— *Book of Praise*, 66, 105, 112, 243, 441, 488, 502, 527,542, 543, 617, 667, 744, 751
Select Collection of Psalm and Hymn Tunes, Boyd (1793), 764
Select Hymns, J. Wesley (1765), lxxxviii, 65
Select Hymns for Church and Home, Brown-Borthwick, 647
Select Portions of Psalms and Hymns, J. Kempthorne (1810), 445
Select Portions of the Psalms of David (*c.* 1790), 52
Select Psalms and Hymns for St. James's, Westminster (1697), lxxviii, 470
Selection, Fallow (1847), 330, 405
Selection of Hymns, Birchell, 687
—— Rippon, xcvii
Selection of Psalms and Hymns, Cotterill, xcvi, 66, 179, 313, 435, 486, 610
—— Kemble (1864), 253, 494
—— Kemble and S. S. Wesley, 637
—— Milman (1837), 609
Selection of Psalms and Hymns for Banbury (1826), 426
Selection of Psalm and Hymn Tunes, Thorne (1858), 287, 607, 655 : (1863), 194
—— Rippon, J., xcviii, xcvii, 336
Selle, T., 152
Sellenger's Round, lxxiii
Sens Breviary, 801
Sequences, The, xi, xxviii, xxix, lxxi
Sett of new Psalm Tunes, Knapp (1738), xcviii, 471
—— Bishop (*c.* 1700), lxxxiv, lxxxvi, 243
Seven Post-Communion Hymns (1874), G. H. Bourne, 385, 389
Sewell, Elizabeth M., 707
Sewell, J., *Twenty-one Hymns* (1898), 185
Sharp, J., xxxiii, 606

Sheeles, J., *Skylark* (1720), lxxxiv, 18
Sheffield Psalms and Hymns (1802), 66
Sheffield Red Hill Wesleyan Sunday School Anniversary, 431
Shepherd, J., li
Shipley, Dr., 663
Shipley, O., *Lyra Eucharistica* (1864), 455, 539
Shirley, Hon. W., 172
Short Direction for the performance of Cathedral Service, lix
Short Hymns on Select Passages of Holy Scripture, C. Wesley, lxxxvii, xciii, 565, 588
Short Poems and Hymns, W. Palmer, 339
Showers of blessing, 804
Shrimpton, 633
Shrubsole, W., 476
Sic ter quaternis trahitur, xv, xx
Sicily, Monasteries in, xi
Silesius, Johannes Angelicus, lxxv
Simpson, J. H., *Psalms and Hymns, Original and Selected*, cii
Sing, ye Saints, sing praises, 140
Singleton, R. C., 782
Sinners, obey the Gospel Word, 239, 559
Sion's daughter, weep no more, 802
Sion's Songs, Berridge (1785), xciii
Sirenes Symphonice (1678), 164
Sixteen Hymns, Milgrove, 99
Sixteen Psalms . . . set to music for the use of Magdalen College in Oxford, W. Hayes (*c.* 1774), xcvii, 221, 225, 453, 682
Sixty Supplementary Hymns, Warner (1900), 575
Skylark, Sheeles (1720), lxxxiv, 18
Slatyer, W., lviii
Sleep, downey Sleep, come close mine eyes, 585
Sleepers, wake, lxxiii, 474
Sloane-Evans, W. S., 755
Smart, Sir G., *Divine Amusement* (1795), 538
Smart, H., 246, 341, 500, 510, 550, 624, 746, 771, 775, 804
—— *Psalms and Hymns for Divine Worship* (1867), 500, 510, 550, 668
Smith, *Sacred Harmony* (Edinburgh, 1820), 188
Smith, A. R., *Sacred Music sung in St. George's Church, Edinburgh* (1825), 609
Smith, Horace, *Hymns and Psalms*, 442
Smith, I., xc, xcviii
—— *Collection of Psalm Tunes* (*c.* 1770), lxxx, 392, 616
Smith, J., *First Set of Services, Anthems, and Psalm Tunes* (1760), 275
Smith, Joseph, 468
Smith, J. G., *Hymn Book for the Services of the Church, and for private reading* (1855), 194
Smith, M., lviii, lxxix
Smith and Prelleur, *Harmonious Companion* (1732), 27
Smyttan, J. H., 139
So du mit deinem Munde, 200
Society for Promoting Church Music, ciii
Society of Antiquaries, xlvi
Sohren, P., 159
Sol praeceps rapitur, 23
Solesmes Hymnal (1885), 299, 623
Sollemne nos iciunii, xxvii
Sollt es gleich bisweilen scheinen, 111
Solmisation, xxiv
Somno refectis artubus, xvi, xix
Song of Praise (1875), 583
Song Schools, lix
Songs and Carols (1847), lxvii
Songs and Hymns of Earliest Greek Christian Poets, Chatfield (1876), 611
Songs by the Way, Bp. G. W. Doane (1824), 470
Songs for Children, lxxxiii
Songs for the Wilderness, H. Bonar (1844), 560
Songs in the House of Pilgrimage, 766
Songs of a Parish Priest, Edwards (1883), 692
Songs of Devotion, Mrs. F. J. van Alstyne (1870), 741
Songs of Devotion for Christian Associations, Doane (1870), 741
Songs of Praise, Mason (1683), lxvi, lxxxiii, 485
Songs of praise the Angels sang, xcv, 301
Songs of Syon, G. R. Woodward, 104
Songs of the Church, Bullock (Halifax, N.S., 1854), 529, 662
Songs of the Old Testament, lxii
Sons of labour, 803, 804
Sontags Euangelia (1560), 200
Sophia, Empress, xxii
Southampton, 519
Southerton, N., li
Southwell, liii
Spangenberg, *Christlichs Gesangbüchlein* (1568), 747
S.P.C.K. *Children's Hymns* (1872), 711
—— *Hymns*, 99, 247, 583
—— *Psalms and Hymns*, 618
Spectator, The, lxxx, lxxxiii, lxxxiv, 537
Spencer, C. C., ciii
Sphere, The, 84
Spiess, J. M., *Davids Harpffen Spiel* (1745), 303
Spirit of the Psalms, Auber (1829), 268, 533
—— Lyte (1834), ci, 500, 522, 535, 611
Spiritual Songs for Social Worship, T. Hastings (1831), 737
Spiritual Songs of Martin Luther, The (1853), 441
Spitta, C. J. P., 802
Splendor paternae gloriae, xii, xv, xvi, xix, 3
Sponsa Christi, 804
Stabat Mater, 804
Stabat mater dolorosa, xxv, xxix
Stainer, Sir J., civ, 25, 37, 281, 393, 424, 467, 489, 517, 583, 611, 632, 659, 664, 715, 720, 721, 739, 752, 782, 804
Stand up and bless the LORD, xcv
Stanford, Sir C. V., 22, 36, 63, 261, 317, 421, 442, 461, 632, 661
Stanley, J., 361
Stanley, S., *Twenty-four Tunes* (1800), 543, 547, 740
Star of the East, J. Conder (1824), 391
Stars of the morning, ci
Statham, W., 124, 184, 791, 804
Steele, *Earliest Engl. Music Printing*, xxxviii, xliii, liii, lv, lvi
Steele, Anne, xci, xcviii, 531, 550
Steffani, A., xcvii
Steggall, *Hymns for the Church of England*, 220, 403, 411, 513, 598, 730, 777, 781
Steggall, C., civ, 140, 368, 788, 804
—— *Church Psalmody* (1849), 118, 189, 595
Stennett, J., lxxxv
Stephen, St., xcviii
Stephen the Sabaite, St., 602
Stephens, *Ail Lyfr Tonau ac Emynau* (1879), 677
Stephens, C. E., 405, 590, 595, 804
Stephenson, Isabella S., 703
Sternhold, T., xxxviii, lx, lxvi, xcix
Sternhold and Hopkins, *Psalmes*, 1556 . . 85, 132, 143, 247, 328, 396, 432, 456, 460, 533, 767
Stevenson, Dr., *Hymns for Church and Home* (1873), 737
Stilt, The, lxv
Stimmen aus dem Reiche Gottes, C. Kocher (1838), 114
Stimmen aus Maria-Laach, xvii
Stockport, xcviii, 84
Stocks, G. G., 295

Stone, S. J., 494, 495, 594, 666, 674, 675, 699, 700, 735, 803
Stonyhurst, 79, 188, 370
Stowell, 801
Stowell, H., 801
Straf mich nicht in deinem Zorn, 232
Strasburg, xxxviii, xliii
Strasburg Psalter, lxxiv, 458
Strassburg Kirchenampt, 458
Strength and Stay, cv
Stroud, W., lix
Stubbs, S., lvii, 179, 521
Studium, The, in Constantinople, xi
Stuttgard, 723
Suffolk, 171
Suffolk Tune, 136
Sullivan, Sir A., 220, 385, 401, 656, 768, 789, 804
Summae deus clementiae, xvi, xix
Summe confessor sacer, xvi, xx, xxi
Summi largitor praemii, xxii, 134
Sunday's Amusement, Costellow, xciv
Sunday School Hymn Book, Dr. Hook (1850), 722
Supplement, Hutton (1871), 693
Supplement to the New Version of the Psalms, lxxvii, lxxviii, lxxx, 81, 85, 102, 143, 218, 443, 470, 537, 695
Supplemental Hymn and Tune Book, Brown-Borthwick, 326, 535, 701
Suppliant Canon, The, 750
Supplication, 801
Supreme rector cordium, xxvi
Supreme quales arbiter, xxvi
Surgentes ad te domine, xx
Surrey Chapel, xciv
Surrexit Christus hodie, 218
Swayne, W., lii, liii
Sweet place, sweet place alone, 513
Swift German Tune, lxxxviii
Swithin, St., xcviii
Sydenham, 801
Symphonia Sirenum, xxvii, xxviii, 211, 615
Synesius, xi, 611
Syrian Hymnody, x

Take not thought for food or raiment, 803
Tallis, T., li, lii, lvii, lxi, 27, 104, 116, 168
Tans'ur, W., *A Compleat Melody* (1736), xcii, 236
—— *Heaven on Earth* (1738), xciv
Tantum ergo, 370
Tate, N., lxxvi, lxxviii, lxxix, 85
Tate and Brady, *New Version of the Psalms*, lx, lxvi, 81, 85, 218, 333, 521, 538, 591, 609
—— *Supplement to the New Version of the Psalms*. See *Supplement*.
Tattersall, *Improved Psalmody*, xcvii, 682, 705
Taylor, Jane, 803
Taylor, Jeremy, xcix
Te decet laus, x
Te Deum, lxx
Te deum patrem, lxvi
Te lucis ante terminum, xvi, xix, 802
Te trina unitas, 290
Teares or Lamentations of a Sorrowful Soul, Leighton (1614), lxv, 130
Telluris ingens conditor, xvi, xix
Temple, Geo. Herbert (1633), lxii, 434
Temple Church Choral Service, The, E. J. Hopkins (1867), 301, 351, 426, 621, 681
Templi sacratas pande, xxvi
Tempora florigero rutilant distincta sereno, 205
Tempus noctis surgentibus, xiv
Ten Church Pieces for the Organ, W. Jones (1789), 404
Ten Commandments, xl, xlvi
Tennison's Chapel, lxxviii
Tennyson, Lord, 563
Ter trina hora volvitur, xiv
Tersteegen, G., lxxiv, lxxxvii, 524, 758
Teschner, M., lxxiii, 159
The Advent of our King, xxvi
The ancient law departs, xxvii
The day is past and over, ci
The festal morn, my God, is come, 221
The foe, 804
The God of Abraham praise, lxxxvii, lxxxix
The Head that once was crowned with thorns, xcv
The Heav'nly Child in stature grows, xxvi
The life, which God's incarnate Son, xxvi
The Lord be thanked, xlvi, l
The Lord my pasture shall prepare, lxxxiv
The man is happy and blessed, li
The morning bright with rosy light, 483
The only Lord of Israel, l
The race that long in darkness pined, 112
The roseate hues of early dawn, cii
The royal Banners, xxxi, xxxiv
The Shepherd now was smitten, 802
The Son of Man from Jordan rose, 803
The Son of God goes forth to war, xcix
The Spirit of grace grant us, O Lord, xlvi, l
The strife is o'er, xxviii
The Twelve Articles of Faith, l
The Voice of God's Creation found me, 803
The Word with God the Father one, 801
Theodulph of Orleans, xxii, 158
Theoktistus, xl, 142, 750
Theologische Quartalschrift, 1909 .. xvii
There is a fountain filled with Blood, xciv, 552
There is a land of pure delight, lxxxiii
There is one Way, and only one, 802
There's peace and rest in Paradise, 803
These glorious minds how bright they shine, 308
Third Sett of Psalm and Hymn Tunes, Clark, 81, 390
Thirty-Two Hymns Tunes (1864), 765
Thomas à Kempis, xxv, 47, 350, 459, 510
Thomas and Sally, Arne, 65
Thomas Aquinas, St., xxi, lxv, 76, 152, 370, 372, 378, 386
Thomas of Celano, xxv, 417
Thomas, St., Regent Street, lxxviii
Thommen, *Erbaulicher Musicalischer Christen-schatz* (Basel, 1745), 172, 194
Thorne, E. H., 194, 287, 323, 607, 655, 690, 715
Thou art the Christ, O Lord, 802
Thou hidden love of God, whose height, lxxxix
Thou, Lord, by strictest search, lxxviii
Thou Who didst call Thy Saints of old, 803
Thou, Who sentest Thine Apostles, 802
Thoughts for thoughtful hours, Borthwick (1889), 681
Threlfall, T., 629
Thrice Holy Name, 803
Thring, G., 28, 414, 608, 641, 693
Through all the changing scenes, lxxviii
Through the day Thy love hath spared us, xcv
Thus Angels sung, 9
Thy cross, O Lord, the holy sign, 801
Thy hand, O Lord, has guided, 803
Thy way, not mine, O Lord, 497
Thys ender nygth, 104,
Tibi christe splendor patris, xx, xxiii
Tiddeman, Maria, 558
Timbrell, *Divine Musick Scholar's Guide*, 609
Time-value, xxxiv
Times, The, 659
Timothy, St., 295
'Tis dawn, the lark is singing, 568
'Tis done! that new and heavenly birth, 802
Tisserand, J., xxv, 209
Tiverton, xcviii

To Thee, and to Thy CHRIST, O GOD, 803
Tochter Sion, H. Lindenborn (1741), xxviii, lxvi, 169, 210, 263
Toke, Emma, 99, 247
Tomkins, J., lvii
Tomkins, T., lvii
Tonality, xxxv
Toplady, A. M., *Psalms and Hymns* (1776), xciii, 596
Toul, 120
Tourneaux, Nicolas le, xxvi, 95, 803
Tours, B., 95, 215, 772, 804
Towards Fields of Light (1878), 581
Tracts for the Times, 13
Translations and Paraphrases, Scottish (1745), 308
Travers, J., 646
Treasury of American Sacred Song, Horder (1900), 219
Trench, *Sacred Latin Poetry* (1849), 504
Treuer Heiland, wir sind hier, 114
Treves Psalter, xvii
Tribune de St. Gervais, 200, 209
Tridentine Roman Missal, 417
Trinity Bay, Newfoundland, 529
Trisagion, x
Triumph, 804
Tropes, xxviii, 76, 218
Troyte, A. H. Dyke, 449, 556, 557, 804
Troyte's Chant, 804
Truro, xcviii
Tscherlitzky, T. H., 525
Tu Christe nostrum gaudium, xxii
Tu, trinitatis unitas, xvi, xix, 45
Tucker, I., 267
Tunbridge, 171
Tupper, M., 652
Turle, J., 437, 589
Turle and Taylor, *The People's Music Book*, 106
Turner, W., lxxix
Turpin, E. H., 224, 678, 795, 804
Turton, Bp., 106, 589
Turton, Col. W. H., D.S.O., 394
Tuttiett, L., 454, 498, 726, 730
Twells, H., 38, 249, 436, 570, 585, 590, 803
Twelve Hymns, Battishill, 490
—— Milgrove, 469
—— C. Wesley, xci
Twelve Letters on Confirmation, Mary F. Maude (1848), 410
Twelve Psalm Tunes, T. Jackson (1780), 19
Twenty Hymns for Children, Hutton, 725
Twenty-four Psalm Tunes, Horsley (1844), 713
Twenty-four Tunes, S. Stanley (1800), 543, 547, 740
Twenty-one Hymns, J. Sewell (1898), 185
Twenty-two original Hymn Tunes (1867), 753
Two Brothers, Bickersteth (1871), 705
Tye, C., *Actes of the Apostles* (1553), liii, 86, 136, 180, 430
Tyng, Dudley A., 568

Uffingham, lxxix, 5
Uglow, J., 372
Under the Surface (1874), 479, 484, 682
University, xcvii
Uns ist ein Kindlein heut geborn, 21
Unser Herrscher, unser König, lxxiv, 477
Urbs beata Hierusalem, xxi, xxiii, 338
Ut queant laxis resonare fibris, xx, xxiii, 271, 334
Utrecht, 95

Valet will ich dir geben, lxxiii, 159
Vater unser, lxxxix
Vater unser im Himmelreich, xliv, lxx
Vatican MS. Regin. 338..xxi
Vaughan, H., lxii
Vaux, J. E., 422
Vehe, M., lxxv
Venantius Fortunatus, xxii, xxiv
Veni creator spiritus, xx, xxii, xxiii, xxxi, xxxiii, xxxvi, xliii, xlvi, lviii, lxii, lxv, lxx, lxxvii, lxxviii, 91, 116, 256, 803
Veni Redemptor gentium, xii, xv, xxii, xxxii, lxix, lxx, 67
Veni sancte spiritus, xxix
Veni, veni, Emmanuel, xxviii
Venit e caelo Mediator alto, 802
Verbum quod ante saecula, 801
Verbum supernum prodiens, xx, xxi
Vernon, J. R., 803
Veronica, St., 804
Verse Memories, Maude, 410
Verses by a Country Curate, Hewett (1859), 128, 135
Verses for 1851 *in Commemoration of the Third Jubilee of the S.P.G.* (1857), 664
Verses on Various Occasions, Newman (1868), 461
Vetter, D., *Musicalische Kirch- und Haus-Ergötzlichkeit* (1713), 55
Vexilla regis prodeunt, xx, xxi, xxii, xxxiv
Vicenza, lxvi
Victim divine, 804
Victimae paschali laudes, 802
Victis sibi cognomina, xxvii
Victory, 804
Vierstimmige alte und neue Choralgesänge, J. C. Kuhnau, 210, 286, 502
Vierstimmiges Choralbuch, Filitz (1847), 170, 428, 555, 605
Villetard, *Office de Pierre de Corbeil* (1907), 545
Vincent, C. J., 766
Virginis proles opifexque, xvi, xviii, xx
Visions of Death and other Poems, Everest (1883), 567
Visitation Articles and Injunctions, xliii
Vollständige Psalmen und Geistliche Lieder (Bremen, 1639), 144
Vollständige Sammlung, Knecht and Christman (1799), 546, 723
Vollständige Sammlung der Gewöhnlichen Melodien zum Mainzer Gesangbuche (1833), 725
Vom Himmel hoch, lxxi
Vos ante Christi tempora, 801
Vox Angelica, 804
Vox clara ecce intonat, xx
Vox clarescat mens purgetur, 802
Vulpius, M., *Ein schön geistlich Gesangbuch* (1609), 344

W., R., xcii
Wachet auf, lxxiii, lxxxvii, 474
Wackernagel, *Das Deutsche Kirchenlied* (1864–1877), lxvii
Wainwright, J., xcviii, 84
Wainwright, R., 686
Waite, J., ciii, civ
Walker, *Companion to Dr. Rippon's Tune Book*, xcviii
Walther, J., lxx, lxxi, 181, 189, 498
Walton, *Life of Donne*, lxvi
Wandsworth, xc
War, 801
War einst ein Riese Goliath, 85
Ward, J., lvii
Ware, H., 219
Wareham, xcviii
Warnborough, 804
Warner, J. A., *Sixty Supplementary Hymns* (1900), 575

Warrington, xcviii
Was Gott thut, das ist wohl gethan, 802
Was ist, das mich betrübt, 60
Was Sünd und Unrecht ist gethan, 189
Watson, G., 701
Watson, Henry, Library, Manchester, 79, 88, 370
Watson, J., 733
Watts, I., lxxxii–lxxxiv, lxxxvi, lxxxviii, xcii, xciii, xcv, xcvii, xcix, 803
—— *Hymns and Spiritual Songs*, lxxxiii, 171, 287, 308, 469, 519
—— *Psalms of David* (1719), lxxxiv, 52, 433, 500, 537
We have not seen Thy footsteps tread, 466
We have not seen, we cannot see, 803
We plough the fields, lxxvi
We praise thee, God, l
We sing the glorious conquest, 802
We sing the praise of Him Who died, xcv
We sing to Thee who's wisdom form'd, lx, 102
Webb, B., c, 459
Webb, G. J., *The Odeon: a Collection of Secular Melodies* (1837), 568
Webbe, S., 8, 322
—— *Motetts or Antiphons* (1792), 8, 188, 266
Webbe, S., jun., 322
Weelkes, T., lxvi
Weimar, 804
Weimar, G. P., *Choral-Melodien Buch* (Erfurt, 1803), 556
Weisse, M., *Ein New Gesengbuchlen*, 1531, lxviii, lxix, 232
Welch, E. A., 303
Welcome, happy morning, 803
Welt ade! ich bin dein müde, 34
Wenn wir in höchsten Nöten sein, 801
Wer nur den lieben Gott lässt walten, lxxxiii, 61, 629
Werde munter, mein Gemüthe, 230
Werner, *Choralbuch* (1815), 7
—— *Notkers Sequenzen* (1901), 449
Wesley, C., 65, 559
—— *Funeral Hymns* (1759), 520
—— *Hymns for Children* (1763), 723
—— *Hymns for our Lord's Resurrection* (1746), 472
—— *Hymns for those that seek, and those that have Redemption* (1747), 632
—— *Hymns on the Great Festivals and other Occasions* (1746), lxxxviii, 239, 631
—— *Hymns on the Lord's Supper* (1745), 390, 392, 397, 759
—— *Short Hymns on Select Passages of Holy Scripture* (1762), lxxxvii, xciii, 565, 588
Wesley, J., lxxii, lxxxiv, lxxxvi, lxxxvii, 392, 433, 524, 537, 542, 627, 635, 758
—— *Collection* (1737), lxxxvi
—— *Select Hymns* (1765), lxxxviii, 65
Wesley, J. and C., lxix, lxxxii, xcvii, xcix
—— *Hymns and Sacred Poems*, lxxxvi, 9, 82, 245, 405, 481, 524, 532, 569, 581, 589, 620, 627, 635, 723, 744, 751
Wesley, Samuel, lxxxvii, ciii, 559
Wesley, S., *Original Hymn Tunes* (1828), 637
Wesley, S., jun., *Poems on Several Occasions* (1736), 430
Wesley, S. S., civ, 494, 523, 559, 571, 576, 588
—— *European Psalmist* (1872), 138, 224, 253, 588, 627, 751
Wesley, S. S. and Kemble, *Selection of Psalms and Hymns* (1864), 637
Wesley Bibliography, Green, lxxxvi, lxxxviii, lxxxix
Wesleyan Hymn Book (1875), 245
Wesleyan Psalmist, The (1842), 568
Westminster Abbey Hymn Book (1897), 522, 574
Westminster, Duke of, 414
Weyman, *Melodia Sacra* (Dublin, 1844), 32
What man soever he be that, l
What our Father does is well, 802
What thanks and praise to Thee we owe, 802
What time the evening shadows fall, 802
What various hindrances we meet, xciv
Whately, Archbp., xcix, 29
Wheall, W., xcviii, 609
When all Thy mercies, O my God, lxxx
When I survey the wondrous Cross, lxxxiii
When in the hour of utmost need, 801
When Jesus first at Heav'n's command, xcv
When our heads are bow'd with woe, xcix
When through the torn sail, 803
When wounded sore the stricken heart, 802
Where righteousness doth say, xlix, l
Wherefore we sinners, 380
While my Jesus I am possessing, 172
While shepherds watch'd, lxxvii, lxxviii, lxxxv
Whinfield, W. G., 162, 288, 355
White, G. C., *Hymns and Introits* (1852), 245
White, H. K., 544
White Roding, 403
Whitefield, G., lxxxviii, xciii, xcvii, 82, 245
Whiting, W., 704
Whittemore, J., 802
Whittingham, W., xl, xlii, xliv, xlvi, xlvii, xlviii, l, 767
Who are these, lxxvi
Who is this so weak and helpless, 803
Whole booke of Psalmes—
See Est, 1592
See Hopkins, 1562
See Playford, 1677
See Ravenscroft, 1621
Whole Psalter translated into English Metre, Archbp. Parker (1567), lxi, 27, 104, 116, 168
Whyte, R., 146
Whytehead, T., *Poems* (1842), 194
Wie schön leuchtet der Morgenstern, lxxiii, 474
Wilbye, J., lxvi
Wilkes, J. B., 611, 653
Wilkins, M., *Book of Psalmody*, lxxxv, 407, 443, 587, 609
Williams, *New Universal Psalmodist* (1770), 541
Williams, C. Lee, 192, 376
Williams, I., *Hymns on the Catechism* (1842), c, 616
—— *Hymns translated from the Parisian Breviary* (1839), c, 92, 115, 297, 299, 325, 333, 344, 363, 573, 579
—— *The Baptistery; or the Way of Eternal Life* (1842), c, 144
Williams, Isaac, c, 278, 282, 616, 802, 803
Williams, P., 554
Williams T., *Psalmodia Evangelica*, 1789.. xcviii, 91, 267, 293, 308, 392, 549, 598, 635, 684
Williams, W., 554
Willing, C. E., 372, 722
Wilson, H., 609
Wilt thou forgive that sin, lxvi
Winchester Cathedral Library, liv
Winchester New, lxxii, lxxxviii
Winchester Old, liv
Winkworth, Miss, *Chorale Book for England* (1863), ciii, 480, 540, 648
—— *Lyra Germanica* (1858), ci, 232, 401, 425, 629, 645
—— 801, 802
Windsor, lxiv

Windsor or Eaton, liv
Winterdyne, 479
Winterfeld, *Luthers Geistliche Lieder* (1840), lxx
Wipo, 802
Wir bitten dich, O trewer Hirt, 43
Wir Christenleut, 598
Wir pflügen, 652
Wirksworth, lxxxiv
Wisdom, R., xliii, xliv, xlv, xlvi, 132
With hart I doo accord, l
With hearts renew'd, 802
With weary feet and sadden'd heart, 803
Wither, G., *Hymnes and Songs of the Church* (1623), lxii, lxiii, lxvi, 9, 178, 378, 582, 615, 803
Within the Church's sacred fold, 802
Within the churchyard, side by side, 803
Witt, C. F. *See* Ludwig and Witt, *Psalmodia Sacra*, 111
Wittemberg, 66, 181, 549, 645
Wolfenbüttel MS., 77
Wood, C., 219, 441, 672
Woodburn, J., 768
Woodford, Bp., 80, 117, 378
Woodlynn, 804
Woodward, G. R., lxxv, 104
Wooldridge, H. E., 5
Wordsworth, Bp. C., 698, 802
—— *Holy Year* (1862), 51, 118, 220, 246, 311, 489, 564, 689, 733
Wordsworth, Elizabeth, 549
Wordsworth, Wm., 18
Worgan, Dr., 218
Wrexham, 663
Wright, T., lxvii, 485
Würzburg, 639
Wyvill, Z., *Anthem, two hymns and two dismissions* (1802), 578

Yattendon Hymnal, 5, 27, 52, 168, 243, 259, 639
Ye deathless messengers of Christ, xxvi
Ye servants of the LORD, lxxxiii
Year of Praise, H. Alford (1867), 480, 655
Yesterday, with exultation, 802
Ymnum quando commenicarent Sacerdotes, 383
York, lxv
York, C. E., 803
York Use, 14, 21, 42, 47, 69, 75, 131, 134, 241, 270, 286, 352, 359, 362, 459
York and Hereford Use, xxx, xxxi, xxxii
Young Man's Meditations, S Crossman, 513

Zell, 747
Zinzendorf, N. L. von, 802
Zuhlen, E. P., *Geistreiches Gesangbuch* (Darmstadt, 1698), 147, 309
Zwar ist solche Herzens-stube, 693
Zwolle, 47, 474, 510

TABLE OF CONTENTS.

	PAGE
Preface	iii
List of Illustrations	v
Table of Copyrights	vii
List of Some Principal Authorities	viii
Introduction	ix
The Hymns and their Tunes, with Historical Notes	1
Table of Hymns peculiar to the Original Edition	801
Table of Tunes peculiar to the Original Edition	801
Table of Hymns peculiar to the Revised Edition	802
Table of Tunes peculiar to the Revised Edition	804
Biographies of Authors of the Hymns	805
Biographies of Composers of the Tunes	832
List of Passages of Scripture	844
Chronological Index of Authors	848
Chronological List of the Tunes	850
Metrical Index of Tunes	855
Alphabetical Index of Tunes	862
Alphabetical Index of Authors and Translators	867
Alphabetical Index of Composers	869
Index of the Originals of Translations	871
Comparative Table of the Numbers in Old and New	873
Index of the Hymn Book	877
General Index to the Introduction and the Notes	887

M. DEINIOL'S LIBRARY

LONDON:
WM. CLOWES AND SONS, LTD., TYPE MUSIC AND GENERAL PRINTERS,
DUKE STREET, STAMFORD STREET, S.E.